# TELL TIMAI 2010

## ORIENTATION AND INSTRUCTIONS

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# THE TELL TIMAI EXCAVATION MANUAL

## Introduction

In your field recording folder, you will find a series of forms covering everything from opening your unit, to daily record keeping and drawing, to writing your final report. Each form has a corresponding section in this manual where you will find specific instructions as to how to fill in the various boxes and blanks on the recording forms. In addition to descriptive instructions, you will also find, in many cases, some examples that will show you exactly how you should enter letters, or numbers, or other technical data. As you will see, for many items, your area supervisor and other staff will always be there to assist you. The amount of paperwork may at first seem overwhelming; however, you will that after a few days of using the recording system it will seem logical and second nature to you. You will run into situations which do not fit the mould; We have to be flexible—it is not just about filling in the blanks, but about recording what we dig in a way that allows us to analyze it, make sense of it, and record for posterity. Remember, once we dig it, it is gone forever. Undocumented archaeology can do more damage than looters if the data is not preserved and organized. As questions come up, ask them; do not hesitate or think that you need to cover-up a mistake. We can always fix things and record them in one way or another if we know what needs to be fixed—relabelled, annotated, redrawn, found, etc. What may seem daunting now will really become very intuitive in the field—don't panic!

The principal functions of this field manual are twofold. First, it is meant to set down and consolidate the methodology employed by the Tell Timai project. This includes all aspects of its fieldwork, from primary excavation and data collection through the post-excavation and analytical process. This manual is based on nearly 20 years of excavation and fieldwork by the Giza Plateaux Mapping Project (GPMP), and is set against the greater backdrop of evolving methodology and theory in the wider world of archaeology, both in general and in Egypt. This manual is designed to serve as a reference both to those involved in the project and those outside to the project, outlining how and why we do things the way we do.

The second function, and ultimately the reason why it has been re-written and published, is to serve as a teaching aid for field archaeology. The size and complexity of the GPMP project underscored the need for such a manual and shaped its content, and the GPMP field

school, as a leader in training Egyptian and foreign archaeologists, greatly influenced this document.

There are key sources for much of the material within the manual; principally we draw heavily from the work of Edward Harris' *Principles of Stratigraphy* and *The Archaeological Site Manual* of the Museum of London Archaeology Service (MoLAS) for our methodological approaches. It is with the adaptation of these principles that we hope to optimise our efforts, meeting the general standards of the Egyptian Supreme Council of Antiquities and the site-specific character of Tell Timai.

## Introduction to the Philosophies of Excavation and the Excavation Process

### A Foreword on Excavation

Excavation is the method by which we as archaeologists deconstruct the individual events and processes that make up an archaeological site in order to understand the past. Every little thing found on a site plays a part in the overall story of the past; if we ignore even the smallest detail we will not get the full picture. In addition, excavation is **NOT** about discovering antiquities, but about understanding events in the past. We must ask: '**What** happened, **how** did it happen and **when** did it happen?' Only then we can ask '**why** did it happen?' Finding objects alone does not allow us to understand why something happened. Excavation is by nature a destructive action: once you take any thing out of its place you can never put it back. So, before you excavate you have to think about what you need to know, what you need to do to accomplish your goal, and how you are going to do it. With this in mind, we should **never** excavate without considering what information we will gain from doing so. While excavating, always have questions in mind. Ask yourself every question you can think of regarding your unit. Do not just remove or record things without questioning. Whatever feature you excavate was created at some point in history by humans or by nature - nothing happened by itself. The most important question you can ask before digging is: **When** and **how** did it get there? What behaviour underlies the formation of the context you are excavating? This should always be in the front of your mind. For example:

• **How** was the wall built?
• **When** was the floor constructed and **how** does it relate to that wall?
• **How** and **when** did that artefact get where you found it?

In this way we begin to think of everything we excavate as part of the site. Everything we dig is related to everything around it - nothing exists alone. Remember, once something is excavated it is gone forever and these questions can never be answered.

### Why are we here? Archaeological Theory

All archaeological projects must have a clear aims for why a project is being carried out. A project does not excavate 'to see what's there'! Archaeology involves the application of two sets of thought processes: the **Theoretical** and the **Methodological.** There is extensive literature on archaeological theory, but in its simplest form it refers to the WHY questions that underpin research or a project. WHY have you chosen this particular area of research? Why are you interested in studying this particular assemblage of material? Why have you chosen to excavate this particular site? What are the specific questions you are asking and why? Your theoretical approach can also refer to a hypothesis that you may have, in other

words a set of ideas that you have around a particular subject matter. Ultimately, your theoretical approach defines your research/project. It is why you are doing what you are doing! The questions you ask will not be cast in stone for the duration of the project and will alter as new information comes to light.

**How are we going to achieve our aims? Methodology**

With your aims explicitly stated and justified you need to explain HOW you are going to go about addressing/answering them. HOW are you going to test your hypothesis? The processes you design and employ are known as your methodology. Intrusive excavation is one of many forms of methodological approach, but just stating that you are going to 'dig' the site is not acceptable. You need to justify why intrusive work is required, what form of excavation do you propose to undertake and why (there are a number of different ways a site can be excavated), how many trenches/units – where, why, and what size? Factors influencing your methodology are financial, necessary permission to access the site or material, and whether the site is under immediate threat. It is very rare in this day and age for 100% of a site to be excavated, even if it is under threat of destruction. Where you plan to situate your trenches/units in order to maximise the information potential of the site in relation to time, money and manpower is often referred to as a Sampling Strategy. This manual outlines the methodology to be employed at Tell Timai and like the aims, is not cast in stone and will be reviewed and modified where necessary during the season and after.

**Beginning of Season**

It is vitally important that everyone on the project is fully aware of the projects overall aims and why Units will be situated in specific areas. At the beginning of the season the project director(s) will conduct a tour of the site. It is during this tour that the site will be placed in the context of the wider landscape within which it is situated. The following should therefore be explained:

- What is known of the history of the site i.e. what is the site known to comprise? Length of occupation. Previous work at the site.
- What is the nature of the landscape the site is situated in? And, in what ways has this landscape changed over time?
- What and where are the neighbouring sites?
- Why has this site been chosen for investigation? What are the specific research questions being asked?
- How many Units are planned? Where will they be placed and why?

