

# Billings Curation Center

**PACKAGING REQUIREMENTS  
FOR COLLECTIONS SUBMITTED  
TO THE BUREAU OF LAND  
MANAGEMENT'S**

BILLINGS CURATION CENTER

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# **PART I: GENERAL INFORMATION**

## **THE BILLINGS CURATION CENTER**

The Billings Curation Center is the principal repository for the archaeological and ethnographic collections recovered from Bureau of Land Management's properties in Montana and the Dakotas. The Center's purpose is to properly store these materials for future research, and educational and exhibition purposes. To meet these future needs it is necessary to provide optimum environmental and organizational control over materials stored at the repository. We must meet the standards for handling and storing collections as required by federal law. This document presents the changes necessary to meet those standards. It is the intention of these guidelines to aid in the standardization of packaging, labeling, and organizing all materials deposited at the Billings Curation Center. Items stored in the repository include the cultural material remains, site forms, field records, maps, reports, slides and photographs.

Materials are stored by accession number and a storage shelf numbering system. This system allows an accession number to be assigned to material remains prior to cataloging, with a storage shelf number assigned to each box when it is physically shelved. All material remains will be properly accessioned and shelved by storage numbers.

Various comparative collections will be available to researchers at Billings Curation Center. Comparative collections are to include samples of raw lithic materials from the region and faunal remains from the northern plains.

The Billings Curation Center library contains excavation and survey reports of the northern plains, anthropological and archaeological periodicals, professional journals, and a variety of reference materials. The excavation and survey reports are organized either by county or by physiographic area in the case of multi-county reports. Library materials have been placed in a searchable computer catalog.

The Billings Curation Center also maintains photographic records for archaeological sites in the form of slides, prints, and negatives. VHS videotaping for site documentation is also welcomed and encouraged. These materials are accessioned by project and are filed sequentially by accession number.

## **OWNERSHIP OF COLLECTIONS**

The BCC only holds federally owned collections and will only accept federally owned collections. For larger projects that encompass both federal and

private lands, material remains from the private portion of excavation should either be retained by the land owner or unconditionally donated in whole to the Billings Curation Center. To keep projects together, effort should be made to encourage the latter option.

### **COMPLETE COLLECTIONS**

#### ***Montana State Office Permit for Archeological Investigations Stipulates:***

***Permittee shall deposit all artifacts, samples and collections, as applicable, and original or clear copies of all records, artifact catalog, data, photographs, and other documents, resulting from work conducted under this permit, with the curatorial facility named in item 12 (Billings Curation Center), not later than 90 days after the date the final report is submitted to the approving official.***

**The Billings Curation Center will only accept complete collections.** A Collection, as defined in 36CFR79.4a, means "material remains that are excavated or removed during a survey, excavation or other study of a prehistoric or historic resource, and associated records that are prepared or assembled in connection with the survey, excavation or other study". The originals of all supporting documentation should be deposited at the repository. A complete collection may include, but is not limited to, the following:

- New and/or up-dated site forms
- ALL artifacts, cultural and environmental materials,
- Permits, fieldwork authorizations and contracts issued for the work.
- Relevant correspondence and administrative records
- Survey and or excavation records
- Field notes and journals
- Project-generated maps
- Laboratory analysis records
- Manuals of field or laboratory procedures
- Any specialized analysis reports and data
- Any supporting archival research

- Professional papers and/or final reports relevant to the project
- Photographs, negatives, contact sheets, slides, transparencies, films, videotapes, etc.
- Computer-readable data, final analyses, and inventory hardcopies
- All other supporting documentation

Incomplete collections will **NOT BE ACCEPTED**. If the researcher requires additional time with the collections or portions thereof, the curator will expedite a formal loan once the material has been received at the Curation Center.

## **PART II: PROCEDURES FOR SUBMITTING A COLLECTION TO THE REPOSITORY**

### **1. OBTAINING AN ACCESSION NUMBER**

The BCC manages their collections by the use of an accession numbering system. Accessions are synonymous with projects. The accession number, assigned as a collection control number, consists of two digits for the calendar year the material was accessioned followed by a two digit number (e.g. 9501, first accession of 1995, 9509, ninth accession of 1995, etc.). Once you have the following information, an accession number can be obtained by contacting the curator at the Curation Center: Site number, site name, owner of the collection, date collected, project name and/or number, principal investigator, and institution represented. The accession number will also be used as a reference number to indicate a collection's storage location, conservation history, content description, loan status, and the number of items in the collection.

