



**City of Phoenix**

PARKS AND RECREATION DEPARTMENT

**PUEBLO GRANDE MUSEUM**

**ARCHAEOLOGICAL REPOSITORY  
GUIDELINES**

**Revised June 2020**

**These guidelines will apply to all new Repository Agreements (MOUs) beginning September 1, 2020. These guidelines will apply to all collections curated after December 31, 2020, regardless of when the Repository Agreement (MOU) was created.**

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## CHANGES IN THE 2020 VERSION

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These guidelines have been heavily revised for 2020. The revisions were made in order to clarify the guidelines and to ensure that collections are curated in a consistent manner. Please review the entire document and appendices and contact the Museum Curator with any questions.



**NOTE:** New procedures and items of special importance appear with this icon.

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## ACKNOWLEDGEMENTS

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Earlier versions of these guidelines were developed and written by Holly Young, who served as Museum Curator at Pueblo Grande Museum for 25 years. The comments and editorial skills of Laura Andrew, Todd Bostwick, Roger Lidman, and Cathy Reigle contributed greatly to this endeavor. Kevin Billy deserves credit for his illustrations in the labeling section. William James Burns, Kristen Price Caughlin, Stephen Reichardt, Lindsey Vogel-Teeter, and Thomas Walsh aided in the development of different versions of the repository manual.

These guidelines depended heavily on their progenitor, the Arizona State Museum Collections Division's "Requirements for Processing of Archaeological Project Collections." Thanks are due to all the staff members there who collaborated, supported, and encouraged the development of that work, especially Jan Bell, Mike Jacobs, Nancy Odegaard, and Arthur Vokes.

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## CONTACTS

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Collections Staff	pgm.collections@phoenix.gov
City Archaeology Office (CAO)	archaeology@phoenix.gov

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## MUSEUM INFORMATION

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### **Parks and Recreation Department Mission Statement**

The Phoenix Parks and Recreation Department builds healthy communities through parks, programs and partnerships; and makes the city a better place to live, visit and play.

### **Pueblo Grande Museum Mission Statement**

To honor the site of Pueblo Grande as a unique community resource through sound preservation practices, engaging educational programs, and the thoughtful care and presentation of cultural materials. For all audiences, Pueblo Grande Museum will foster understanding, appreciation and respect for our shared cultural history.

### **Vision Statement**

Pueblo Grande Museum will be recognized as the gateway to the cultural history of the Phoenix area. In collaboration with our communities, we will create memorable experiences that link past to present.

Updated & Adopted 2018

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# REPOSITORY INFORMATION AND POLICIES

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## SCOPE AND ADMINISTRATION

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Pueblo Grande Museum (Museum) is owned and operated by the City of Phoenix (City) and is part of the Parks and Recreation Department's Natural Resource Division. As such, the Museum must comply with all City policies, Administrative Regulations, and procedures.

The Museum will collect objects, documents, photographic images, digital media, and other materials that document the cultures and cultural history of the site of Pueblo Grande, the City, and central Arizona. Unless otherwise required by law, the Museum serves as the designated repository for all archaeological projects that are sponsored by the City or occur on City-owned land.

The Museum may act as a repository for professionally conducted archaeological projects both inside and outside of the City limits. These requests for repository agreements will be evaluated on a case-by-case basis through a joint decision by the Museum Curator, Museum Administrator, and City Archaeologist.

The Archaeological Repository is managed by the Museum Curator who supervises the Collections Section (Collections) of the Museum. Collections staff work closely with and follow the guidance of the City Archaeology Office (CAO) and the Arizona State Museum (ASM).

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## CITY ARCHAEOLOGY OFFICE REQUIREMENTS

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The CAO and the Archaeological Repository both operate out of the Museum, but they are separate offices with different requirements. All projects for which the CAO has recommended archaeological activities should obtain a repository agreement from the Museum.

For the CAO guidelines, please read the City of Phoenix Guidelines for Archaeology available at <https://www.phoenix.gov/parks/arts-culture-history/pueblo-grande/city-archaeology/forms>

Closing out a project with the CAO is not the same as curating a project with the Archaeological Repository. To close-out a project with the CAO, please contact [archaeology@phoenix.gov](mailto:archaeology@phoenix.gov) or refer to instructions in the Report Acceptance Form.

The remainder of these guidelines outline the requirements for curating a project in the Archaeological Repository at the Museum.



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## GENERAL REPOSITORY REQUIREMENTS

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### CURATION AGREEMENT

Unless otherwise required by law, the Museum serves as the designated repository for all archaeological projects that are sponsored by the City or occur on City-owned land. To use the Museum as a repository for archaeological collections, contractors must first obtain a Repository Agreement Memorandum of Understanding (MOU).


To obtain a Repository Agreement from the Museum, fill out the Request for Repository Agreement ([form available online](#) or from Collections staff) and email it to [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov). The Museum will respond within two business days.

The fees for curation services are established by the Parks and Recreation Board. Current fees can be found under “Archaeology and Collections Curation Rates” at <https://www.phoenix.gov/parks/arts-culture-history/pueblo-grande/city-archaeology/forms>

**Please note:** If applying for an Arizona Antiquities Act (AAA) Project Specific Permit, proof of a repository agreement is usually needed before ASM will issue a permit.

### PROFESSIONAL PREPARATION OF COLLECTION

The requirements of the Archaeological Repository are dictated by current accepted professional standards. The respectful treatment of archaeological materials and systematic preparation of collections before transferring them to the Museum is mandatory.

 These guidelines were developed to enhance the preservation and research potential of the collection. Two Repository Curation Checklists have been developed to accompany these guidelines and assist in collections processing (see Appendix A). There is a checklist for projects with documentation only, and a checklist for projects with artifacts/specimens. Project staff should initial and date the appropriate checklist as the steps are completed.

The Museum has the authority to reject the collection or charge additional curation fees if the collection is not prepared to the standards identified in these guidelines.

Many projects present special situations, and the Collections staff is available for consultation during all phases of preparing an archaeological collection. Please email [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov) if you need clarification or have questions.

### OWNERSHIP OF COLLECTION

Unless otherwise negotiated in writing, the Museum will accept collections only when title rests with the City. Projects that occur on non-municipal land will require that title to the collection be transferred to the City using the Museum’s Deed of Gift Form ([form available online](#)). The Museum will not accept delivery of any collection until such title transfer has been completed.



## REPATRIATION COMPLIANCE

The Museum will not accept human remains, funerary objects, sacred objects, sacred animal burials, materials subject to NAGPRA, or materials subject to the Arizona Burial Law unless doing so with the permission of affiliated Tribes to facilitate repatriation.

If the project encountered human remains, the Museum requires a copy of the project burial agreement and proof that repatriation has been completed (e.g., copies of repatriation documents), and an inventory of the individuals and objects repatriated before the collection will be accepted by the Museum.

Due to numerous incidents where human remains have been misidentified as faunal remains, the Museum requires that all collections containing bone are reviewed by the archaeological firm for human remains prior to being curated. The collection must be reviewed by a person, such as a bioarchaeologist, with extensive training in human osteology. The reviewer must sign off on the **Faunal Collections Review Form** before the collection will be accepted by the Museum. The [form is available online](#) or from Collections staff (in lieu of this form, the Museum will also accept the ASM's Repatriation Compliance form).

The Museum must be notified if a collection includes human remains that are not subject to repatriation, such as deciduous human teeth from a historic site that is not-Native American.

## DEFINITION OF A COMPLETE COLLECTION

Collections curated with the Museum must represent a complete record of the project. A complete collection includes

- All artifacts, including remnants, slides, environmental samples, chronometric and raw material samples
- All field records, including notes, recording forms, journals, and any other similar documents
- Maps, profiles, plan views, and illustrations
- Analysis and laboratory records
- Documentation of destroyed or culled objects
- Copies of repatriation documents and inventories
- Photographic images and documentation
- Digital files and accompanying documentation, including analysis datasets, coding sheets, and GIS data
- All final reports

The Museum will not accept collections if objects are retained by the landowner or if objects are on exhibit and not delivered with the collection.

## EXHIBITIONS PRIOR TO CURATION

Objects recovered by archaeological projects are sometimes requested for exhibit by the project sponsor. Prior to placing objects on exhibit, please contact the Collections staff.



The Museum will only accept complete collections for curation. If objects from the collection are on exhibit, the objects must be removed from the exhibit and delivered to the Museum for curation.

The Museum's collections staff will then renegotiate a loan for the exhibit of objects. The collections section has formal loan guidelines and procedures and is not authorized to grant "permanent" loans.



## CANCELLING A CURATION AGREEMENT

The Archaeological Repository does not charge curation fees until the collection is delivered to the Museum.

If your project has no findings, is outside of ASM site boundaries, and does not have an AAA project specific permit, it may be possible to cancel your agreement. Please contact the Museum's Collections staff to see if your agreement can be cancelled.

For City sponsored projects, this decision is made by the Collections staff and the CAO staff, not by the contractor.

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## FINAL CURATION OF COLLECTION

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Arrangements for the final curation of the collection to the Museum can begin when

- All phases of the project have been completed
- The final version of the project report has been approved
- The collections have been prepared in accordance with these guidelines

Two weeks prior your desired curation date, email [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov) with the following information:

- A copy of your repository agreement MOU
- A copy of the completed Project Information Form ([form available online](#))

Museum staff will respond within two business days with an invoice for curation fees. Staff will also work to schedule the delivery date for the collection (usually at least two weeks out).

**Collections that consist of documentation only** may be mailed to the Museum, however, the Museum staff must have already approved the curation of this project.

**Collections with objects** must be hand delivered to the Museum by members of the project staff. Delivery should be achieved using a safely packed, enclosed vehicle (not in the open bed of a truck). To deliver a collection with objects to the Museum, an appointment is required with Collections staff.

Collections will be examined by Museum staff when they are delivered. If the collections are properly processed, the collection will be accepted by the Museum and a receipt will be generated. The project

staff will receive a copy of the receipt. If an AAA Project Specific Permit was issued for this project, the ASM will be notified of the receipt of collection.

If Museum staff determine that the collection has not been processed according to the procedures outlined in these guidelines, the collection will be refused. The project staff will be given the option to reprocess the collection or will be provided with a new invoice reflecting additional curation fees.

# TREATMENT OF OBJECTS

This section is not intended for human remains, funerary objects, sacred animal burials, or sacred objects. Please see Appendix B for guidance on their care and handling.