This is not an exhaustive list and other questions will come to mind. Ultimately, it is important that you consider the landscape you will be working in, understand the ethos of the project and the part you will be playing to achieve its aims. You must also be aware, that the Unit you will be working in has been artificially created in the landscape of the site. It is easy to allow thought processes and ways of working to be restricted to the archaeological remains contained within the limits/boundaries of the Unit. It is therefore important that you step back and consider the context of what you are working on in relation to the surrounding landscape and the work of your colleagues.

Each Unit will have its own dedicated folder which will contain all the necessary pro-forma for carrying out your work in which must be kept all completed forms and drawings.
The folder will contain:

- Beginning of Season Form
- Feature Log
- Blank Feature Forms
- Blank Matrix sheets for keeping a running matrix of your Unit
- Bag Register
- Bag Labels
- Drawing Log for Multi-Feature Plans and Sections
- End of Season Form and Check-list

## TELL TIMAI IN GEOGRAPHIC CONTEXT

### Spatial Conventions:

A number of different terms are used to connotate space, both in the horizontal and vertical plane. It is important to keep these in mind when working since it will be essential in imposing order and hopefully understanding of the interrelated context of everything that is excavated at the site. The gross geographical terms are explained followed by terms that are used in a specific manner by the Tell Timai project.

### Geographic Reference System:

The primary recording convention is the Universal Transverse Mercator (UTM) geographic coordinate system based on the World Geodetic System 1984 datum (WGS-84). Mendes is located in UTM Grid Zone **36R** (north of the Equator). Thus the UTM for the Southwest corner of 50m grid L16 is 36R 358156 3423687 (note that 1m accuracy of the coordinate was determined with a GPS with approximately ±5 meter error).

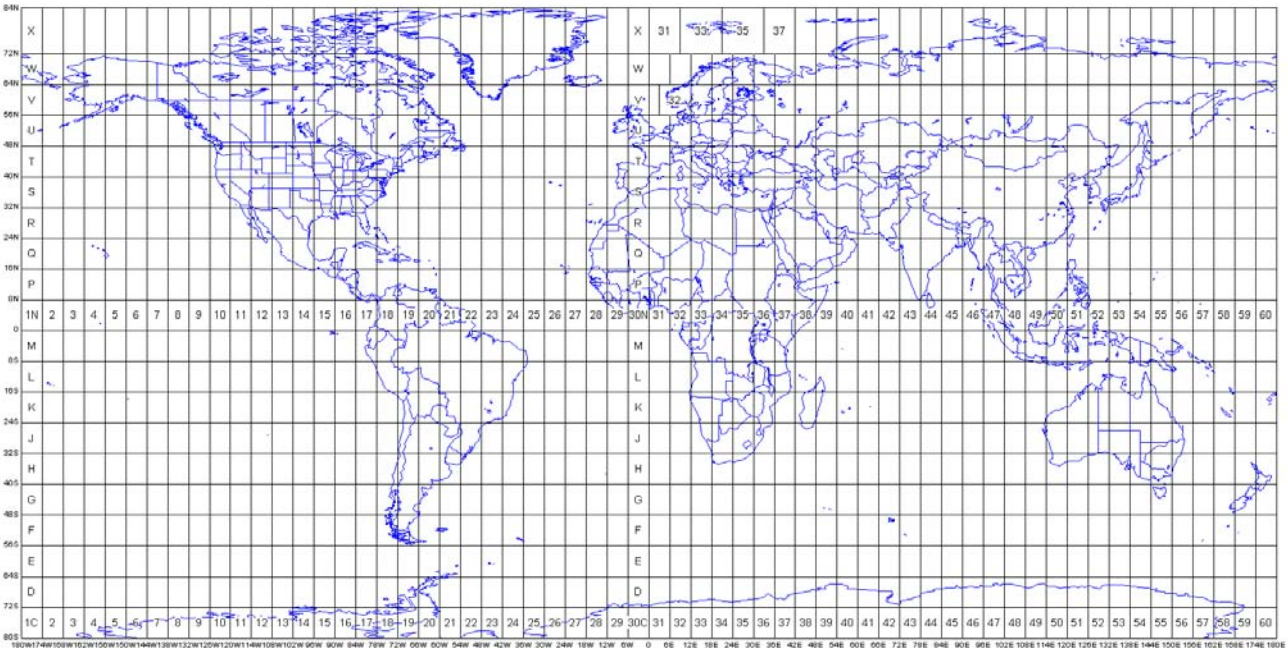
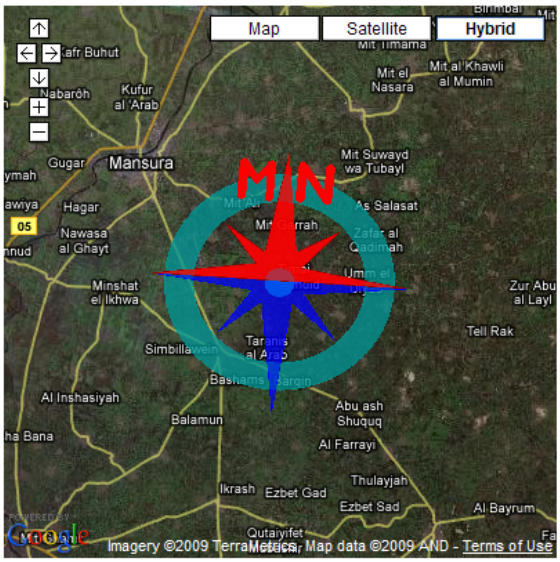


**Figure 1. The UTM coordinate system showing world wide grid subdivisions that minimize effect of curvature (image borrowed from http://www.gsd.harvard.edu/gis/manual/dem/utmworld.gif, accessed 12 Apr 2009).**

Note that the variation between True North and Magnetic North for July 2009 is: **Declination = 3° 48'**E changing by ≈ 0° 5' E/year (Based on the Datum Lat/Long of N30.93994° E 31.51782°or N30° 56.396' E31°31.069' or N30°56'23.8" E31°31'04.200" using the NOAA calculator at: http://www.ngdc.noaa.gov/geomagmodels/struts/calcDeclination). While magnetic declination should not affect your day-to-day activities, for those sighting in North with a compass, particularly over long distances, it should be noted and corrected for.