### **2. TRANSFERRING A COLLECTION**

A completed Project Summary/Collection Receiving Form must accompany the collection when a researcher submits a collection to the respective field office. Among other things, this form requires the accession number, permittee, permit number, site name and number, landowner, and a documentation and materials checklist. If the collection is a gift, a gift form will also need to be included with the documentation for the collection. All forms will be kept within the project's accession file and will be provided by the BCC.

Before a collection is submitted, the researcher should contact the

appropriate field office archaeologist to schedule the actual transfer. To avoid loss or damage to artifacts due to shipping and to allow the researcher to explain the organization of the materials and answer any questions the field office may have, it is recommended that the researcher deliver complete collections to the respective field office personally. The field office archaeologist will then transfer the materials to the Billings Curation Center where the collection will be inventoried and processed by curation staff. Collections may be submitted directly to the BCC but only with approval from the field office.

Upon the physical transfer of a collection, the researcher will be given a signed statement from the field office stating that the materials were received. The researcher though, is not released of any responsibilities until an inventory has been conducted of the entire collection.

### **PART III: PACKAGING MATERIALS**

Archival quality packaging materials are essential factors in the safeguarding of artifacts from fluctuations in temperature and humidity, abrasion, deterioration, contamination, and infestation. Collections received at the BCC must be packaged in materials made from acid-free, non-buffered paper and cardboard products and/or polyvinyl chlorides (PVC)-free plastic products. Artifact preservation can be greatly augmented simply by selecting only the best quality packing and storage material. Below is a short list of some of the most common items (suitable and not) used for packaging which should be considered when planning packaging needs for both the laboratory and the field. Materials listed on the "Avoid" list should never come directly in contact with an artifact and should only be used as a cushion or a support during transport.

#### **SUITABLE:**

- Clear, unpleated zip-lock bags
- Clear plastic containers (no PVC)
- Nonbuffered, acid-free tissue paper and cardboard products
- Natural fiber cloth bags with string closures and attached label
- Polystyrene
- Polythene or Polyether foam
- Aluminum foil (for charcoal samples)
- Gortex (R)
- Washed and unbleached muslin

- Bubble pack without PVC
- Packaged Silica gel
- Humidity indicator paper

**AVOID:**

- Plastic bags with pleats and/or twist ties
- Colored plastic containers or bags
- Plastics containing PVC's
- High acid content or buffered cardboard boxes, tissue paper
- Newspaper, paper towels and toilet paper
- Any acidic paper products
- Glass containers
- Rubber bands and pressure sensitive tapes
- Bubble pack containing PVC

The Curation center maintains a list of suppliers of archival quality materials and it is available upon request. It should be kept in mind that not everything listed as archival meets archival standards. If product description information is not available in the catalog, call the manufacturer for product content specifics. Careful research when purchasing packaging materials to insure quality and availability is highly recommended.

**PACKAGING**

Conscientious packaging should protect the artifact from the elements, provide support, and prevent abrasion or damage to the artifact while in transit or on the shelf. The choice of packaging methods and materials for artifacts will depend upon each article's composition, moisture content, and physical condition. The following are a few rudimentary packaging guidelines:

- Package like materials together according to provenience/location with proper sequential identification according to BCC standards on each package
- NEVER package bone or other fragile materials with metal or stone items. The goal is to keep like materials together according to provenience without causing damage to the artifact
- All artifacts such as projectile points, stone/bone tools, metal, glass, etc. should be packaged individually in a manner that will protect the artifact during transport
- Never over-pack individual containers or boxes. Packaging should inhibit movement of an artifact within a container without crushing it.

- Use PVC-free bubble pack with a barrier of tissue between it and the artifact.
  - Use silica gel to control humidity fluctuations in a sealed container for objects where humidity is a concern. Used properly, it can create a stable micro-environment to prevent further corrosion of metal artifacts. Never use with organic materials.
  - Acidic packaging materials should only be used if a barrier is placed between the acid-free material and the artifact. These measures may need to be taken in the field for safe storage and transport, but they will not be acceptable for artifacts turned over to the BCC for long-term storage. At that time all packaging materials must be of archival quality.

An artifact's moisture content will affect its treatment and method of packaging after removal from the ground. It is highly recommended that the project director should be familiar with different of methods for packaging artifacts with varying degrees of moisture.