Most artifacts excavated during an archaeological project can be damaged by many routinely used techniques. There are three basic types of deterioration agents that may affect archaeological materials: biological, chemical, and physical. The following sections discuss some of the ways deterioration can be minimized and issues that should be considered when evaluating the appropriateness of various techniques for different types of materials.

**Please note** – it is the archaeological firm’s responsibility to ensure that all personnel (including analysis sub-contractor) follow these guidelines.

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## GENERAL HANDLING GUIDELINES

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A great deal of damage can be avoided by following these artifact handling guidelines.

1. Do not handle objects unnecessarily.
2. Never eat, drink, or smoke near the artifacts or written documentation.
3. Remove jewelry, including rings, watches, bracelets, and long heavy necklaces.
4. Keep hands clean or wear clean cotton or nitrile gloves.
5. Check the condition of the object before moving, lifting, or turning it around to avoid putting strain on fragile areas.
6. Clear a space for the object before moving it.
7. Move one thing at a time using both hands.
8. Lift objects from the bottom, not the edges, rim, or handles.
9. Use appropriate containers and supports when moving objects.
10. Put boxes or bags down on a stable surface before opening.

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## DOCUMENTATION OF TREATMENT

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It is extremely important to make accurate and detailed records of all treatments performed on the objects. Please record information regarding the materials and methods used to clean and label all objects. This can be done in the Project Information Form or in a separate document submitted with the curation paperwork.



Additionally, if your laboratory has a procedures manual, that outlines procedures for how objects are treated, please include a copy of the manual with the curation documentation. Please also include a list of materials used (such as labeling adhesives), including brand names if applicable.

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## CLEANING

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Artifacts with soft, flaking, or powdery surfaces should never be cleaned. This includes cloth, basketry fragments, vegetal or other organic materials, and surfaces with loose pigments or resins.

Artifacts from sealed contexts may contain residues that are more informative than the artifact itself. Even though the current project may not analyze the surface residues, preserving such evidence can contribute to future archaeological research.

Projects are encouraged to submit for curation, samples of unwashed archaeological materials for future researchers. However, most objects can be safely cleaned using one of the following techniques.

### **DRY BRUSHING**

Bone, horn, shell, and metals should not be wet cleaned. A gentle dry brushing will normally remove most of the adhering soil. The pieces should be examined first to make sure there are no paints or pigments present that may be removed even by gentle brushing.

### **WET CLEANING**

Other than the examples cited above, most excavated artifacts can be cleaned using plain water and gentle washing techniques.

Distilled, de-ionized, or filtered water is preferred to tap water, which can have a high mineral content. After soaking the objects, check to make sure the surface is intact and will not be damaged by further cleaning. If the surface is stable, gently wipe it with a soft cloth such as a terry cloth washcloth or a gauze pad. Do not use stiff brushes or scrub pads. Allow wet cleaned objects to dry slowly, away from heat and strong light.

### **ACID BATHS**

Acid baths can cause irreversible damage to objects and are discouraged. For stone and ceramic objects heavily coated with caliche, the Museum follows these procedures.

- Prepare a water bath and gently place objects in water.
- Soak the objects until saturated (e.g. air bubbles stop).
- Add distilled white vinegar to the water bath (ratio is about one-part vinegar to three-parts water).
- Soak until encrustations soften, generally not longer than 30 minutes.
- Check the surface of the object. If stable, gently wipe surface with fingers, terry cloth, or gauze.
- Watch closely to ensure that no pigment or decorations are damaged by the cleaning.
- Transfer the objects to a plain water bath.
- Change the water several times until the pH of the water returns to normal. Note that the pH of plain water can vary, so the pH should be verified by testing both plain water, and the post-acid rinse water to ensure that they match.
- Lay the objects on a clean surface to dry.



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## LABELING

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Artifacts must be labeled with only their FN number (field, specimen, or bag number). Most objects should be directly labeled unless the surface is organic, powdery, flaking, or rusting. All labels must be reversible, legible, and as inconspicuous as possible.

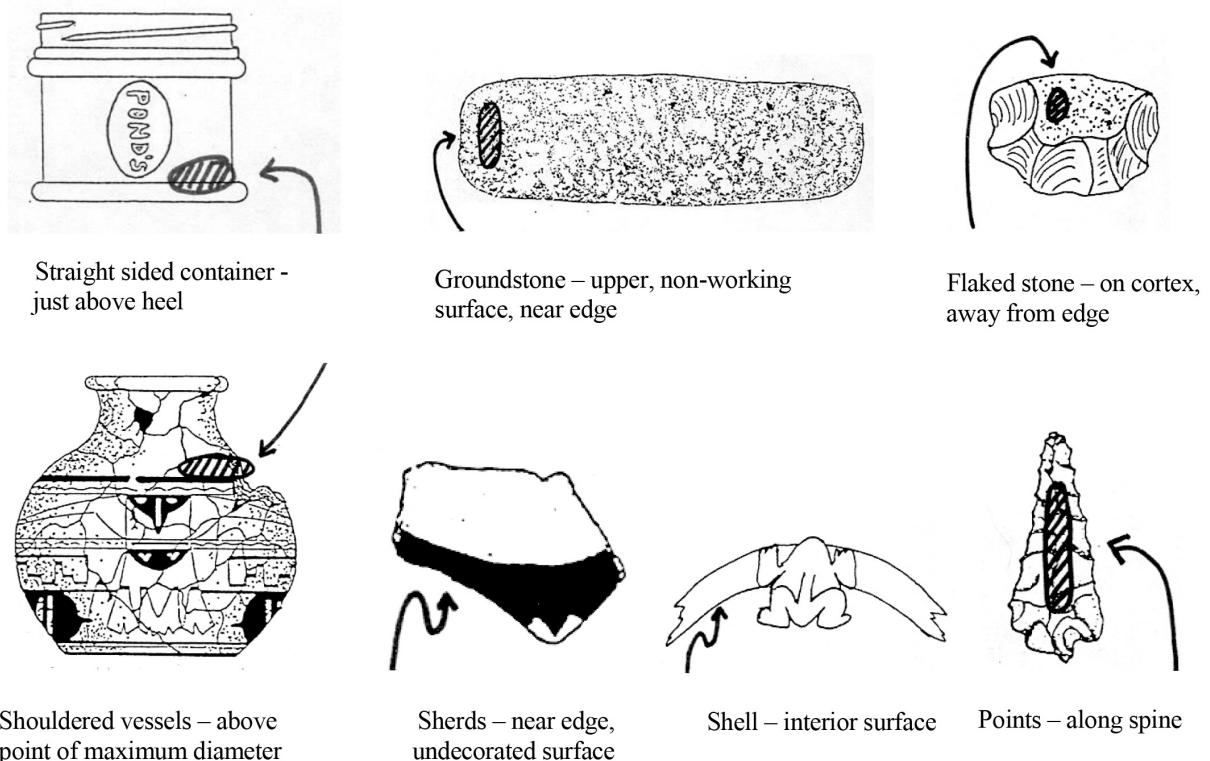
The Museum does not assign Accession numbers until projects are curated at the Museum. Please do not include the ASM accession number or CAO number as part of the artifact labels.

For small quantity specimens, 100% of the objects must be directly labeled. For specimens with a lot of pieces (more than 60), 10% of the specimen can be directly labeled. Objects smaller than a U.S. quarter do not need to be directly labeled.

### DIRECT LABEL PLACEMENT

Directly applied labels should be small, legible, and as inconspicuous as possible. Placement is very important. Labels should not intrude on working edges or worn surfaces. Use caution when labeling projectile points and bifacial lithic tools. Place labels in flake scars away from the lateral margin of the blade. Sherds should be labeled on undecorated surfaces near, but not on, an edge. Vessels, especially large or fragile ones, should be inconspicuously labeled, but in a place where the label can be read without having to handle the vessel. (See Figure 1 for suggested areas for label placement.)

**FIGURE 1** SUGGESTED ARTIFACT LABEL PLACEMENTS



## **DIRECT LABEL PROCEDURE**

Direct labels should be applied using the following three-step sandwich technique which is reversible with acetone

1. Prepare a label with the FN number. Use a 3 to 8-point sans-serif font (such as Arial or Calibri)
2. Print the FN number on acid-free paper using a laser printer (do not use an inkjet printer).
3. Trim the label close to the number, and determine placement (See Figure 1)
4. Coat the back of the label with Museum-quality adhesive/acrylic emulsion such as Rhoplex or Paraloid B-72.
5. Gently place the label onto the object with the adhesive touching the object
6. Seal with a top coat of adhesive.
  - a. If Rhoplex was used as the base, use Rhoplex as the top coat.
  - b. If Paraloid B-72 was used as base coat, we suggest using B-67 in Naphtha as a top coat.
7. Allow the label to dry, at least overnight.

## **INDIRECT LABELS**

Objects that are smaller than a U.S. quarter or that have powdery or flaking surfaces, such as rusting metals, and objects of cloth or leather should not be directly labeled.

These items should be labeled indirectly by packaging them according to the guidelines in the next chapter. The containers for the objects should include a new bag label with the FN number.

Oversized objects that have a powdery or flaking surface may be labeled by tying a new bag label to the object using cotton string, twill tape (not adhesive tape), or white polyethylene flagging tape (not adhesive tape).

## **LABELING MATERIALS TO AVOID**

Please contact the Collections staff if additional labeling methods are needed. Please do not use any of the following, materials to label objects

- Self-adhesive labels (including Post-It notes)
- Sharpies/permanent marker
- Adhesive tape

## **RECONSTRUCTION**

Reconstruction can cause irreversible damage to objects and is discouraged. Please contact the Collections staff before reconstructing an object.

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## CULLING OF ARCHAEOLOGICAL MATERIAL

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It is the responsibility of all parties using the Museum as a repository to comply with existing guidelines for disposal of collections currently in use by the agency sponsoring or authorizing the project. This includes requirements for objects collected under an AAA project specific permit.

Complete records of any culling must be provided to the Museum as an essential part of the project documentation. The Museum will not accept responsibility for disposal of any archaeological material prior to the transfer of such collections to the Museum. For City sponsored projects, the Museum provides the following guidelines.

### PREHISTORIC COLLECTIONS

The Museum requires that prehistoric archaeological collections submitted for curation must be complete.

It is an accepted practice to cull non-artifactual materials, such as soil samples. Soil samples from particularly well-sealed contexts should be retained. Those from less informative features or general proveniences can be floated or screened; these can be marked and submitted as “unanalyzed.”