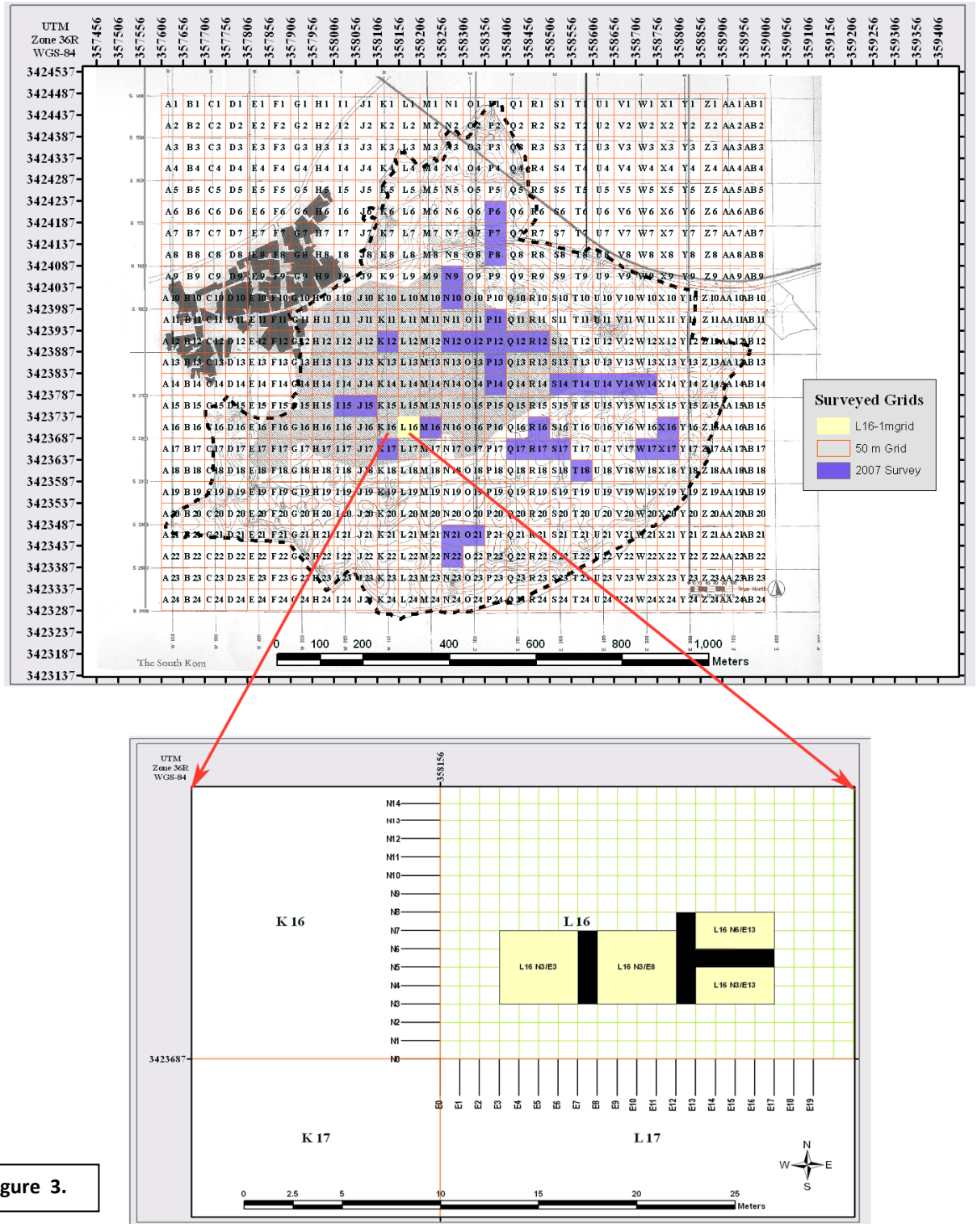

Compass shows the approximate bearing of the magnetic north (MN)

**Figure 2.**

**50-Meter Grid System:**
Tell Timai was divided into 50m grids for spatial control during the 2007 survey. The grid system uses a letter designation from East to West and a number designation from North to South. We will retain this system in referring to any activities on the tell. This system is chosen over a real world grid system because of the simplicity of designating an area, for example L16 (see Figure below).

**1-Meter Grid System:**
Within each 50m grid there will be a Northing and Easting, running from 0-50 in each direction from the southwest corner. Coordinates within a grid must **always** be preceded with the 50m Grid Designation followed by the Northing and Easting (e.g., L16 N3/E5). For annotation convenience, an excavation unit will be referred to by the Grid followed by sequential number within a particular grid (e.g., L16-3 Grid-Unit #). For all coordinate purposes, the Southwest corner coordinate of a unit is used for location control (i.e., it is in the Grid that the SW corner falls in. When recording with a transit or total station, points within this grid will be recorded as North, East, and Elevation (NEZ). Note that standard convention is to record North then East, in spite of the standard Cartesian practice of referring to the X-axis then Y-axis. Be particularly careful when transferring digital data in a database from a total station data collector so that your coordinates do not become transposed.

**Site Datum, Grid Datums and Elevation:**
All elevations will be recorded in centimetres above mean sea level (absl). Excavation elevations will be measured from a known datum within the 50m grid that will be established prior to the start of excavations. Before opening any excavations in a 50m grid, the known datum point for the excavation unit should be established and used as a control for all other horizontal and elevation measurements. Our Site Datum is located on a central hill at UTM **36 R 358406 3423887 at 12.1m absl, at the intersection of Grids P12-Q12/P13-Q13. North is determined by sighting this point directly to the SW corner of the propane storage building located at 36 R 358406 3424115, 227.87 m due north (0°) of our datum.** This datum was established using a GPS and has some error built in because of the limitations of the instrument.