## **TRANSPORTING ARTIFACTS TO THE LAB**

As previously stated, careful packaging gives the artifacts support, and cushions them from abrasion and the vibrations of the vehicle to prevent unnecessary damage when transporting them from the field to the laboratory. The heaviest and most stable items should always go on the bottom of a box with the lighter items on top. These boxes should make up the bottom row of boxes that are stacked. Newspapers are acceptable materials for providing filler and cushion to packages within a box only when transporting.

Greater care is required when packaging very fragile items to insure a safe journey. Labeling the outside of each box to identify the contents and highlighting fragile items will serve as a red flag to prevent damage caused by stacking heavy boxes on top of boxes containing fragile items. Labeling the outside of a box will also eliminate the need to open boxes to find a particular artifact, or to organize the materials when they reach the lab. To prevent damage when different personnel unpack a collection, a simple label inside the box to alert the BCC staff of any special packaging techniques used, fragile objects, or objects with special needs is also most helpful.

## **PART IV: LABORATORY METHODS**

This section will present standard laboratory methods for cleaning, sorting and labeling collections to be submitted to the Billings Curation Center. By using these criterion, researchers will be aiding in the artifacts long-term preservation as well as drastically reduce the time spent in both processing and retrieving collections.

### **CLEANING**

Because cleaning is an irreversible process, the research goals should be kept in mind and serve as a guide for the cleaning methods used in the lab. Cleaning diagnostic artifacts should be kept to an absolute minimum and only if it is a necessary step for artifact analysis, illustration or photographing. Many artifact types can be sufficiently cleaned by simply dry brushing, blowing or rolling water-dampened cotton swabs over the artifact.

If artifacts must be washed, use as little water as possible. Avoid soaking artifacts in water. Instead, artifacts may be placed in a mesh bag or screen and dipped in water to loosen the dirt. Soft brushes should be used to avoid abrading artifacts such as bone or ceramics. Chemical cleaning methods are never recommended, unless absolutely necessary for analysis.

It is recommended that metal artifacts never be washed. Washing can initiate corrosion of stable metals. A dry brush should be used instead to remove as much dirt as possible.

### **SORTING**

Although methods of organizing artifacts prior to labeling and cataloging should reflect the researcher's interests, the BCC has a few standards for sorting collections that must be met. All diagnostic artifacts, such as projectile points, pottery shards, munitions, bottles with maker's marks, patterned tools, etc., are required by the BCC to be given individual catalog numbers and should be sorted with this in mind. Groups of materials with common attributes and the same intra-site provenience, such as fire-cracked rock or unmodified lithic debitage may be counted and/or weighed and given the same catalog number. **However, materials from different proveniences should NEVER be grouped under one catalog number for any reason.**

## **LABELING**

When a label is written directly on an artifact it must be both legible and reversible. A labeling method should not harm the artifact by abrading, corroding, or soaking into porous materials, nor should labeling hinder analysis because of its location on the artifact. The following are a few standards provided for labeling artifacts to be sent to the BCC:

### *What gets labeled?*

All artifacts large enough to be labeled should include three numbers: Accession number, site number and catalog number. Black or white indelible ink and lacquer or clear nail polish are acceptable materials for labeling directly on an artifact. *Example: 9309-24BL12-1*

Additional information related to the artifact, such as provenience, date collection, description, chemicals used for conservation, etc., should be included on an acid-free label and placed inside the baggie or container. If chemicals were used on the artifact, it is important to keep that information with the artifact. Curation personnel may not have access to field notes identifying the chemicals used, which often require special handling procedures to insure safety.

### *Where does the label go?*

Labels should always go in the most inconspicuous spot. Never place a label on the retouched edge of a lithic tool, the exterior surface of pottery, or the maker's mark or other diagnostic feature of an artifact. Always try to label the ventral face of a flake or tool. When in doubt, try to label the least photogenic surface.

### *What is the acceptable method?*

The label should be applied using a three-part technique using the materials previously listed. First, a layer of lacquer is applied to prevent the ink from soaking into the artifact making the label irreversible. Second, the three numbers are legibly printed on the dried lacquer. Third, another layer of lacquer is applied on top of the dried number to keep it from rubbing off. Try to keep labels consistently small regardless of artifact size.

### *Are there labeling alternatives?*

There are many instances where placing the label directly on the artifact is neither wise or feasible. For small items, individual or bulk, place them in an

appropriate container with an acid-free paper label inscribed with permanent ink. The BCC provides a label sheet in the Project Summary/Collection Receiving packet which is to be reproduced on acid-free paper. Pens include permanent water resistant markers, disposable drafting pens, and reusable drafting pens with permanent ink. See Figure 1 for label example.