Non-artifactual materials that were assigned specimen numbers in the field can be discarded. The relevant paperwork must be updated, and the specimen number voided.

### HISTORIC COLLECTIONS

Due to the amount of trash generated by industrial societies, historic collections tend to be quite large. Much of the material is redundant, consisting of machine-made objects, and culling is particularly useful in the management of these collections. However, historic collections submitted to the Museum must contain a representative sample of those materials encountered during excavation. Each material and object type should be present in the collection when it is turned over for curation.

**The important exception to this practice of culling historic materials is a collection which derives from a historic Native American site occupation. These are submitted to the Museum intact.**

Culled materials may be disposed of in two ways. Study collections can be assembled for use or exchange with other archaeological firms that hold current permits, or educational institutions and organizations (e.g., museums, archaeological societies). Materials that lack any further usefulness must be disposed of through local waste management. To avoid conflict of interest, culled specimens must not be kept by individuals involved in the project, given away as gifts to individuals, or sold.

## **METAL OBJECTS**

Retain identifiable, reasonably complete metal objects. Keep an appropriate sample of highly redundant, machine-made fasteners, such as nails. Cans which are hand-finished, such as hole-in-top cans or those with hand-soldered seams, are retained; other completely machine-made cans should be sampled.

More unique items, like toys and tableware, should be kept. Of larger items, such as vehicle parts, building materials, and plumbing parts, retain a sample of objects that are in good condition and can stand the stress of reasonable handling and transportation.

Ammunition, if not corroded, can be safely packed inside a small sturdy box, padded with acid-neutral tissue paper, and included in an appropriate Research Collection box. The box is then marked on the exterior front panel as hazardous and containing ammunition.

## **GLASS OBJECTS**

Broken bottles without identifying marks and plate glass can be sampled and the rest culled. Whole bottles, especially those with paper labels, intact closures, or marks from local businesses, should be retained. Whole tableware, decorative items, commemorative pieces should also be kept in the collection.

## **HISTORIC CERAMICS**

Unidentifiable pieces, those without makers' marks, can be discarded. The exceptions are handmade, American Indian, Asian import ceramics, or other unique specimens, and a sample of decorative types. These unique specimens should be kept.

## **FAUNAL BONE**

Bone from domestic food species should be sampled, and the rest culled. Make sure the sample is representative of all the species, skeletal elements and butchering techniques encountered by the project. Bones from indigenous, rare, or non-food species should be kept.

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## **SUMMARY**

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- Include treatment history for artifacts, such as a lab manual.
- Be sure artifacts are labeled according to procedures on p. 8.
- Do not use adhesive tapes, self-adhesive labels, or permanent marker.
- Do not do reconstruction.
- Cull redundant historic material collections appropriately.



# PREPARING OBJECTS AND SAMPLES FOR CURATION

The procedures established for the preparation of objects and samples are intended to ensure that all collections are consistently and systematically prepared, to preserve both the materials and their accompanying documentation for future use.

Upon completion of analysis, illustration, or photography, artifacts and samples must be organized into one of these two categories: Research Collection or Catalog Collection.

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## COLLECTIONS RELEASED TO OTHER ENTITIES

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Any materials that leave the archaeological contractor's facility for analyses (e.g., special ceramic analysis, C-14 and archaeomagnetic dating), research at another facility, or educational purposes must be documented with a Collections Released Form. A copy of the signed form should accompany the collection when it is curated at the Museum.

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## PACKING CONSIDERATIONS

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Care in packing artifacts helps prevent damage and preserve objects for the future. Artifacts need to be matched to compatible packing materials.

Most items that are clean, dry, and relatively sturdy can be packed in 4-mil, zip-top polyethylene bags and then placed in a cardboard box. Plastic has a slight static charge and is not suitable for fragile items and those that are grainy or crumbly, such as charcoal. The best packaging material for fragile or friable objects is good quality acid-free tissue, paper, and cardboard.

### PACKING MATERIALS TO USE

Archival-quality materials, such as polyethylene plastic bags and acid-free paper, should be the only materials that touch the artifacts. Once objects are packed in archival plastic or paper, they can be placed into a standard 20x8x8" repository cardboard box.

### DO NOT USE THESE PACKING MATERIALS

- Bags with holes punched in them (**no ventilated bags**)
- Twist ties, zip ties
- Cotton batting, poly batting, synthetic wool
- Newspaper, toilet or facial tissue, wax paper
- Bubble wrap, cotton balls
- Carpet padding
- Vinyl

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## INTERIM STORAGE

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In addition to care in treating and packing artifacts, storage conditions are extremely important to the preservation of the collection. All parts of the collection should be stored in a climate-controlled, locked location until it is curated at the Museum.

Place storage containers on shelving units to protect them from damage. Do not place collections on the floor as this is the most common location for water damage.

Do not spray storage areas with pesticides or other chemicals such as cleaning products, air fresheners, etc. These chemicals are absorbed by storage materials and can lead to accelerated degradation as well as allergic reactions for the people handling the collections in the future.

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## HAZARDOUS MATERIALS

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If the collection includes hazardous materials, please create a list of these materials and send the list to the Collections staff before the collection is delivered to the Museum for curation.

Hazardous materials may include but are not limited to

- Live ammunition
- Guns
- Asbestos
- Bottles with liquid or solid contents
- Cellulose nitrate film

Care should be taken in packing anything that may be hazardous. Hazardous objects should be bagged individually, placed in a separate box, and well-padded to prevent breakage or jostling. The outside of the box should be labeled with “Hazardous Materials” in large print.

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## RESEARCH COLLECTION

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The Research Collection (at some other institutions this is called Bulk Collections) will include most artifacts, architectural materials, and faunal materials, as well as environmental and chronometric samples, macrobotanicals, flotation samples, soil samples, pollen samples, and archaeomagnetic samples.

### ORGANIZATION

The Research Collection should be organized first by archaeological site, second by material type (e.g., ceramics, lithics, ground stone, soil samples), and thirdly by intra-site context (e.g., feature).



## PREPARATION OF BAGS

Artifacts should be cleaned and labeled according to the procedures defined in the previous chapter. When objects are dry, follow these bagging procedures

1. Keep objects from the same material class and FN number together.
2. Place objects in a new 4-mil, zip-top polyethylene bag (Note: do not ventilate bags)
  - a. If an FN number is too large for a single bag, divide into multiple bags.
  - b. Identify them on the bag label as FN(bag 1); FN(bag 2), etc.
  - c. If the object is very crumbly, or fragile, place it in a new, clear plastic vial, or wrap it with acid-free paper or acid-free tissue paper.
3. Remove original field bag labels (brown paper bag labels)
  - a. Group these field bag labels with other field bag labels and seal them inside a zip-top bag.
  - b. These bags of field bag labels can be placed in a repository box at the end of the collection.
4. Place a new bag label inside the polyethylene bag.
  - a. Bag labels must be printed on acid-free cardstock using a laser printer.
  - b. Bag labels must include the following information
    - i. Project name, CAO number (if applicable), Site number, FN number, Context information.
  - c. If the bag contents are very dirty (like a soil sample) place the new bag label in a smaller zip-top bag before placing the label inside the polyethylene bag.
  - d. For unprocessed flotation or soil samples, please seal the original field bag inside a 4-mil plastic bag. Then place that bag in another plastic bag containing a printed bag label.
5. Make sure the bag label is readable and seal the zip-top bag.
6. Place the zip-top bag inside a 20x8x8" cardboard box with similar materials.
  - a. Bags should be organized first by site, second by material type, and third by context.

## PREPARATION OF BOXES

The Museum does not provide boxes. Collections need to be curated in a 20x8x8" cardboard box as these boxes best fit the Museum's shelving requirements.

Here are the steps to boxing a research collection

1. Organize bags first by site, second by material type, and third by context.
2. Seal bottom of 20x8x8" cardboard box with plastic packing tape, or water-activated reinforced paper tape.
3. Place bags in 20x8x8" cardboard box
  - a. Place heavier objects on the bottom
  - b. Do not place fragile items, like shell in the same box as bulk sherds, lithics, ground stone, soil samples, etc.
4. Place box inventory sheet inside box (see below)
5. Close box by folding top flaps.
  - a. Boxes must close without bulging.

- b. Boxes must not exceed 40 lbs.
- 6. Adhere a box label on the short side of the box.
  - a. Box labels can be placed inside of a self-adhesive, clear plastic sleeve.
  - b. Box label must be printed on acid-free paper using a laser printer.
  - c. Box labels must contain the following information – Sequential Box Number; Project Name; Site Number; Collection Category; Material Type (e.g., ceramics); Other pertinent information (e.g., Feature 636).

## BOX NUMBERING

Boxes must be numbered starting with 1 then sequentially (e.g., Box 1 of 10) for the entire project including the research, catalog, and archival collections.



Do not start at Box 1 again for a different object type, site, or collection type. For example, do not have boxes numbered Cer 1, GS 1, SHL 1 or Cat 1, Rsch 1, etc.

**Please note** – these sequential box numbers must match on all documentation, including the printed **Box Contents Inventory Form**, **Box Label**, and the **Electronic Inventory**.

## OVERSIZED OBJECTS

Objects that are too large to fit in a box (such as intact metates) should be placed on a piece of cardboard (or a banker's box lid) and assigned their own sequential box number at the end of the research collection box sequence.

Please print a box inventory sheet and a box label for oversized objects, punch a hole in the inventory sheet and box label. These can then be secured to the object with cotton string, twill tape (not adhesive tape) or white polyethylene flagging tape (not adhesive tape).

## INVENTORY

When each Research Collection object is placed in a box, its specimen or FN number needs to be recorded as being in that box. This must be recorded on both the printed paper **Box Contents Inventory Form** and in the **Electronic Inventory** (specimen database).

If there are multiple objects from the same FN in the box please identify them on the individual bag label, paper box inventory form, and in the electronic inventory (specimen database) as FN(bag 1); FN(bag 2), etc.

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## CATALOG COLLECTION

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Portions of archaeological project collections become the primary reference materials for that project. These items are frequently used for exhibit, illustration in special publications and catalogs, teaching, and general comparative studies. These specimens receive the most intensive use and—should be included in the Catalog Collection.