UTM
Zone 36R
WGS-84
Surveyed Grids
L16-1mgrid
50 m Grid
2007 Survey
0 100 200 400 600 800 1,000
Meters
The South Kom
K 16
L 16
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L16 N3/E8
L16 N3/E13
L16 N6/E13
K 17
L 17
0 2.5 5 10 15 20 25
Meters
N
W
E
S

**Figure 3.**

**BEGINNING OF SEASON SHEET**

**Unit:** Enter designation of unit. Example: L16 Unit 7. Also, mark the location of the Unit on page 2.

**Southwest Grid Co-ordinates:** Enter the co-ordinates for the southwest corner of the Unit.

**Dimensions:** Enter the dimensions of your unit's North-South and East-West lengths in metres. Example: North-South 4 m by East-West 6 m would be: 4.0x6.0 m. If needed, the azimuth off True North can be used to record the dimensions from the SW corner (i.e., 4x8 m at 5°x95°).

**Date Opened/Closed:** Enter appropriate dates, month-day-year, with extra zeroes where needed. Don't forget to come back at the end of the season to fill in closing date!
Example: June 2nd would be 06/02/07

**Begin/End Level with Benchmark/Datum:** Enter highest point in unit before excavation begins (in meters above sea level) and lowest point in unit when excavation ends. Don't forget to come back at the end of the season to fill this in! Your supervisor will instruct you on how to take elevation readings. Example: 5.32m ASL. Also, describe where your local benchmark is and what its reading is. Your supervisor will assist you. Example: L16/N0-E0, 32R 358156 3423637; 12.65m ASL

**Adjacent Units:** Enter the designation of any unit which touches yours. Example: L16 Unit 4, North side with 1.0 m baulk; L16 Unit 6, West side with 1.0 m baulk

**Team:** Enter the names and initials of those working in the Unit.

**Project Aims:** The director will outline what these are.

**Unit Aims:** The director will outline what these are.

**State of the Unit at the beginning of the season:** Record what the Unit looks like. Is there any obvious damage? Has a baulk collapsed? Has a wall been knocked over? Are there signs of looting or other recent human activity in the off season?

## Introduction to Features, Contexts and Stratigraphy

The principles of stratigraphy will be covered in greater detail during the field season, however, it is important to touch upon them here since much of what we do, both on and off site, is dictated by the stratigraphy of the site. In short, the study and understanding of stratigraphy is fundamental to any archaeologist. The stratigraphy of a site is the sequence of physical 'archaeological events', which build up through time (this is generally referred to as the '**stratigraphic sequence'**). These individual events, which make up the stratigraphic sequence, are often referred to as '**stratigraphic units**' and more commonly as stratigraphic '**contexts**', '**units**' or '**features**'. As such a feature is any single physical event or process that contributes to the make up of the site. The building of walls or floors, the cutting of a pit, or sand deposited by wind, all represent different types of features. The difference between individual features may be the colour of a deposit, its texture, its inclusions, or simply a change in the density of finds such as pottery. If what you are excavating looks or feels different, then it is usually a new feature. In general, if there is ever any doubt, start a new feature. While we can always combine two different features later, we cannot usually split one. It is these features that we aim to record and which form the backbone of our archive. The written descriptions and drawings of these features generated during fieldwork together form an archive. It is the proper generation and collection of archive material that forms the basis of the methodology we employ. The stratigraphic sequence is the key to understanding the archaeology of any site. It can be seen very simply as the 'nuts and bolts' of an archaeological site and if it is not fully understood and accurately recorded then there can be no chance that a site can be properly reconstructed and interpreted during the post-excavation process.

## The Process of Excavation

### Definition of a Unit:

A Unit is a portion of a grid square designated for excavation and will have its own unique number (e.g.,L16 Unit 1) which differentiates it from other Units that have been or are being excavated in that grid square. Units will be bordered by either unexcavated area or by a baulk, an unexcavated strip between units. The baulk will generally be 1m or 0.5m wide and it will serve as a means of maintaining stratigraphic control and providing a path between excavations. Some circumstances may preclude the use of a baulk such as a loose sand or soft mud soil matrix or a deep excavation in which the space is needed for shoring and step

terracing excavation units. In our ideal world we will be trying to work in 4x4m units. Reality will often dictate otherwise.

## An Introduction to 'Single Context Recording' and the Written Archive

The process of excavation employed is based on the concept of 'Single Context Recording', developed in London in the 1970's and 1980's to cope with complex urban stratigraphy. Every feature identified will be excavated and recorded as a **single discrete stratigraphic feature.** There are many different approaches to recording archaeology nevertheless, no matter what kind of recording system is employed on a site it should be noted that the common goal of all recording systems is to generate an archive of recorded archaeological data which:

• Is easy to access and manipulate.

• Will serve as a permanent and accurate record of archaeology that has been removed (either by excavation, erosion or other destructive forces).

• Will facilitate a greater understanding of the archaeological and natural events and processes that make up the site.