If a label is to be directly attached to the artifact, hang-tags with white cotton string should be used. Avoid hang-tags with metal fasteners or borders as these can corrode or be abrasive to the artifact.

Even permanent ink can rub off the outside of a plastic container or baggie. This form of labeling, used alone, will not be acceptable. If an acid-free box is used for small fragile items, the outside of the box should be properly labeled with permanent ink in order to identify the contents. An acid-free label should also be placed in the box.

For botanical samples, an acid-free paper label should be placed in a separate baggie and then placed within the larger baggie with the specimen.

<b>BILLINGS CURATION CENTER</b>
OBJECT ID # <u>.278</u>
ACCESSION # <u>9707</u>
MATERIAL TYPE <u>Knife River Flint</u>
OBJECT DESCRIPTION <u>Projectile</u> <u>point, broken, refitted, tip &amp;</u> <u>midsection, Goshen</u>
SITE # <u>24CT30</u>
PROVENIENCE <u>T20N, R55E, Sec.</u> <u>12, SE ¼, NW ¼, SW 1/4</u>
PROJECT NAME <u>Mill Iron</u>
COLLECTIONDATE <u>01/01/1983</u>
COLLECTED BY <u>George Frison</u>

Figure 1. Artifact label should be clearly and accurately filled out. Place label with artifact inside bag or artifact container. This will make completion of the catalog card (see fig. 2) that will be filled out later precise and accurate.

## PART V: CATALOGING

Artifact catalog cards are currently used to record the description and provenience of each item and are available upon request from the BCC. Cards require: catalog number, description, material type, unit, location, depth, date collected, county name, and site number (see Figure 2). Multiple items that are alike such as bone, debitage, charcoal, etc. with identical proveniences may be written on the same card. The accession number should be typed or printed in the upper left hand corner of each card. The back side of the catalog cards can be used for sketches or additional comments. Although it is not necessary to include it on every page of the catalog record for a site, cross-referencing between the material remains, documentation and photographic records for a site would be easier if the project name and/or identification number were written at the bottom of the first catalog card for a site.

9707

United States Department of the Interior  
Bureau of Land Management

### ARTIFACT CATALOG CARD

<u>State</u> MT	<u>District or Region</u> Miles City	<u>Field Office</u> Powder River	<u>County</u> Carter
<u>Catalog Number</u> 24CT30.278	<u>Artifact Description</u> Projectile point, broken, refitted, tip/midsection, Knife River Flint, Goshen		
<u>Provenience Description</u> T20N, R55E, Sec. 12, SE ¼, NW ¼, SW ¼		<u>Photo Numbers</u> (Free Verse)	
<u>Storage Location</u> RS0502			

MT-8110-2 (January 1985)

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Figure 2: This example shows how catalog cards should be filled out in order to be as complete and precise as possible when identifying artifacts. The BCC staff uses information from the catalog cards to accurately enter artifact information into the database. (See figure 3 for an example of the database screen)

## CATALOGING ISOLATES

The Billings Curation Center has adopted a method of cataloging isolated finds. This method will parallel the current system, yet the researcher will be able to look at the number and identify the object as an isolate. More importantly, this method for identifying isolates will be compatible with the collection's management database.

Indicate that an object is an isolated find by simply entering a zero (0) into the third position of the Smithsonian Trinomial site number.

	Accession Number	Smithsonian Site Number	Sequential Item Number
Example:	9601	24CB <b>0</b>	.1

The next isolated find within the same project (indicated by the accession number) and the same county, would be numbered as:

	Accession Number	Smithsonian Site Number	Sequential Item Number
Example:	9601	24CB <b>0</b>	.2 (.3, .4,.5,.6,.....)

If this project (9601) encompassed another county(ies), the isolates would be numbered in the same manner, only the alpha-county indicators would change:

	Accession Number	Smithsonian Site Number	Sequential Item Number
Example:	9601	24 <b>YL0</b>	.1 (.2, .3, .4, ....)

For isolated finds NOT associated with a project, that must be collected, it is recommended that the archaeologist set aside all such artifacts for the calendar year and then contact the Billings Curation Center to be assigned an accession number. With that, the artifacts can then be cataloged using only one accession number for all of the unassociated objects and finally deposited at the Billings Curation Center.