## **SELECTION OF CATALOG COLLECTION**

The Catalog Collection includes the following

1. All objects illustrated in the project report.
2. All objects discussed in detail in the project report.
3. All whole vessels.
4. All perishable artifacts (e.g., baskets, cordage, etc.).
5. Very fragile items.
6. Samples submitted for special analysis (e.g., petrographic remnants and slides).
7. Examples of special analytic categories employed by the project.
8. Newly defined artifact types.
9. Objects that are rare, unusual, or are excellent examples of temporal, cultural, or aesthetic qualities.

## **ORGANIZATION**

These items should be grouped according to their presentation in the project report. Items that have been illustrated together should be packaged together whenever possible.

## **PREPARATION**

1. Each object to be cataloged should be bagged separately.
2. Place the object in a new 4-mil, zip-top polyethylene bag (Note: bag must not be ventilated)
  - a. If the object is very crumbly, or fragile, place it in a new, clear plastic vial, acid-free paper box, or wrap it with acid-free paper or acid-free tissue paper.
3. Remove original field bag labels (brown paper bag labels)
  - a. Group these field bag labels with other field bag labels and seal them inside a zip-top bag.
  - b. These bags of field bag labels can be placed in a repository box at the end of the collection.
4. Place a new bag label inside the polyethylene bag.
  - a. Bag labels must be printed on acid-free cardstock using a laser printer.
  - b. Bag labels must include the following information: project name, CAO number (if applicable), site number, FN number, context information.
  - c. If the object was illustrated in the project report, the label must include the figure number and the page number.
5. Make sure the new bag label is readable and seal the zip-top bag.
6. Place the zip-top bag inside a 20x8x8" cardboard box with other objects for the Catalog Collection.

## **PREPARATION OF CATALOG COLLECTION BOXES**

Extra care should be taken in boxing the Catalog Collection. The use of internal packaging and padding is encouraged.

Here are the steps to boxing the Catalog Collection

1. Organize objects according to their presentation in the project report (this is often based on material type or context).
2. Seal bottom of 20x8x8” cardboard box with plastic packing tape, or water-activated reinforced paper tape.
3. Place objects in 20x8x8” cardboard box
  - a. Place heavier objects on the bottom
  - b. Do not place fragile items, like shell, in the same box as bulk sherds, lithics, ground stone, soil samples, etc.
4. Place box inventory sheet inside box (see below).
5. Close box by folding top flaps.
  - a. Boxes must close without bulging.
  - b. Boxes must not exceed 40 lbs.
6. Adhere a box label on the short side of the box.
  - a. Box labels can be placed inside of a clear plastic sleeve.
  - b. Box label must be printed on acid-free paper using a laser printer.
  - c. Box labels must contain the following information: Sequential Box Number; Project Name; Site Number; Collection Category; Material Type (e.g., ceramics); Other pertinent information (e.g., Feature 636)

## BOX NUMBERING



Catalog Collection boxes should be numbered in sequence after the research collection boxes. Do not start at Box 1 again for the Catalog Collection boxes.

**Please note** – these sequential box numbers must match on all documentation, including the printed **Box Contents Inventory Form, Box Label**, and the **Electronic Inventory**.

## INVENTORY

When each Catalog Collection object is placed in a box, its specimen or FN number needs to be recorded as being in that box on both a paper box inventory and in the electronic inventory (specimen database).

If there are multiple objects from the same FN in the box please identified them on the bag label, paper box inventory form, and in the specimen database as FN(bag 1); FN(bag 2), etc.

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## ELECTRONIC/DIGITAL INVENTORY

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All archaeological projects with artifact collections must be accompanied by an electronic/digital inventory. This may be the same as, or different from, the contractor’s specimen database.

Electronic inventories must be submitted with the rest of the project’s digital data (see the last chapter). The files must be submitted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file.



## REQUIRED DATA FIELDS

### General guidelines

- Please name the file either “electronic inventory” or “specimen database”.
- The data must be accurate.
- If the field does not contain data, leave the cells blank.
  - o **Please note, there are some fields where data is mandatory.**
- Additional fields are allowed.
- Format the fields as text.
- Don’t include quotation marks in your data.
- A spreadsheet template is available from the Collections staff.
- See Appendix C for an example of completed data fields.

All electronic inventories must include at least the following fields

1. PGM Number
  - a. Unique number assigned by the City Archaeology Office (CAO) at the beginning of a project (e.g., PGM 2020-032)
2. Site Number
  - a. ASM archaeological site number or other agency site number
3. FN Number
  - a. **Data is mandatory for this field.**
  - b. Unique identifying number for each specimen bag in the project.
  - c. If there are multiple bags with the same number, label them as FN(bag 1), etc.
    - i. Example – 636(bag 2)
4. Box Number
  - a. **Data is mandatory for this field.**
  - b. Sequential box number assigned by the contractor
  - c. Box numbers must be sequential and in this format: Box 1
    - i. Do not use formats such as Cer 1; SHL 1; Cat 1, etc.
5. Collection Type
  - a. **Data is mandatory for this field.**
  - b. Collection category or object disposition
  - c. Use one of these terms: Catalog Collection; Research Collection; Culled; Repatriated; Voided
6. Other Number
  - a. Any other number assigned to the object
7. Material
  - a. **Data is mandatory for this field.**
  - b. Broad class describing the basic material in the specimen
  - c. Use one of these terms: Botanical; Ceramic; Composite; Faunal; Glass; Metal; Mineral; Shell; Soil; Stone; Synthetic
8. Object Type
  - a. **Data is mandatory for this field.**
  - b. More specific type of object
  - c. This must be different than the material
  - d. For example: Axe; Bead; Bone; Bottle; Bracelet; Core; Flotation Sample; Ground Stone; Lithics; Pendant Pollen Sample; Shards; Sherds; Worked Shell

9. Count
  - a. Count of objects in the bag
    - i. Leave blank if unknown
10. Feature
  - a. Number for the feature from where the specimen was recovered
  - b. Leave blank if non-feature context
11. Feature Type
  - a. Word or phrase describing what the feature is
12. Northing
  - a. The North/South coordinate
13. Easting
  - a. The East/West coordinate
14. Locus
  - a. Any subdivision of the site
15. Unit
  - a. Identification for excavation unit
16. Stratum
  - a. Cultural Stratum
17. Level
  - a. e.g., 1 or Level 1
18. Depth from
  - a. Depth to top of unit
  - b. Please specify unit of measure
19. Depth to
  - a. Depth to bottom of unit
  - b. Please specify unit of measure
20. Comments
  - a. Free text field for comments/clarification
21. Age
  - a. General age or period for the object (e.g. Historic)
22. Treatment
  - a. Describe treatments done to the object
  - b. Include labeling material if possible
23. Figure Number
  - a. Figure in the report illustrating the object




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## REQUIRED OBJECT INVENTORY FORMS (ON PAPER)

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The Research Collection and the Catalog Collection have two required inventory forms which must be submitted on paper. An example of both forms is available in Appendix D. Templates are available on the Museum's website or from the Collections staff.

1. **Box Log Form** – Sequential listing of all boxes in the collection
2. **Box Contents Inventory Form** – Sequential listing of each specimen in a box



## BOX LOG FORM

The **Box Log Form** is a list of the boxes being submitted with the collection. It must have a heading with descriptive information and four columns of data.

The heading should contain

- The title “Box Log Form”
- Project Name
- Contractor/Company Name
- Site Number(s)

The fields of data should include

1. Box Number – sequential list of box numbers
2. Collection Type – the type of collection in each box (Research; Catalog; Archive, etc.)
3. Material – the basic class of material in each box (Ceramic; Stone; Shell, etc.)
4. Comments – any additional comments about the box

Please submit the **Box Log Form** with the rest of the paper documents for the collection.



## BOX CONTENTS INVENTORY FORM

The **Box Contents Inventory Form** is a list of the specimens in each box. When each object is placed in a box, its specimen or FN number needs to be recorded as being in that box on both a paper box inventory form and in the electronic inventory (specimen database).

If there are multiple objects from the same FN, please identify them on the Box Contents Inventory Form and in the electronic inventory (specimen database) as FN(bag 1); FN(bag 2), etc.

The **Box Contents Inventory Form** must have a heading with descriptive information and five columns of data.

The heading should contain

- The title “Box Contents Inventory Form”
- Box Number
- Collection Type (e.g., Research Collection; Catalog Collection, etc.)
- Project Name
- Contractor/Company Name
- Site Number(s)

The fields of data should include

1. FN/Specimen Number – sequential list specimens
2. Material Type – the basic class of material (Ceramic; Stone; Shell, etc.)
3. Object Type – the type of object (Sherds; Flaked Stone; Ground Stone; Bottles, etc.)
4. Feature Number – the feature the specimen was collected from. If non-feature context, leave blank.
5. Comments – any additional comments about the specimen



Please place a copy of the **Box Contents Inventory Form** inside each box being submitted to the Museum.

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## SUMMARY

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- Collections released forms for items released for research, treatment, exhibition, repatriation.
- List of hazardous materials.
- Collection organized and separated into Research and Catalog collections.
- Specimens contained in polyethylene zip-closure bags (4 mil preferred).
- Do not ventilate polyethylene bags.
- Do not use twist ties, wax paper, cotton balls, etc.
- Research and Catalog Collection packaged in 20x8x8" boxes.
- Box Contents Inventory Form in each box.
- Box Log Form (sequential list of boxes).
- Digital copy of electronic inventory (specimen database) with required fields.

# PREPARATION OF PAPER RECORDS

Primary field documentation is one of the most important parts of a project collection; without it, the rest of the collection has little research potential. The Museum maintains an archive of all project documentation, including original field notes, field forms, analysis records, maps, correspondence, and project reports, in archival-quality storage.

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## CARE OF RECORDS

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To maximize the life span of paper documents, minimize their exposure to direct sunlight. This presents a problem for records created in the field, but simple procedures such as closing notebooks and keeping them out of the sun when not in use help greatly.

Non-archival storage containers and enclosures also contribute to deterioration. Notebooks, binders, folders, and document dividers can be acidic, more so than copier paper; this acid can migrate to other paper it encounters and cause that paper to degrade more quickly. The use of vinyl for enclosures is discouraged. Records can be afforded more protection by using archival-quality enclosures or using buffered paper as a barrier.

Attachments to paper also contribute to damage of materials. Staples, rubber bands, and self-stick notes (Post-Its) should not be used.

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## RECOMMENDED MATERIALS

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The use of archival-quality materials is strongly encouraged. Archival materials are available locally in both art and photographic supply stores, and through online distributors (see Appendix D).