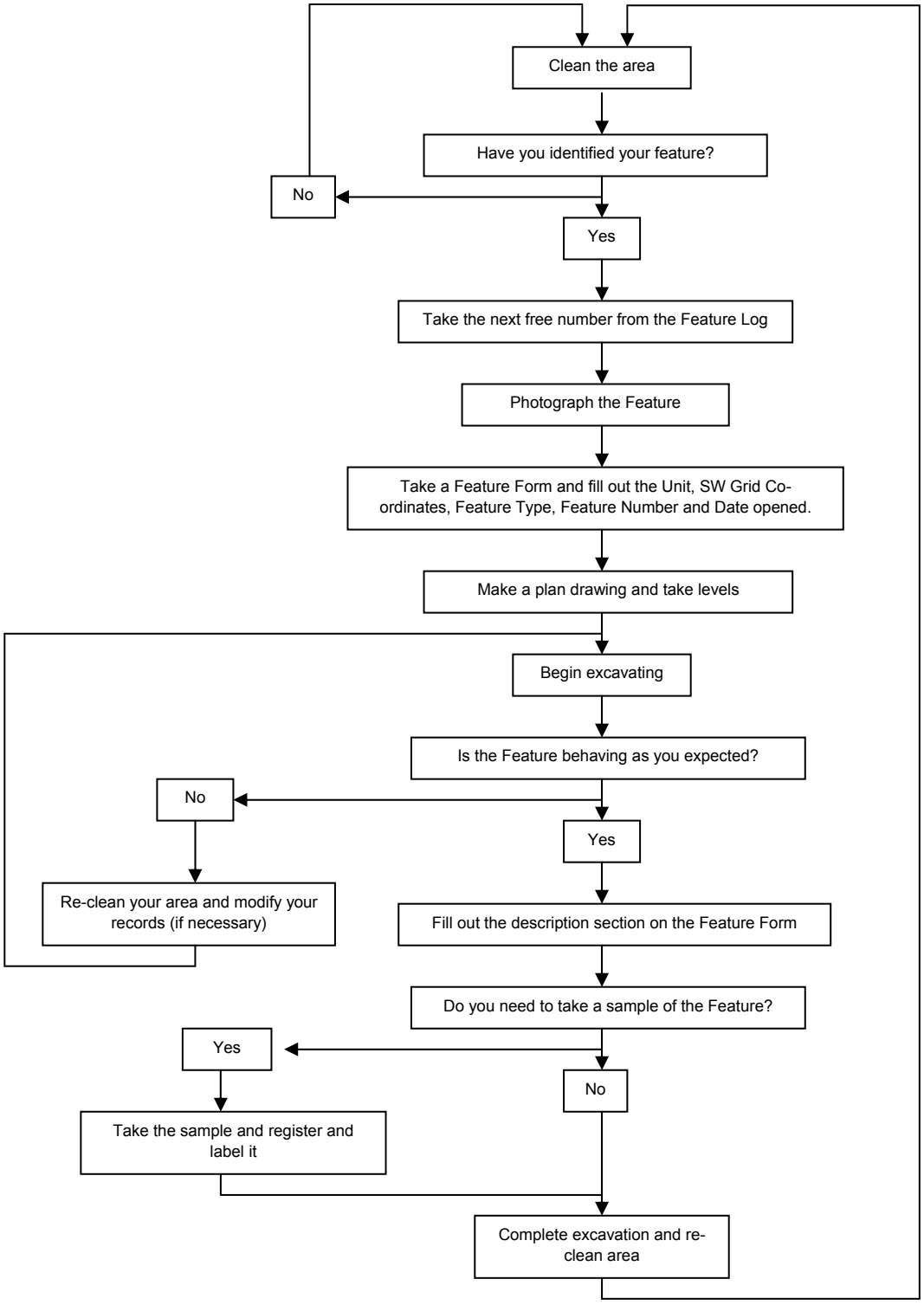



**Figure 4. Flow chart showing the excavation process**

The principle and process of Single Context Recording is very simple and is best explained by considering the term in its component parts, starting with:

**'Recording'**

***Why do we record?***

The **primary record** of any site is the site itself; this is generally referred to as the **Archaeological Record**. In order to fully understand the archaeological record we must first dismantle it – **Excavation** is the methodical means by which we do this. However **excavation is a destructive process** and once a site is excavated it is **GONE FOREVER!** This may seem very obvious but it is important to keep in mind, since it places a great responsibility upon **us**, the archaeologists, to record things properly. It is critically important that the archaeologist begins to generate records of what is done on site at every stage in the excavation process. Most importantly these records should focus primarily upon **what we remove.**

***What makes a good record?***

The records we generate during excavation might then be described as the **secondary record**. However an archive should not just be a 2D replica of the site, it should also enable us to analyze all aspects of the archaeology after the excavations are complete, during the *Post-Excavation* process. As such the records should always include both a **drawn** and **written** component (as well as a complementary **photographic** record). Detailed plans and sections should be supported by detailed written descriptions of everything we see in the ground and remove. This should also include some indication of your interpretation of the **function** and **processes of deposition**, of the archaeology you encounter.

**Remember:** The recording process begins **before excavation**. We **never** begin excavating anything without generating a record of what we are removing. The recording process **continues as we excavate**. We must continually edit plans and add to the written record to reflect our changing thoughts on how the archaeology is behaving. The record **must be completed** as soon as possible **after** the excavation is completed, so that important information does not slip your mind.

**‘Context’**

***What is a context?***

At Tell Timai the word **‘feature’** tends to be used in preference to the word **‘context’;** however, the terms are interchangeable and outside of this project you may come across either. To define a feature in the field you must properly understand what we mean by the term. The **MoLAS** manual states that:

“The primary route to an understanding of the activity represented in the **archaeological record** is through the **stratigraphic sequence**…”

The term **stratigraphy** is derived from the word **stratum**, meaning layer. The sequential build up of these layers, through time, forms a **stratified sequence**. Any archaeological action, whether it leaves a positive (*e.g.,*a wall or deposit) or negative (*e.g.,*a cut) effect upon this sequence is a **context** or **feature**. These actions can be single archaeological events (*e.g.,*the laying of a floor, building of a wall or cutting of a pit) or processes (*e.g.,*wind blown or flood deposition, or post abandonment tumble). **Note:** most **objects** are **not** features (with a few exceptions, *e.g.,*pot emplacements or coffins) A ‘**context**’ (or feature) is therefore a single discrete stratigraphic unit.

**‘Single’**

***Why ‘single context’?***

In this recording system the key to the way in which we order our archive lies in the stratigraphy. The way we excavate and the way we record are meant to complement one another. We excavate by removing, in order, the individual elements of the stratigraphic sequence (*i.e.* stratigraphic contexts or features), thus physically breaking the site down into its separate component parts. It is important therefore, to record it the same way, as **single** units. As such each stratigraphic feature is given its own individual number from a contiguous series numbers that serve as the unique identifier for that feature. This number ties together all the records for that feature including the record sheet, plan and photographs. Each **separate** feature has a **single** number and a discrete set of records; this is why it is called: **Single Context Recording**.