## NUMBERING

The sequential catalog numbers are recorded on the artifact catalog cards as

well as on the objects themselves. Artifact catalog cards should be submitted in sequence. Any specialized parallel numbering system used, must be accompanied by an explanation.

## DATA

Data recorded on the artifact catalog cards must be legible and complete, typed whenever possible. The researcher should include a key on the last page of the artifact catalog for any abbreviations that are not self-evident. The original catalog records will be maintained on file and any special artifact codes or typologies discussed in the report must be recorded on the artifact catalog cards or analysis records submitted to the repository. See Figure 3.

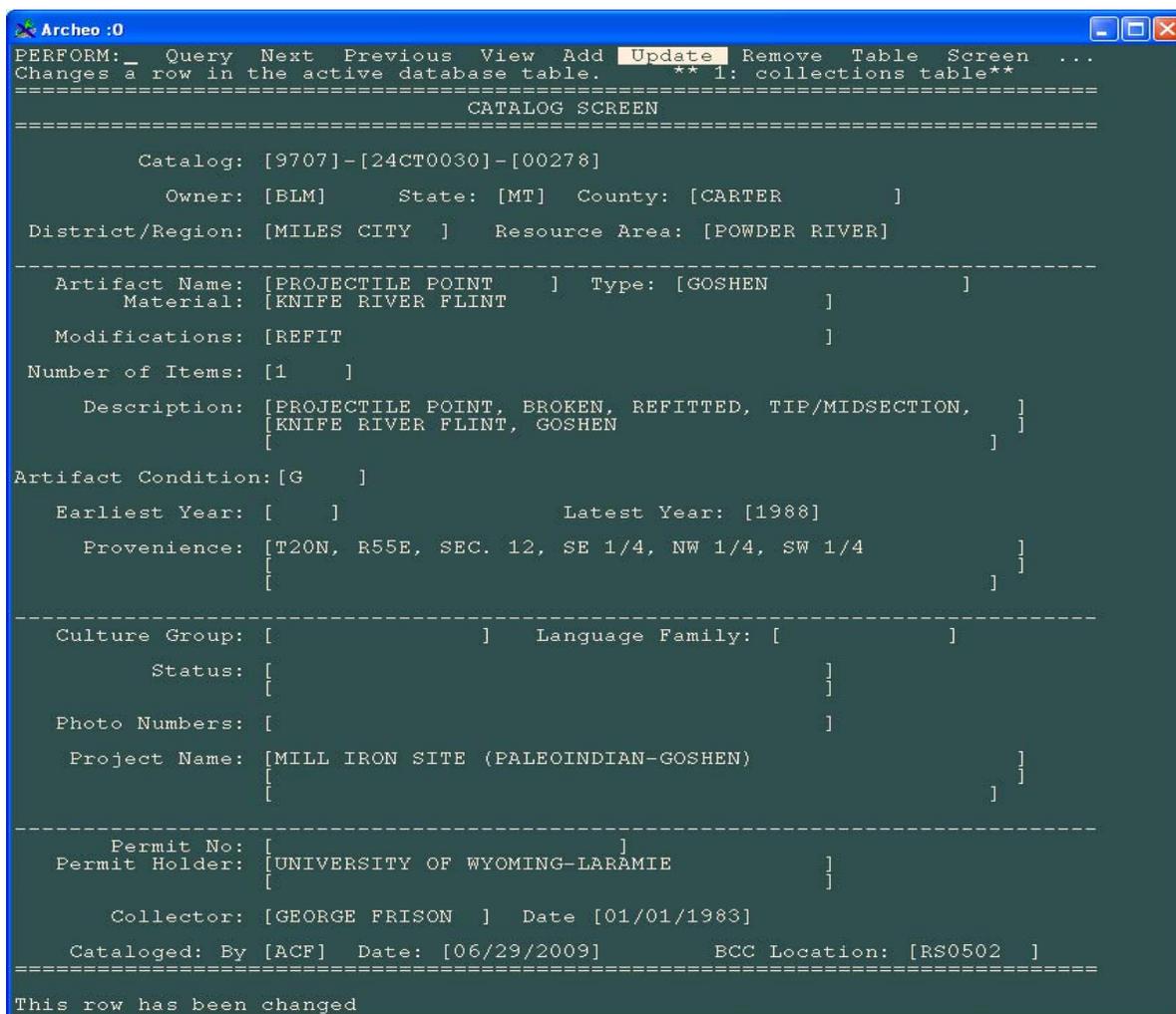


Figure 3 This example shows how catalog cards translate to the BCC database by curation staff once artifacts reach the repository.