Paper is a relatively fragile material that can disintegrate in a decade or last for centuries, depending not only on how it is treated, but also on how it was made. Field notes should be recorded on a good quality, standard 8 ½ x 11” paper. Cotton rag, acid-free, or alkaline buffered paper is the most durable.

While soft-lead pencil is the writing medium which is least damaging to paper, in practical use it smudges easily and has some limitations. Non-acidic inks, that are waterproof and fade resistant, are preferable. These include some brands of India ink, Pigment pens, and some roller-ball-tipped pens.

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## MAPS

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All maps used and generated by archaeological projects must be submitted to the Museum. This includes, but is not limited to, USGS “quad” maps, regional and project area maps, survey and excavation maps, and collection grid maps.

Smaller format maps, plan views, and profiles that are an integral part of the field notes should be maintained within that sequence of records.



However, **oversized maps** that are too large to include in sequence without folding should be unfolded and placed in an oversized folder, or between two sheets of cardboard.

Every map submitted to the Museum must have a key explaining all markings on the map. For oversized maps, the Museum requires the following information written on each:

1. Company name
2. Project title
3. Site number
4. Project map field number
5. Name of cartographer
6. Date
7. North arrow and scale
8. Key to symbols or colors used
9. Brief description (map title)

Please do not use tape or staples to piece together large maps.

For maps produced using Geographic Information System (GIS), please see the GIS Data Standards section.

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## REPORTS AND PUBLICATIONS

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The archaeological repository requires the submission of one unbound paper copy of the final report, and a digital copy (PDF/A format) of the final report. These copies are different from the copies required by the CAO for project close-out.

For large data-recovery projects, the Museum requests an additional bound copy for the Museum's Research Library.

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## PREPARING PAPER RECORDS FOR CURATION

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Materials to be submitted to the Museum on paper for curation include but are not limited to

1. Field Notes
2. Field Forms
3. Analysis Records
4. Coding Packets
5. Maps
6. Correspondence
7. Copies of Repatriation Documentation
8. Final Reports

**NOTE:** Any special codes or abbreviations used in the records must be identified and a key provided.

The documents should be

1. Reviewed to ensure there are no staples, paper clips, Post-It notes, or rubber bands.
2. Placed in folders.
3. Folders arranged in a logical manner.
4. Folders labeled across the top with a descriptive title.
5. Larger collections may need to be divided into separate different types of records.
  - a. For example: use separate folders for ceramic analysis, lithic analysis, etc.
6. Maps should be unfolded and placed in a large folder.

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## SUMMARY

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- All staples, paper clips, binder clips, tape, Post-Its, and rubber bands removed.
- Maps unfolded and placed in large folders.
- Records should include all field documentation, analysis forms, and maps.
- Printed key for any codes or abbreviations used in project materials.
- One unbound copy of the final report.
- Large data-recovery projects, please submit one additional bound copy of the report for the Museum's Library.

# PREPARATION OF ELECTRONIC/DIGITAL INFORMATION

Primary field information is also collected in digital format. This is an important part of the project record.

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## DIGITAL PHOTOGRAPH COLLECTIONS

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The photographic record of an archaeological project is an important part of the project documentation. The Museum maintains a photographic archive which includes documentation from all aspects of archaeological projects.

The Museum encourages the photographic documentation of all phases of excavation. However, digital photos are inexpensive to produce but have continuously increasing curation costs, therefore, the Museum requires digital photo collections to be reviewed by project personnel before they are curated at the Museum.

### IMAGES TO CULL



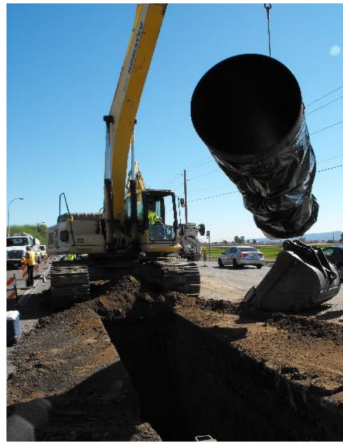
The following kinds of images should be culled. They should not be submitted to the Museum and they should not be listed on the photo log

1. Images not documenting the archaeology of the project (e.g., non-archaeology construction activities, cool construction vehicles, photos of kids, pets/animals in the field, or co-workers making obscene gestures).
2. Blurry or out-of-focus images.
3. Redundant images (e.g., 10 shots of the same trench profile for a no-find project)

Figure 2 contains examples of images that have been submitted for curation that should have been culled.

**Figure 2**

**Examples of photographs that should have been culled**



Examples of photos not documenting archaeological activities.



Examples of poor-quality, blurry photos.



Examples of redundant photos showing the same subject (pick one image to submit with project)

## DIGITAL IMAGE FORMATS

**Digital images must be submitted in two formats:** electronically and printed on paper.

For digital formatting, photos must be submitted as either TIFF (.tif) or JPEG 2000 (.jp2). These file types are lossless and are required for the long-term preservation of the digital file.

Please submit digital images on a CD-R or DVD-R and place the disc in a plastic case or paper sleeve. To assist with preservation, do not adhere a label or write on the disk, label only the sleeve.

Digital images must also be provided in print format. Use acid-free paper and print the image using a laser printer in black-and-white. Contact-sheet style prints where the image is listed along with the file name are preferred.



## DOCUMENTATION OF PHOTOGRAPHS

All images submitted to the repository must be documented with a **Digital Photo Log**. It is a list of all photos submitted with the collection.

The Digital Photo Log must have a heading with descriptive information and 10 columns of data. If there is no data for a field, leave it blank. Please note, there are some fields where data is mandatory.

The heading should contain

- The title “Digital Photo Log”
- Project Name
- Contractor/Company Name
- Brand and Model of Camera/Phone/Tablet
- Photographer

**The fields of data must include (leave blank if there is no data)**

1. File Name – name of the digital file (e.g., IMG\_0995.tif)
  - a. **Data is mandatory for this field.**
2. Date – date the image was taken
  - a. **Data is mandatory for this field.**
3. Description of Subject – subject of photo, type of feature, close-up of objects, etc.
  - a. **Data is mandatory for this field.**
4. Direction – direction of the photograph (e.g., north, southwest, down, etc.)
  - a. **Data is mandatory for this field.**
5. Site Number – archaeological site number
6. Feature Number – feature number documented in the photo
7. Unit Number – unit number documented in the photo
8. Person in Frame – name of the crew member shown in photo
9. Figure Number – if image is in the project report, list figure number here
10. Format – Tiff or JPEG 2000
  - a. **Data is mandatory for this field.**



The Digital Photo Log must be submitted as both an electronic/digital file and as a paper file. It must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file.

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## **GIS DATA STANDARDS**

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This section provides general standards for spatial data submission. Specialized work and large data recovery projects may require further specifications, please contact the Collections staff for additional information.

The goal of the curation of GIS data is to preserve the data produced for use in future studies. For curation at The Museum, relevant spatial data produced during the project must be submitted. At a minimum, these data will include but are not limited to

1. Project area boundary location (as a Shapefile)
2. Excavation areas/units (as a Shapefile)
3. Feature and sub-feature boundaries (where applicable – as a Shapefile)
4. Point locations for specimens (where applicable – as a point location)

When possible, metadata submitted with geospatial data should contain the following information

1. Who created the data?
2. When was the data created?
3. What kind of data is it?

All spatial data collected must include the coordinate reference system information.

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## **OTHER ELECTRONIC RECORDS**

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The Museum requires copies of electronic data generated for the project. This includes

- Complete analysis databases/spreadsheets for all object/specimen types
  - o Please ensure that each analyst has provided a copy of their full dataset, not only the tables published in the report.
- Coding packets used for any databases/spreadsheets
- PDF/A of the final report

Datasets may be submitted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file.

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## **ORGANIZATION AND INVENTORY OF RECORDS**

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All files submitted digitally must also have a paper hard-copy (printout) of the file. For example, if submitting a ceramic analysis database, please submit a paper copy of the data.

Files should be clearly named to reflect the contents and organized in a logical manner on the media.

Please submit digital files on a CD-R or DVD-R and place it in a plastic case or paper sleeve. To assist with preservation, do not adhere a label or write on the disk, label only the sleeve.



A printed screenshot of the disc contents should be provided for each disc. This aids the staff in locating data and the successful migration of data. The screenshot should include the file or folder name, size, and file type. See Figure 3 below.

**Figure 3 Example of digital files/CD/DVD contents**

## 2020.07 Digital Files

### Disc One

Name	Date modified	Type	Size
DAI 18-165F_PGM 2019-061_GIS	6/8/2020 11:00 AM	File folder	
COP35_PGMRepository_Agreement.pdf	1/15/2020 5:19 PM	Adobe Acrobat Document	68 KB
DA pr19-129_final report_PGM 2019-061.pdf	4/8/2020 12:53 PM	Adobe Acrobat Document	8,101 KB
DAI 18-165F_PGM Proj Info.docx	5/30/2020 1:54 PM	Microsoft Word Document	30 KB

### Disc Two

Name	Date modified	Type	Size
DAI 18-165F_PGM 2019-061_Photo Log.xls	6/2/2020 10:35 AM	Microsoft Excel 97...	35 KB
image1.tiff	6/1/2020 10:01 AM	TIFF File	16,442 KB
image2.tiff	6/1/2020 10:01 AM	TIFF File	10,404 KB

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## CARE OF COMPUTERIZED RECORDS

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Like paper records, improper storage can render computerized information useless. A good standard for storage is to keep the discs stored away from direct light sources, areas of high heat, and strong magnetic fields.

In addition to storage, the treatment and processing of computerized records affects their longevity. Data surfaces should be protected. Avoid touching the data side of discs and store discs in cases or sleeves. CDs and DVDs should **not** be directly labeled. This includes self-adhesive labels, screen printing or writing on the disk with permanent markers. These labeling techniques are not archival and can result in the corruption of data over long periods of time. Please label the sleeves, rather than the disks.

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## SUMMARY

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### **DIGITAL PHOTOGRAPHS**

- Photographic collection must be well organized.
- Non-project images, poor quality images, and redundant images must be culled.
- Electronic and paper copy of the Digital Photo Log listing all images curated.
- Digital copy of photos in .tif or .jp2 format.
- Copy of the photographs printed on paper.