The rule is: One Feature, One Number, One Record.

**Before You Excavate…**

Many of the skills employed during the excavation process can only be learned in the field through experience and guidance. This applies most notably to the ability to recognize individual archaeological features, to understand their limits, and their relationship to other archaeological features. These skills *cannot* be taught in a field manual and should not be taken for granted. An excavator should constantly be considering and evaluating the criteria by which he/she defines a feature.

The most important thing to understand is that *nothing is set in stone* – it is perfectly reasonable for even the most experienced archaeologist to change their mind or get things wrong, as long as the archive is correct, or at least reflects any changes of opinion. The archaeology should dictate the way that you dig and record and not the other way around. The single most important thing to consider at this stage is that:

**All the decisions you make in the field should be based upon your observations of the archaeology.**

Your preconceptions or beliefs as to what may be in the ground should not dictate what you do on site, or else you are in danger of finding what you want to find, rather than reporting and interpreting what is actually there. If you excavate with this in mind then your ability to recognize and understand features as you come across them in the field will grow steadily without too much bias.

## Preparing your Unit for excavation

After completing the 'Beginning of Season Form' you will be fully aware of the location and dimensions of your Unit and why it is situated where it is. It should now be marked out using string and pegs. The Tell Timai project is fortunate enough to have a Total Station which will be used to position your Unit correctly on the ground. However, it is important to know how to manually set out a baseline and create a right angle and establish your Unit, because many projects do not possess a Total Station and technology is not always reliable.

### The Baseline or Grid Axis

The baseline is the most fundamental method surveying on any archaeological site. It simply consists of two known points (demarcated with a pair of grid pegs). The baseline forms the starting point of any hand laid archaeological grid. Most commonly the baseline is used to

provide the north-south axis for your grid. As such it should be situated well to the west of the area in which you intend to excavate, in order to avoid having to use negative coordinates. Nevertheless a local baseline can also be set up as a temporary solution for locating features or trenches outside of your current grid (provided you locate it properly later).

**Setting out a baseline**

If the site is fairly small and you have two fixed points like a tree and a corner of a building the shortest distance between these two points gives you a straight line. Alternatively, a baseline can be set up by 'sighting', which require two people and the following equipment:

• Three Ranging Poles (or, over short distances, survey pins)
• Grid Pegs
• A Tape
• A Hammer/Mallet

1. Start by placing two of the poles upright in the ground at either end of your tape. Orientate the tape using a compass to establish the baseline on a north south alignment. This gives you a line over a known distance. The 'sighter' stands at one end of the line and positions them self so that they can see down the length of the line, looking towards the other pole.

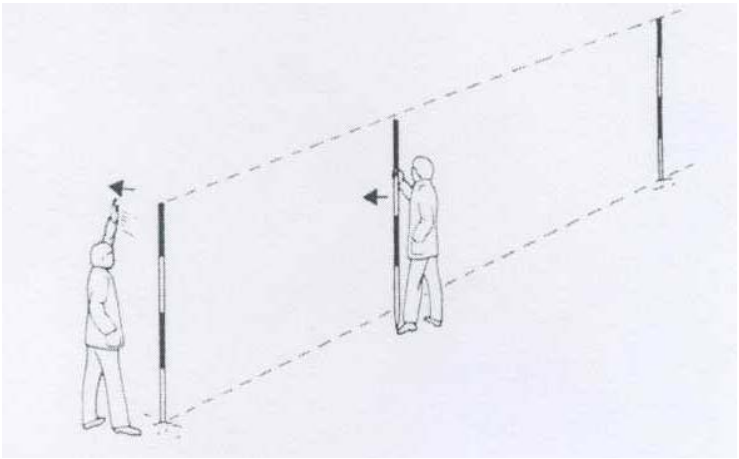


**Figure 5. Sighting a line using ranging poles.**

2. Next the 'assistant' takes the third ranging pole and moves it back and forth across the line at the correct interval (5m, 10m, etc.). When the 'sighter' can see that all three poles line up, on both sides of the near pole, then the middle pole is situated precisely where you need to place your peg.

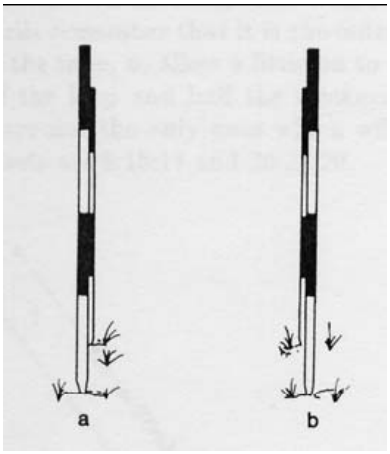



**Figure 6. What the sighter should see when they sights the ranging poles.**

Once your baseline is pegged out properly at the correct interval then the process can be repeated with the tape attached to the furthest pole to extend the baseline, or you can use the baseline to begin setting out a grid. **Note:** Take care to examine your equipment before you begin. Always try to use the best quality equipment you can source for the task. Metal tapes are best and ranging poles should not be damaged or warped. If you have not got access to ranging poles then survey pins or metal pegs can also be used, but you will need to get close to the ground to sight them properly. Keep the tape taught and level if possible using a line level; this will help to prevent error from slope distance.

**Establishing a right angle**

There are three basic methods for setting out a Unit. All essentially use trigonometry to establish a right angle from which your Unit can be measured.

***Method 1: Pythagoras***

Pythagoras' Theorem states:

$a^2 + b^2 = c^2$

Where:

a = Side 1 of a right-angled triangle.

b = Side 2 of a right-angled triangle.

c = The hypotenuse.