## **ORGANIZING COLLECTIONS FOR STORAGE**

The researcher should thoughtfully organize the collection before it is submitted to the repository. The organization of a collection should take into consideration such factors as stability, composition, provenience, future research needs, and special needs of fragile and unstable artifacts. Grouping artifacts of like composition makes it easier to meet their environmental needs at the repository and within each individual package.

Collections will be permanently stored in 11"x 6"x 23" storage boxes. These boxes will be provided by the repository (please contact the curator for details). If the researcher does not have access to the BCC, package the collection in boxes of similar size and curation staff will make the transfer. Small acid-free boxes or self-closing plastic bags may be used to keep several smaller bagged items organized within the box. In this way small collections from several sites can be stored in the same box or items from the same site that share provenience, material type, or other characteristics will be easy to retrieve.

A box inventory sheet (included as part of the Project Summary packet), will be completed and submitted with the collection. The box inventory sheet provides the repository with the site number, accession number, project name and/or number, project sponsor and a list of catalog numbers and content description for each box. Only the accession number and box number corresponding to this inventory sheet should be written in the lower right hand corner of the box in pencil. As the collection is cataloged and inventoried at the BCC a permanent label for the box will be made.

## **PART VI: ASSOCIATED DOCUMENTATION**

All associated documentation, as defined in Part I of the guideline **MUST** be submitted with the material remains. The Project Summary/Collection Receiving packet, provided by the BCC, contains a documentation inventory and must accompany each accession submitted to the repository. This inventory will be maintained at the BCC and available for future research.

### **PAPER RECORDS**

High quality paper and ink should be chosen for site documentation. The created documents are considered archival and the extra cost of high quality materials is modest compared to conservation measures required to preserve low

quality paper records.

Acid-free permanent inks (Appendix D) and permanent inks used for drafting are both good choices for record keeping. If a pencil is preferred, a No. 2 lead is recommended. Avoid magic markers, ball point and felt tip pens as they can fade or bleed, making them unacceptable for archival records.

High quality paper should be 100% rag or acid-free. If a low quality paper was used, legible machine-made copies on high quality paper should be submitted instead, although photo-copies should not routinely be sent as a substitute for originals. The repository is considered the archive for records accompanying the material remains from a site, therefore, originals should be available for future research.

Keeping records clean and dry while in the field may be extremely difficult, however every effort should be made to minimize damage to paper records and maps. All paper documentation should be kept out of direct sunlight so that deterioration of the paper and fading of ink will be minimized.

Fluctuations in temperature and humidity can cause structural damage in paper by repeated expansion and contraction of its cellulose fibers. In a field lab with extreme relative humidity, some corrective measures may help the situation. Silica gel placed in a closed container with field records, although not in direct contact, can help stabilize them when high humidity is a problem.

non-yellowing and not cause damage to the paper. Avoid rubber bands, string, staples, and metal paperclips as they all tend to cut into the documents. Attach photographs to document by means of archival quality corner mounts made expressly for that purpose.

## **ORGANIZATION FOR PERMANENT STORAGE**

Paper records should be kept in the most stable environment possible. Keep them clean and avoid overstuffing notebooks or file folders.

Place all records in acid-free file folders and label as to county, site number, project name and number, accession number, director, and contents. The folders are to be numbered 1 of \_\_, 2 of \_\_, etc. The same information shall be repeated on the back of any oversized maps or documents submitted for storage. Each of the following should be organized in its own file folder:

- New or revised site form
- Collection inventory
- Permits, administrative records, and correspondence.
- Field logs or journals

- Survey records, organized by date
- Excavation records, organized by unit, then date, or other logical manner
- Maps 8.5" x 11" or smaller
- Lab analysis records, logically organized
- Specialized reports, data, etc.
- Archival records.
- Professional papers generated by project.
- Maps larger than 8.5" x 11"

### **MACHINE-READ DATA**

If a machine-read artifact catalog or other data is submitted as part of a collection, the hardcopy must be identified as to file format, codes, etc. in order that the information can be retrieved at some point. The type of software and hardware necessary to run the data must also be recorded.