### **OTHER ELECTRONIC FILES**

- GIS Data
- Complete analysis data sets
- Coding packets
- PDF/A version of the project report
- Paper printouts of all digital data
- Printed screenshot of the disc contents for each disc

# ADDITIONAL RESOURCES

- Braun, Thomas J.  
2007 "An Alternative Technique for Applying Accession Numbers to Museum Artifacts" Journal of the American Institute for Conservation 46(2): 91-104.
- Brown, Duncan H.  
2011 Archaeological Archives  
[https://archaeologydataservice.ac.uk/archiveDS/archiveDownload?t=arch-799-1/dissemination/pdf/AArchives\\_v2.pdf](https://archaeologydataservice.ac.uk/archiveDS/archiveDownload?t=arch-799-1/dissemination/pdf/AArchives_v2.pdf)
- Canadian Conservation Institute  
N.D. Caring for Archaeological Collections  
<https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections/archaeological-collections.html>
- Cronyn, J.M.  
1990 The Elements of Archaeological Conservation.  
Routledge, London.
- Kenworthy, Mary Anne, Eleanor M. King, Mary Elizabeth Ruwell, Trudy Van Houten  
1985 Preserving Field Records: Archival Techniques for Archaeologists and Anthropologists. The University Museum, University of Pennsylvania.
- National Park Service  
2001 Managing Archaeological Collections  
<http://www.nps.gov/archeology/collections/index.htm>
- National Park Service  
2001 Appendix I: Curatorial Care of Archeological Objects.  
<https://www.nps.gov/museum/publications/MHI/AppendI.pdf>
- Northern States Conservation Center  
N.D. Museum collection care and preservation supplies  
<http://www.collectioncare.org/home>
- Odegaard, Nancy  
1991 A Guide to Handling Anthropological Museum Collections. Western Association for Art Conservation.
- Sease, Catherine  
1987 A Conservation Manual for the Field Archaeologist. Archaeological Research Tools, Vol. 4. Institute of Archaeology, University of California, Los Angeles.
- Smithsonian Museum Conservation Institute  
[http://www.si.edu/mci/english/learn\\_more/taking\\_care/index.html](http://www.si.edu/mci/english/learn_more/taking_care/index.html)

Society of American Archaeologists

Guidelines for Preparing Legacy Archaeological Collections for Curation.

<https://documents.saa.org/container/docs/default-source/doc-careerpractice/saa-guidelines-for-preparing-legacy-arch-collections.pdf?sfvrsn=5a6a1e5>

Wood, Rose M. and Stephen L. Williams

1993

“An Evaluation of Disposable Pens for Permanent Museum Records.” Curator  
36(3):189-200.

## APPENDIX A

# Repository Curation Checklists

The Museum has developed two separate checklists to assist with the curation of projects. One is for projects with documentation only, the other is for projects that have artifact collections. Use the checklist that is appropriate for the collection that you are curating.

If you need to cancel a repository agreement, please email [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov)

Two weeks prior your desired curation date, email [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov) with the following information:

- A copy of your repository agreement MOU
- A copy of the completed Project Information Form (see Appendix C)

# Repository Curation Checklist for Projects with only Documentation

INITIALS

- Scheduled curation date two weeks in advance \_\_\_\_\_
- Curation fees (check made payable to the City of Phoenix) \_\_\_\_\_
- Paper Records \_\_\_\_\_
  - Copy of completed Project Information Form
  - Copy of completed Repository Curation Checklist
  - Copy of Repository Agreement (MOU)
  - Copy of AAA Project Specific Permit (if applicable)
  - Copies of all field documentation and analysis forms
  - Copies of all maps (all maps unfolded and placed in large folders)
  - One copy of project report (must be unbound)
  - Paper copies of all digital data
  - Printed screenshot of disc contents for each disc (curated CDs)
- Digital Photographic Collection \_\_\_\_\_
  - Non-project images, poor quality images, and redundant images were culled
  - Paper copy of the Digital Photo Log listing all images curated
  - Paper copy of the photographs (e.g., contact sheet)
  - CD with digital copies of photos and an electronic copy of the Digital Photo Log
    - Digital Photo Log must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
    - Digital photos must be in .tif or .jp2 format
- Other Electronic Records (on a CD) \_\_\_\_\_
  - GIS Data
  - Complete analysis data sets
  - Coding packets
  - PDF/A of the project report

# Repository Curation Checklist for Projects with Artifacts/Specimens

INITIALS

- Scheduled curation date two weeks in advance \_\_\_\_\_
  - For projects that encountered human remains, additional documentation is required.
- Curation fees (check made payable to the City of Phoenix) \_\_\_\_\_
- Paper Records \_\_\_\_\_
  - Copy of completed Project Information Form
  - Copy of completed Repository Curation Checklist
  - Copy of Repository Agreement (MOU)
  - Copy of AAA Project-Specific Permit (if applicable)
  - Copy of Box Log Form (sequential list of boxes)
  - Copy of Collections Released form (if objects released for research, treatment, exhibition)
  - Copies of all field documentation and analysis forms
  - Copies of all maps (all maps unfolded and placed in large folders)
  - Check that all staples, clips, tape, Post-Its and rubber bands have been removed
  - One copy of project report (must be unbound)
  - Large data recovery projects (over 20 boxes), one additional copy of project report (bound)
  - Paper copies of all digital data
  - Printed screenshot of disc contents for each disc (curated CDs)
- Artifacts and Samples \_\_\_\_\_
  - All artifacts, samples, etc.
  - Collection organized and separated into Research and Catalog collections
  - Specimens contained in polyethylene zip-closure bags (4-mil preferred)
  - Collection packaged in 20x8x8" boxes
  - Box Contents Inventory Form in each box
  - List of hazardous materials
  - Documentation of artifact treatment (e.g., lab manual)
  - Digital copy of Electronic Inventory (specimen database)
    - Electronic Inventory must contain required fields
    - Electronic Inventory must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
- Digital Photographic Collection \_\_\_\_\_
  - Non-project images, poor quality images, and redundant images were culled
  - Paper copy of the Digital Photo Log listing all images curated
  - Paper copy of the photographs (e.g., contact sheet)
  - CD with digital copies of photos and an electronic copy of the Digital Photo Log
    - Digital Photo Log must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
    - Digital photos must be in .tif or .jp2 format
- Other Electronic Records (on a CD) \_\_\_\_\_
  - GIS Data
  - Complete analysis data sets for all materials
  - Coding packets
  - PDF/A of the project report



## Appendix B

# CARE OF HUMAN REMAINS AND SACRED OBJECTS

The Museum will not accept human remains, funerary objects, sacred animal burials, sacred objects, materials subject to NAGPRA, or materials subject to the Arizona Burial Law unless doing so with the permission of affiliated Tribes to facilitate repatriation. The Museum must be notified if a collection includes human remains that are not subject to repatriation, such as deciduous human teeth from a historic site that is not-Native American.

The Museum requires that all collections containing bone are reviewed by the archaeological firm for human remains prior to curation. The collection must be reviewed by a person, such as a bioarchaeologist, with extensive training in human osteology. The reviewer must sign off on the Faunal Collections Review Form before the collection will be accepted by the Museum (in lieu of this form, the Museum will also accept the ASM's Repatriation Compliance form).

If the project encountered human remains, the Museum requires a copy of the project burial agreement and proof that repatriation has been completed (copies of repatriation documents) before the collection will be accepted by the Museum.

The project should have obtained a burial agreement from the ASM or the City of Phoenix Archaeology Office. The project crew should follow the guidelines specified in the burial agreement regarding the treatment of human remains, funerary objects, and sacred objects.

The Museum offers the following suggestions related to the treatment of human remains, funerary objects, and sacred objects. These suggestions are superseded by any guidelines in the burial agreement and by any guidelines provided by culturally affiliated Tribes.

### **SUGGESTED VERBIAGE**

Individuals – not bones, bodies, etc.

Housing – not supplies, packaging, containers, boxing, etc.

Documentation – not analysis

Escorted – not transferred

### **SUGGESTED HOUSING MATERIALS**

All materials should be natural materials that are new (do not re-use materials)

Unbleached newsprint sheets

Brown cardboard boxes (as little printing as possible)

Brown paper bags

Unbleached cotton muslin

Unbleached muslin drawstring bags

Unbleached, needled cotton batting

## **SUGGESTED TREATMENT**

1. The individuals and objects must be treated with respect and dignity at all times.
2. Access should be restricted to only people conducting documentation.
3. Members of the public should not be allowed access to individuals or information about them.
4. No photography of the individuals, funerary objects, or sacred objects.
5. No drinking, eating, or smoking around the individuals.
6. Human remains, funerary objects, and sacred objects should not be directly labeled.
7. Excluding documentation tools, all materials encountering the individuals and objects should be natural materials that are new.
8. When individuals are not being documented they should be covered with unbleached cotton muslin.
9. Prior to moving an individual, the surface upon which they will be placed should be covered with new sheets of paper or newsprint. This newsprint should be folded up and housed with the individual once documentation is complete.
10. The individuals should be housed in a secured area, preferably in a separate room.
11. The individuals should be protected from environmental extremes.
12. Visitors (particularly Tribal members) should be notified before they enter a building or room where individuals are housed.

## **SUGGESTED HOUSING PROCEDURES**

1. Each individual should receive their own housing (box) and should be housed with all of their funerary objects (except for extremely large assemblages).
2. The bottom of the housing (box) should be lined with a piece of newsprint and a piece of needed cotton batting large enough to cover the bottom (to prevent soil leakage and provide padding).
3. The individual should be housed inside a muslin bag or in large pieces of muslin so that the individual is not visible.
4. Individuals should not come into direct contact with cotton batting (it sticks).
5. The associated funerary objects should be housed in muslin bags, paper bags, or in muslin and placed in the same housing (box) as the individual.
6. If necessary, the associated funerary objects may be padded with materials to prevent damage.
7. The outside of the housing (box) should be labeled in pencil or pen with a number (relating to feature or individual) and the words “human remains” or “associated funerary objects”.
8. If the housing (box) exceeds 30 lbs., the exterior should be labeled as “heavy.”
9. If multiple box housing is necessary, the housing should be labeled to indicate this (i.e., Box 1 of 2).