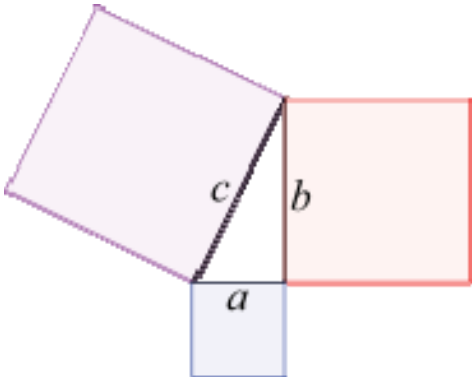



**Figure 7. The Pythagorean theorem: The sum of the areas of the two squares on the legs (a and b) equals the area of the square on the hypotenuse (c).**

It therefore follows that if you know the value of the one side and the hypotenuse of any right-angled triangle, you can work out by triangulation with two tapes, the location of the third point of the triangle.

For this purpose memorise these two 'magic' numbers:

**7.07m** = the hypotenuse of a **5m x 5m** right angled triangle.

**14.14m** = the hypotenuse of a **10m x 10m** right angled triangle.

5m and 10m are the most common grid denominations within archaeology, as they can be recorded easily at a scale of 1:20, fitting comfortably on most standard paper sizes. Simply fasten a tape to two grid pegs at 5m (or 10m) intervals on the baseline. Reel one tape out to 5m (or 10m) and the other to 7.07m (or 14.14m), then hammer in the last peg where the tapes cross. This gives you three sides of a square. Next swap the tapes over and find the last corner and you have your first grid square. Any side of this square can then be used as the baseline for the next square, allowing you to expand your grid in any direction. Try to keep the tapes level (use a line level if necessary), this prevents any ground slope affecting the accuracy of your grid. Also, be wary of high wind, which can also cause error. If you have to set out a grid by hand, in general it is better if you make it 5m, because there is more room for error at higher increments. If you do this carefully you can expect your grid to be accurate to a couple of centimetres.

***Method 2: The 3:4:5 Triangle.***

For a 5m grid you can also use this 3:4:5 ratio in meters to layout one side of a grid square. This works on the basis that all the sides of all right angle triangles have this ratio.

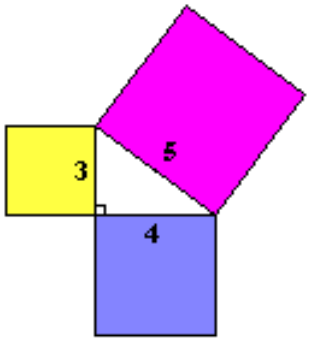



**Figure 8. Diagram showing how a triangle with a 3:4:5 ratio, will also have a right angle.**

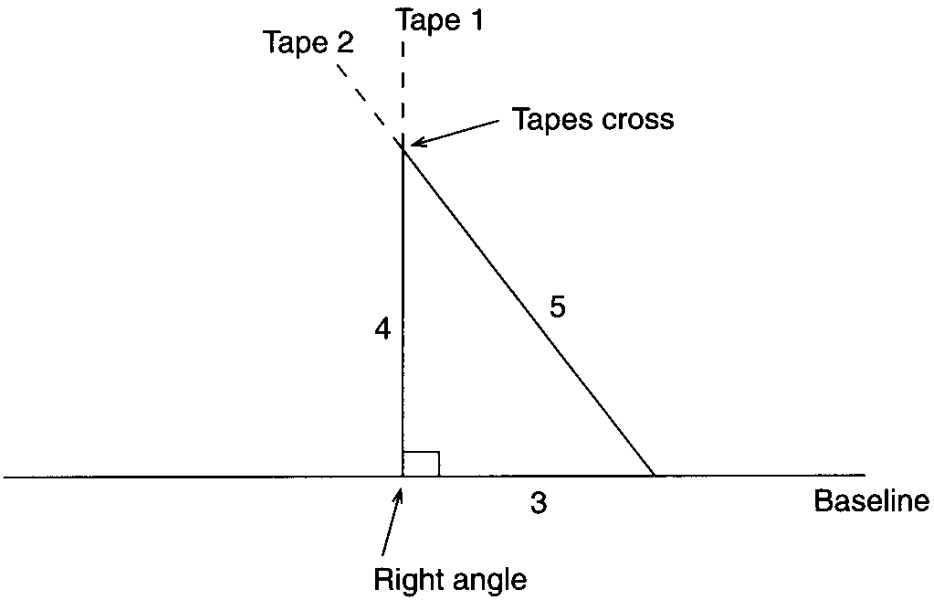



**Figure 9. Example of how you might apply the 3:4:5 ratio technique to grid laying on site.**

Fix two tapes, 3m apart on your baseline and reel out the tapes to 4m and 5m respectively (see Figure 9). When you find the point where the two tapes cross, the 4m tape will be at right angles to your baseline. For this reason you should make sure that the 4m tape is correctly positioned over one of you intervals (5m, 10m, etc). You can then extrapolate this line by sighting.

***Method 3: Setting out Using an Isosceles Triangle***

From a pivot point (a 5m interval for example) on the base line, measure the same distance either side. Then from these 2 points stretch tapes, where they cross at an equal value you have a right angle. You can then extrapolate this line by sighting.