## **PART VII: PHOTOGRAPHIC AND AUDIO MEDIA**

Photographic records are some of the most important documentation relating to an archaeological site. Photographic documentation serve as an uncompromising visual aid to interpretation of the written documentation. Using high quality storage materials will increase the value and longevity of these records. The following will provide information on the types of film, processing and storage materials to ensure long-term preservation as well as describe the methods of photo recording and cataloging required by the repository. Whether you are using 35mm or digital media hard copies must be submitted, any secondary format such as CD's or negatives will be accepted along with the BCC photographic record.

The quality of photo processing techniques affect the preservation of photographic materials. Avoid "One-hour" processing labs because they do not take the time to wash film thoroughly to remove chemicals that may accelerate deterioration of the photographs and slides. If one-hour processing is imperative for field interpretation or other reasons, it is recommended that copies be made at another lab when time allows.

### **FILM**

Careful choice of film is beneficial in increasing the chances of long-term

preservation of the photographic record. Black and white prints at the lower speed possible for the lighting condition preserve better than color prints or slides. Black and white prints should provide the main form of documentation for a site, with color slides or prints used only as a supplement. Choosing the proper slide film will depend on the purpose of the slide record. If the color slides are intended as a supplement to the black and white print record, then Kodachrome is recommended because it stores well. If the slides are to be mainly used in a projector, then Ektachrome will withstand the heat better than Kodachrome.

After processing, it is recommended that cataloging and handling the materials be done in a separate room away from the artifact lab to keep them as clean as possible. All photographic materials should be handled with clean 100% cotton gloves to avoid transferring the oils and salt from ones hands to the materials. Store all photographic media in a clean, cool environment until the transfer of the complete collection.

## **DIGITAL**

When submitting prints of all digital media you should follow BCC guidelines in processing and labeling techniques just as you would when using film. All photographs should be processed and labeled in the same manner. You should include a properly labeled backup CD/DVD with the collection that corresponds with all photographs included in the collection. The BCC photographic log will also need to accompany photographs at the time they are turned in with the collection.

## **RECORDS**

Record keeping is imperative when dealing with photographic media. A print or slide is only as useful as the record kept to identify it. A photographic inventory form is included in the Project Summary/Collection Receiving packet. See sample on page 24. The Photograph Inventory Form requests the following information be recorded: project name, medium, date of photograph, name of photographer, exposure number, subject description, direction faced, photo accession or roll number and, added after cataloging is completed, the negative catalog number can be added in the right margin. This information should be recorded immediately after each frame is exposed instead of relying on memory to fill out the form later.

The form should be duplicated on acid-free or 100% rag paper 8.5 x 11.

These forms are stored adjacent to storage sheets containing the corresponding negatives, prints, contact sheets or slides. These forms should be completed with legible handwriting and kept as clean as possible. Permanent ink should be used to record all of the information.

## **CATALOGING**

As previously stated, for each project, an accession number is assigned by the curator at the repository. When labeling all photographic materials, with permanent ink or a number two pencil, write the accession number and directly below the roll number/exposure number. The following is an example of a photographic accession number and its meaning:

9501 accession number  
02/09 02, second roll of film from the project; each additional roll of film  
would be numbered sequentially (3, 4, etc...)  
09, ninth exposure on that roll, each following exposure  
would be numbered sequentially, (10,11, etc...)

Each exposure taken in a project, will require an entry on the Photographic Inventory form.

## **NEGATIVES**

The negatives from each roll of film shall be placed in a negative storage sheet with the project name/number and accession number written at the top of the page. The corresponding catalog number shall be written below the proper frame of the sheet for easy reference.

## **SLIDES, PRINTS, AND CONTACT SHEETS**

Using a number 2 lead pencil or permanent ink, the following information should be written in the upper left corner on the back of each print or slide: accession number, roll/exposure number, site number, and date photographed.

Example: 9509	(accession number)
02/09	(roll/exposure)
24PP123	(site number)
8/13/95	(date)

Keep additional locational information to a minimum, especially if it appears on a photo board in the print or slide.

Prints are to be placed in 8.5 X 11 protective sleeves with the accession number recorded on the front of the sleeve in the upper right hand corner. Acid-free or permanent ink are to be used for this number. The photographs should be organized by size and then numerically by photo accession number when being submitted to the repository.

A contact sheet in lieu of individual prints submitted with the negative is an acceptable practice. The contact sheet should be placed in a protective sleeve and labeled with the accession, roll, and exposure numbers below each print.

The accession, roll, and exposure numbers for slides shall be written on the non-emulsion side of the slide in the upper left hand corner. An acid-free or permanent ink should be used to catalog the slides.