## APPENDIX C

# EXAMPLES OF REQUIRED REPOSITORY FORMS

To request a repository agreement

- **Request for Repository Agreement Form**

To curate a project in the Archaeological Repository

- **Repository Agreement (MOU)**
- Completed **Project Information Form**
- Completed **Repository Curation Checklist**
- **AAA Project Specific Permit** (if applicable)
- **Deed of Gift Form** (if landowner/sponsor is not the City of Phoenix)
- Printed screenshot of disc contents for each disc (curated CDs)
- **Digital Photo Log**
  - Must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file

For collections with artifacts or specimens, these forms are also required

- **Box Log Form** (sequential list of boxes)
- **Box Contents Inventory Form** in each box
- Digital copy of **Electronic Inventory** (specimen database)
  - Electronic Inventory must contain required fields
  - Electronic Inventory must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
- **Collections Released Form** (if objects released for research, treatment, exhibition)

If the project encountered human remains, these forms are also required

- An electronic copy of the burial agreement
- Documentation proving that repatriation has been completed, and an inventory of all individuals and objects that were repatriated.
- A signed copy of the **Faunal Collections Review Form**

Examples of completed forms are provided in this appendix, blank forms/templates may be downloaded from the [Museum's website](#) or by requesting forms from [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov)

**City of Phoenix**  
**Pueblo Grande Museum Archaeological Repository**  
**Request for Repository Agreement**

Fields highlighted in red are required.

Date: \_\_\_\_\_

Archaeological Consultant: \_\_\_\_\_

Firm Project Number: \_\_\_\_\_

Project Name: \_\_\_\_\_

**Project Location**

Address: \_\_\_\_\_

Township & Range: \_\_\_\_\_

Project Type: \_\_\_\_\_

(Monitoring, Testing, Data Recovery)

PGM Archaeology Project Number: \_\_\_\_\_ N/A

(Assigned by the CAO)

**Sponsor**

City Sponsored                      Department Name: \_\_\_\_\_

Private                                  Private Sponsor Name: \_\_\_\_\_

Project Inside City Limits

Project Outside City Limits

**Land Ownership**

City                      Private                      Other: \_\_\_\_\_

Will this project receive an AAA project specific permit? Yes                      No

Site Number/Name: \_\_\_\_\_

Is this project inside site boundaries? Yes                      No

Is this project outside site boundaries, but in CAO buffer zone? Yes                      No

**Comments**

Please email completed form to [pgm.collections@phoenix.gov](mailto:pgm.collections@phoenix.gov)  
If you have an Archaeology Assessment Result from the CAO, please attach it to the email.

MEMORANDUM OF UNDERSTANDING

The City of Phoenix, hereinafter referred to as "City," for the Pueblo Grande Museum, hereinafter referred to as "Museum," and Archaeological Firm Name, LLC, hereinafter referred to as "Consultant," will be bound by the recitals and covenants set forth below.

RECITALS

A. The City, the Museum, and the Consultant are in agreement that the Museum shall serve as a repository for archaeological collections resulting from the 4619 E. Washington Street Testing Phase 1 project located at 4619 E. Washington St. taking place on land owned by the City and within the site boundaries or archaeological buffer zone of AZ U:9:1(ASM)/Pueblo Grande.

It is therefore agreed and understood by the Consultant as follows:

1. The Consultant will submit a copy of the relevant archaeological permit to the museum within ten working days after the permit has been issued. The Consultant will also submit all preliminary documents including research designs, proposals, and any other similar documents relating to the project.

2. The Consultant shall submit to the Museum written quarterly reports briefly stating the general progress of the project. The Consultant shall further report to the Museum any changes in the scope or schedule of work as provided in Paragraph 1 above to the Museum as they occur.

3. The Consultant will prepare a complete collection for curation in accordance with the Museum's standards which shall be provided to the archaeological Consultant at the time of the execution of this Agreement. For the purposes of this Agreement, "complete collection" includes all artifacts, including environmental, chronometric and raw material samples; all field records, including notes, recording forms, journals, maps (including a map which identifies the project location and specific areas investigated), profiles and any other similar documents; records of laboratory procedures and analysis records; photographic images and documentation; and any machine readable media and accompanying documentation.

4. Unless otherwise agreed between the parties, the Consultant shall submit to the Museum within ninety days after the Consultant submits the final project report as required in the archaeological service contract, a complete collection as defined in Paragraph 3 above.

5. The Consultant conveys to the City, Museum and/or its designees any rights which it may hold for publication or independent use of the complete collection as defined in Paragraph 3 above.

6. The Consultant agrees to pay the current applicable fee for repository services. The fees for curation services are listed under "Archaeology and Collections Curation Rates" at <https://www.phoenix.gov/parks/arts-culture-history/pueblo-grande/city-archaeology/forms> Unless previously agreed upon, projects received more than 90 days after the acceptance of the final report will be assessed a late penalty of 10% of the final curation fees, compounded annually and prorated monthly.

7. The Museum agrees to curate artifacts and data generated by the project specified in this Agreement and shall cause the complete collection as defined above to be accessioned as part of its collections and curate them in perpetuity according to established Museum standards and procedures. The complete collection will be accessible for research, publication, exhibition,

educational and other purposes in conformance with standard Museum policy.

8. Indemnification. Each party (as Indemnitor) agrees to indemnify, defend and hold harmless the other party (as Indemnitee) from and against any and all claims, losses, liabilities, costs or expenses (including reasonable attorney's fees) hereinafter collectively referred to as ("Claims") arising out of bodily injury of any person (including death) or property damage, but only to the extent that such claims are caused by the negligence, misconduct or other fault of the indemnitor, its agents, employees or Consultants.

9. Termination and Suspension of the Agreement. If any party fails to perform or other wise fulfill its obligations under this Agreement, the non-defaulting party may terminate this Agreement without prejudice to any other remedies it may have.

10. Cancellation Clause. All parties hereto acknowledge that this Agreement is subject to cancellation by the City of Phoenix pursuant to the provisions of Section 38-511, Arizona Revised Statutes.

11. Compliance with the Law. The Consultant shall comply with all applicable laws, ordinances, and codes of the federal state and local governments.

For Consultant : Project Director Date : 7/7/2020  
Name / Title

**City of Phoenix**  
**Pueblo Grande Museum Archaeological Repository**  
**Project Information Form**

Administrative Information (if not applicable leave blank)

Required fields highlighted in red.

Archaeological Consultant: \_\_\_\_\_

Firm Project Number: \_\_\_\_\_

Project Name: \_\_\_\_\_

Project Location (address): \_\_\_\_\_

Project Location (township/range): \_\_\_\_\_

Project Type: \_\_\_\_\_

(monitoring, testing, data recovery)

City Archaeology Number (PGM Number): \_\_\_\_\_

Sponsor: \_\_\_\_\_

Land Owner: \_\_\_\_\_

AAA Permit Number: \_\_\_\_\_

ASM Accession Number: \_\_\_\_\_

Site Numbers:

Principle Investigator: \_\_\_\_\_

Project Director: \_\_\_\_\_

Laboratory Director: \_\_\_\_\_

Fieldwork Dates: \_\_\_\_\_ to \_\_\_\_\_

Date Final Report approved by City Archaeology Office: \_\_\_\_\_

Appendix C - Examples of Completed Forms

Collection Information  
(if not applicable leave blank)

How many boxes of artifacts/specimens? \_\_\_\_\_

How many linear inches of paper files? \_\_\_\_\_

How many gigabytes of digital data? \_\_\_\_\_

How many photographs? \_\_\_\_\_

How many oversized folders? \_\_\_\_\_

What artifact materials are included (check all that apply):

Prehistoric Objects	Historic Objects			
Ceramic	Stone	Shell	Bone	Glass
Metal	Plastic	Other	_____	

Materials used for labeling and treatment:

What types of samples are included (check all that apply):

Radiocarbon	Archaeomagnetic	Tree Ring	Soil
Botanical	Faunal	Other	_____

Did the project encounter human remains? Yes No

If yes, to whom were the human remains repatriated and on what date?

Has the faunal collection been reviewed for human remains by a bioarchaeologist?  
Yes No N/A

Are there any human remains, funerary objects, or sacred objects that have not been repatriated? Yes No

If yes, please explain:

Are there any other artifacts or specimens that have been released to another entity? Yes No

If yes, who received them and what was the date?

Any additional information about the collection?



# Repository Curation Checklist for Projects with only Documentation

INITIALS

- Scheduled curation date two weeks in advance \_\_\_\_\_
- Curation fees (check made payable to the City of Phoenix) \_\_\_\_\_
- Paper Records \_\_\_\_\_
  - Copy of completed Project Information Form
  - Copy of completed Repository Curation Checklist
  - Copy of Repository Agreement (MOU)
  - Copy of AAA Project Specific Permit (if applicable)
  - Copies of all field documentation and analysis forms
  - Copies of all maps (all maps unfolded and placed in large folders)
  - One copy of project report (must be unbound)
  - Paper copies of all digital data
  - Printed screenshot of disc contents for each disc (curated CDs)
- Digital Photographic Collection \_\_\_\_\_
  - Non-project images, poor quality images, and redundant images were culled
  - Paper copy of the Digital Photo Log listing all images curated
  - Paper copy of the photographs (e.g., contact sheet)
  - CD with digital copies of photos and an electronic copy of the Digital Photo Log
    - Digital Photo Log must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
    - Digital photos must be in .tif or .jp2 format
- Other Electronic Records (on a CD) \_\_\_\_\_
  - GIS Data
  - Complete analysis data sets
  - Coding packets
  - PDF/A of the project report

# Repository Curation Checklist for Projects with Artifacts/Specimens

INITIALS

- Scheduled curation date two weeks in advance \_\_\_\_\_  
For projects that encountered human remains, additional documentation is required.
- Curation fees (check made payable to the City of Phoenix) \_\_\_\_\_
- Paper Records \_\_\_\_\_
  - Copy of completed Project Information Form
  - Copy of completed Repository Curation Checklist
  - Copy of Repository Agreement (MOU)
  - Copy of AAA Project-Specific Permit (if applicable)
  - Copy of Box Log Form (sequential list of boxes)
  - Copy of Collections Released form (if objects released for research, treatment, exhibition)
  - Copies of all field documentation and analysis forms
  - Copies of all maps (all maps unfolded and placed in large folders)
  - Check that all staples, clips, tape, Post-Its and rubber bands have been removed
  - One copy of project report (must be unbound)
  - Large data recovery projects (over 20 boxes), one additional copy of project report (bound)
  - Paper copies of all digital data
  - Printed screenshot of disc contents for each disc (curated CDs)
- Artifacts and Samples \_\_\_\_\_
  - All artifacts, samples, etc.
  - Collection organized and separated into Research and Catalog collections
  - Specimens contained in polyethylene zip-closure bags (4-mil preferred)
  - Collection packaged in 20x8x8" boxes
  - Box Contents Inventory Form in each box
  - List of hazardous materials
  - Documentation of artifact treatment (e.g., lab manual)
  - Digital copy of Electronic Inventory (specimen database)
    - Electronic Inventory must contain required fields
    - Electronic Inventory must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
- Digital Photographic Collection \_\_\_\_\_
  - Non-project images, poor quality images, and redundant images were culled
  - Paper copy of the Digital Photo Log listing all images curated
  - Paper copy of the photographs (e.g., contact sheet)
  - CD with digital copies of photos and an electronic copy of the Digital Photo Log
    - Digital Photo Log must be formatted as an Access, Excel, ASCII delimited, ASCII csv, or other tab delimited text file
    - Digital photos must be in .tif or .jp2 format
- Other Electronic Records (on a CD) \_\_\_\_\_
  - GIS Data
  - Complete analysis data sets for all materials
  - Coding packets
  - PDF/A of the project report

**DEED OF GIFT TO THE PUEBLO GRANDE MUSEUM**

By these presents I (we) hereby irrevocably and unconditionally give, transfer, and assign to the Pueblo Grande Museum by way of gift, all right, title, and interest in, to, and associated with the materials described below. Further, I (we) affirm that I (we) own said materials, and that to the best of my (our) knowledge, I (we) have good and complete right, title and interests to give.