Slides are to be placed in protective sheets with the project name/number and accession number recorded at the top of the page. The slide catalog number is written below the corresponding slide on the sheet. If a sheet is not completely filled by one roll, the next roll with the same accession prefix can continue on the sheet as long as the proper numbers are indicated at the top of the sheet.

## **STORAGE METHODS**

Only archival quality storage materials, including Mylar, triacetate, polypropylene, polyethylene, or acid-free paper are acceptable for storing photographic media. Unacceptable choices are paper with acid, glassine, which may become brittle or cause ferrotyping, vinyl, which contains polyvinyl chlorides, and envelopes with glued seams, which may damage a photograph if the glue migrates.

In order to meet the BCC's storage methods, all photographs, negatives, contact sheets and slides should be placed in 8.5 x 11 sheets, punched for a three ring binder.

## **PART VIII: FINAL PROCEDURES**

After all the artifacts, documents, photographic media and machine-readable data have been prepared for long-term storage according to these guidelines, contact the field office archaeologist to schedule a time to transfer the materials. Once again, it is recommended that all materials be hand-delivered to avoid loss or damage during shipping.

The following forms are examples of the appropriate forms that need to be filled out at the time the materials are transferred. If you have any questions, please feel free to call the State Archaeologist at (406) 896-5214 or the Billings Curation Center at (406) 896-5213.

**SAMPLE**

**BILLINGS CURATION CENTER**

Bureau of Land Management

5001 Southgate

Billings, Montana 59101

(406) 896-5213

**BOX INVENTORY FORM**

Permittee/Firm University of Wyoming - Laramie

Principal Investigator George C. Frison

Project Name/Number Mill Iron—Paleoindian/bison kill site, 24CT30 (1983)

Project Sponsor Bureau of Land Management

Accession Number 9707 Date July 21, 2009

Box Number	Site Number	Catalog Number(s)	Description of Items	BCC Shelf Number
1	24CT30	.1 - .125	Lithics, stone tools, debitage	(filled out by BCC staff)
2	24CT30	.125-.300	Bison bone, bone tools	
3	24CT30	.300-.500	Bison bone	

	<b>United States Department of the Interior</b>	
<b>BUREAU OF LAND MANAGEMENT</b> Billings Curation Center 5001 Southgate Drive, P.O. Box 36800 Billings, Montana 59107-6800		

**SAMPLE**

**ACCESSION REPORT**

Accession Number: 9707 Date: July 31, 1998  
 Acquired by: BLM Excavation X Staff Collection      Gift      On Deposit      Loan       
 Collection Owner: Bureau of Land Management

Description of Collection: Lithic material – including Goshen points, bison bone

Collector Name: George C. Frison  
 Collector Address: University of Wyoming, Laramie, WY

Project Name: Mill Iron Site  
 Permit Number:  
 Provenience: T20N, R55E, Sec. 12

History/Significance: Approximately 11,000 year old bison kill/processing site. Thought to be possibly the oldest bison bone bed found in the western hemisphere. Goshen technological phase.

Condition/Treatment Upon Arrival: Diagnostic and lithic materials were placed in reserve storage, RS0501-RS0503. Bison bone was placed in mass storage, MS020301-MS020503

Comments: Bison bone from the bone bed and other previously unnumbered artifacts were assigned catalog numbers. A comprehensive catalog was created for all artifacts and includes an original bone bed database.

Acknowledgement: Letter      Donor Form      In person      Date     

Accession Report prepared by: Your Signature Date 7/31/98

Accessioned By: Curator's Signature Date 9/10/98

**Sample**

**BILLINGS CURATION CENTER  
PHOTOGRAPHIC RECORD**

Project Name: Mill Iron Site Site Number 24CT30  
Accession Number 9707 Owner BLM Date July  
1998  
**Medium:** Slides \_\_\_\_\_ Black and White Prints X Color Prints X Digital \_\_\_\_\_  
35mm \_\_\_\_\_ CD \_\_\_\_\_ DVD \_\_\_\_\_ Contact Sheets \_\_\_\_\_

<b>Date</b>	<b>Photographer's Name</b>	<b>Roll/Exposure Number</b>	<b>Subject</b>	<b>View Direction</b>
06/10/1998	George Frison	03/25	Projectile Point, Goshen, .261	N24/W15
06/10/1998	George Frison	04/15	Tool, End scraper, .34	N15/W20
06/25/1998	George Frison	10/02	Bison Bone, Left Mandible .21	S10/E15