The collection from Project XYZ

*Landowner*

\_\_\_\_\_  
Signature of Donor

7/7/2020

\_\_\_\_\_  
Date

Landowner

\_\_\_\_\_  
Name / Title

\_\_\_\_\_  
Address

Accepted for Pueblo Grande Museum by

\_\_\_\_\_  
Signature/Title

\_\_\_\_\_  
Date

7/99-2

Appendix C - Examples of Completed Forms

Digital Photo Log									
<b>Contractor:</b> Archaeological Firm Name, LLC					<b>Project #:</b> 12345-20				
<b>Project Name:</b> 4619 E. Washington Street Testing Phase 1					<b>Brand and Model of Camera/Phone/Tablet:</b> Apple iPhone 7s				
<b>Photographer:</b> Lindsey Vogel-Teeter					<b>Form Completed By:</b> Lab Technician				
Date	File Name	Description of Subject	Direction	Site No.	Feature No.	Unit No.	Person in Frame	Figure Number	Format
12/25/2020	IMG_0076	In progress overview	N	AZ U:9:1(ASM)		1002	Laurene Montero		TIFF
12/25/2020	IMG_0081	Overview of unit	NE	AZ U:9:1(ASM)		1001		Fig. 12.7	TIFF
12/25/2020	IMG_0831	Feature closeup	Down	AZ U:9:1(ASM)	2956	1003			TIFF
12/25/2020	IMG_0836	Crew excavating, Laurene Montero in frame	SW	AZ U:9:1(ASM)		1004			TIFF



**Box Contents Inventory Form**

**Box Number:** 14  
**Collection Type:** Research Collection  
**Company:** Archaeological Firm Name, LLC  
**Project Name:** 4619 E. Washington Street Testing Phase 1  
**ASM Site Number(s):** AZ U:9:1(ASM)

FN/Specimen #	Material	Object Type	Feature Number	Comments
432	Ceramic	Sherds	23	
438	Ceramic	Sherds	23	
441(Bag1)	Ceramic	Sherds	25	
441(Bag2)	Ceramic	Sherds	25	
445	Ceramic	Sherds	26	includes partial spindle whorl

EXAMPLE

Appendix C - Examples of Completed Forms  
Required Data Fields

PGM Number	Site Number	FN Number	Box Number	Collection Type	Other Number	Material	Object Type	Count	Feature	Feature Type	Northing	Easting	Locus	Unit	Stratum	Level	Depth (from)	Depth (to)	Comments	Treatment	Figure Number	
2019-100	AZ U:9:1(ASM)	636(Bag1)	Box 345	Research Collection	PD 298	Ceramic	Sherds	105	20	Hearth	N800-815	E890	Locus 15		FLF	1	9.94 cmbd	0 cmbd		Labeled with Acryloid B-72		
1997-03	AZ U:9:67(ASM)	12	Box 2	Catalog Collection		Stone	Metate	1	14	canal	N83.90	E137.60		BHT 32			10.43 cmbd	10.54 cmbd			Figure 4.1	

EXAMPLE

## COLLECTIONS RELEASED FORM

Released to: Analysis Company, LLC

Purpose: Radiocarbon dating

Project: 4619 E. Washington Street Testing Phase 1

Period: 7/7/2020 to 12/7/2020

Authorized by: Project Director

Description of materials, specimen numbers, and provenience:

FN 636 - C14 Sample

Receipt of materials is hereby acknowledged:

Project Director  
Signature/Title

7/7/2020  
Date

Return of materials is hereby acknowledged:

\_\_\_\_\_  
Signature/Title

\_\_\_\_\_  
Date



**City of Phoenix**  
**Pueblo Grande Museum Archaeological Repository**  
**Faunal Collections Review Form**

To comply with state and federal laws, Pueblo Grande Museum requires that all collections containing bone are reviewed for human remains. The collection must be reviewed by a person, such as a bioarchaeologist, with extensive training in human osteology. This signed form must be submitted to the Museum prior to the collection being delivered for curation. In lieu of this form the Museum will also accept a duplicate copy of the Arizona State Museum's Repatriation Compliance form.

By signing this document, I certify that all collections associated with the project identified below have been reviewed for the presence of human remains and that any identified human remains have been removed and are not present in the collection.

Archaeological Consultant: Archaeological Firm Name, LLC

Firm Project Number: 12345-20

Project Name: 4619 E. Washington Street Testing Phase 1

City Archaeology Number: 2019-100

Site Number(s): AZ U:9:1(ASM)

*Bioarchaeologist*  
Analyst (Signature)

7/7/2020  
Date

Bioarchaeologist's Name  
Analyst (Printed name)

## APPENDIX D

# SUPPLIERS

Listing in this Appendix does not imply an endorsement of the company or the products they carry. Many companies offer a variety of products, not all of which are appropriate for collections use. Users of these guidelines are encouraged to consult with Collections staff regarding products and their applications.

### SUPPLIER

### PRODUCTS

Archival Products  
1801 Thompson Ave.  
Des Moines, IA 50316-2751  
Phone: 800-526-5640  
[www.archival.com](http://www.archival.com)

Protective enclosures, folders

Arizona Bag Company, LLC  
2530 W. Buckeye Rd.  
Phoenix, AZ 85009-5746  
Phone: 602-272-1333  
[www.arizonabag.com](http://www.arizonabag.com)

Bags, boxes and packing materials

Arizona Box and Container, Inc.  
1371 S. Nelson Dr.  
Chandler, AZ 85226  
Phone: 602-437-8455  
[www.arizonaboxandcontainer.com](http://www.arizonaboxandcontainer.com)

Boxes

Associated Bag Company  
400 W. Boden St.  
Milwaukee, WI 53207  
Phone: 800-926-6100  
[www.associatedbag.com](http://www.associatedbag.com)

Packing materials

Atlantic Protective Pouches  
P.O. Box 1191  
Toms River, NJ 08754  
Phone: 732-240-3871  
[www.atlanticprotectivepouches.com](http://www.atlanticprotectivepouches.com)

Archival polyester enclosures

## **SUPPLIER**

Canyon State Box and Container  
6858 W. Chicago Street, Suite 1  
Chandler, AZ 85226  
Phone: 480-966-5170  
[www.canyonstatebox.com](http://www.canyonstatebox.com)

Cole-Parmer  
625 E. Bunker Ct.  
Vernon Hills, IL 60061-9872  
Phone: 800-323-4340  
[www.coleparmer.com](http://www.coleparmer.com)

Conservation Resources International, LLC  
5532 Port Royal Rd.  
Springfield, VA 22151  
Phone: 800-634-6932  
[www.conservationresources.com](http://www.conservationresources.com)

Forestry Suppliers, Inc.  
P.O. Box 8397  
Jackson, MS 39284-8397  
Phone: 800-647-5368  
[www.forestry-suppliers.com](http://www.forestry-suppliers.com)

Foto Forum/Larmon Photo  
4834 N. 7th St.  
Phoenix AZ 85281  
Phone: 602-263-0084  
[www.larmonphoto.com](http://www.larmonphoto.com)

Gaylord Archival  
P.O. Box 4901  
Syracuse, NY 13221-4901  
Phone: 800-448-6160  
[www.gaylord.com](http://www.gaylord.com)

Grainger (several local stores)  
[www.grainger.com](http://www.grainger.com)

Hollinger Metal Edge  
9401 Northeast Dr.  
Fredericksburg, VA 22408  
Phone: 800-634-0491  
[www.hollingermetaledge.com](http://www.hollingermetaledge.com)

## **PRODUCTS**

8x8x20" boxes

Scientific supply, protective gear

Archival supplies/Rhoplex

Scientific supply, protective gear, pest management

Photographic supplies

Library and archival supplies

Testing equipment, protective gear, shelves

Acid-free papers, folders, boxes

## SUPPLIER

Staples  
33 Union Ave.  
Sudbury, MA 01776  
Phone: 888-280-2228  
[www.staplesadvantage.com](http://www.staplesadvantage.com)

Talas  
330 Morgan Ave.  
Brooklyn, NY 11211  
Phone: 212-219-0770  
[www.talasonline.com](http://www.talasonline.com)

Tempe Camera  
606 W. University  
Tempe, AZ 85281  
Phone: 480-966-6954  
[www.tempecamera.biz](http://www.tempecamera.biz)

Uline Shipping Supply Specialists  
12575 Uline Dr.  
Pleasant Prairie, WI 53158  
Phone: 800-295-5510  
[www.uline.com](http://www.uline.com)

University Products  
517 Main St., P.O. Box 101  
Holyoke, MA 01041-0101  
Phone: 800-628-1912  
[www.universityproducts.com](http://www.universityproducts.com)

Victory Packaging  
6825 W. Buckeye Rd., Suite 3  
Phoenix, AZ 85043  
Phone: 623-963-5919  
[www.victorypackaging.com](http://www.victorypackaging.com)

Wist Business Supplies & Equipment  
107 W. Julie Dr.  
Tempe, AZ 85283  
Phone: 800-999-9478  
[www.wist.com](http://www.wist.com)

## PRODUCTS

Packaging materials

General archival supplies

Photographic supplies

Packing supplies

General archival supplies

Packing supplies

Boxes, packaging materials, general supplies