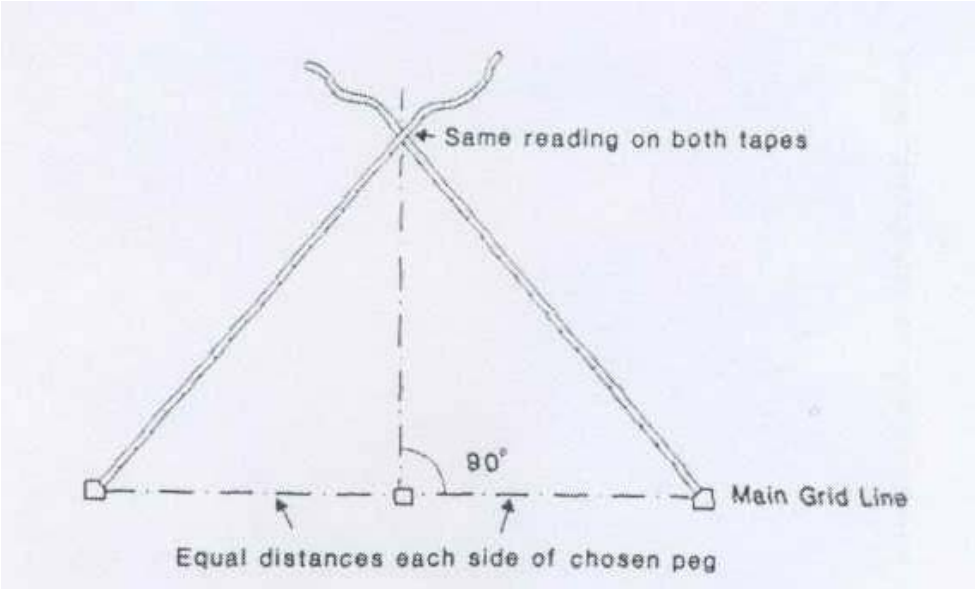



**Figure 10. Establishing a right angle for setting out using an isosceles triangle.**

***Remember:***

• **Always check your grid pegs before each season:** They can get kicked, blown over, or damaged in the intervening period.

• **Label your pegs with the grid reference and grid values:** For ease of reference

• **Make sure the grid extends over the entire excavation area:** So that every point of your site can be easily located in 3 dimensions (X, Y & Z)

• **Adapt your grid to the terrain:** You can leave out pegs in areas where there is bedrock, or where you are unlikely to do any archaeological intervention.

• **Be particularly careful with drops in level:** Try to be aware of slope distance.

Before excavation begins your area should be cleaned, photographed, and planned (pre-excavation plan) as appropriate, to record the state of the area as you found it. This should be repeated at the end of any excavation, before you close the site, to record the state of the area as you left it.

**Cleaning**

The only way that you can identify the limits of any archaeological feature is by carefully hand cleaning and re-cleaning your area with appropriate tools. Without a clean area your features will be physically blurred making features harder to see. However, cleaning the area, especially with a trowel, also forces you to consider it in much more detail. As you clean and re-clean your relationship and understanding of the features you are excavating will become increasing intimate adding to your overall understanding of the site.

**Photography**

The essential function of photography in archaeology is to preserve a visual record of a site, above and beyond the written and drawn elements of the archive. Nevertheless photography does play an integral part in the recording system and overall archive, and should complement these written and graphic elements. As such archaeological photography is not meant to supersede or replace any of these other archive elements. Archaeological photographs must be comprehensibly informative in order to aid in our understanding of the position, dimensions and appearance of each feature, once the feature has been removed by excavation. Making notes about a photograph and photographing with a scale and a north arrow are as significant as important as the photograph itself. If this is done properly, viewers should be able to understand what the picture is of, where it is, and how big/large/tall the subject is at a later date. When taking any archaeological photographs you should always bear in mind the following three considerations:

• **The Archaeological Feature**: In general each feature should have at least two record photographs: one representing its appearance such as size, texture, and colour and the other to put the feature into context. The latter should display the subject's relationship to other nearby features (i.e. a detail of how a wall meets a floor). In general, where possible, features should be photographed clearly from the front, or occasionally from a slightly elevated position. In other words, a camera should be horizontally positioned against a subject, or looking down upon the subject.

• **The Archaeological Landscape**: The feature and excavation area must sometimes be placed in a broader context within the surrounding landscape. Landscapes should generally be photographed at right angles to the grid facing one of the cardinal compass points (although exceptions can be made from any angle according to the specific requirements of the subject).

• **Future Archaeological Lectures and Publications**: Most excavations and some surveys will become the subject of illustrated lectures or publications at some point. Some of your

photographs should reflect the need for more artistically interesting shots in these circumstances. These types of photographs generally benefit from being taken at more artistic points of view and might include people at work (commonly referred to as 'action' or 'working' shots). In general you might consider taking a set of action shots, to complement any of the already mentioned 'Landscape' or 'Feature' record shots.

**Planning**

The drawn archive is probably the single most important record that you will generate about a feature. Your drawn archive forms the basis for most of the illustrations and plans in the final report for the area. It should therefore, be accurate and complete and include the levels on the top of your feature. The bulk of your archive should consist of discreet 'single context plans' which represent **one feature** only. This is the *standard* archive plan record, and as a general rule should not be deviated from. The reason for this is twofold:

**Firstly,** single context plans make stratigraphic analysis much easier during in the post-excavation phase as individual features can be easily overlaid for comparison – one plan for one stratigraphic feature.

**Secondly,** and perhaps most importantly, the single context plan is the only type of plan, which guarantees that a feature is planned in its entirety. Multi-context plans, by their very nature, allow features, which physically overlay one another in the ground to be shown on the same plan. This means the lower of these features **cannot** be wholly represented. As such some of the spatial and morphological information about the feature must therefore be missing rendering the record incomplete and this is unacceptable.

However, there are circumstances in which it is feasible or necessary to draw 'multi-context' plans that contain representations of more than one feature. The most common of these is the '**Pre-excavation**' and '**Post-excavation**' plan. It is good practice to plan the Unit you are excavating both before you commence work and before you backfill at the end of excavation. These serve as detailed 'snapshots' of the area as you found it and, perhaps more critically, as you left it. The Pre-excavation plan simply shows how you have interpreted your cleaned area before you start work, whilst the Post-excavation plan can be used to gauge any disturbance which may affect your site before you return to it (if you plan to…), such as erosion, flooding or human interference. The Post-excavation plan can also help other archaeologists to understand the state in which you left your area if for some reason you should not return there to complete your excavations. The **only** time you might generate a multi-context plan **during** the excavation process, is when you are recording a set of

features which are **NOT** directly overlying (thereby obscuring) one another, but which **are completely beyond doubt** at the same stratigraphic level, or *'in phase'*. For instance you might choose to plan a group of similar (and possibly associated) post-holes which all cut the same layer; similarly you may choose to record a series of walls which are all part of the same build on the same plan. However, great care should be taken when employing these exceptions, as they can complicate the archive. **If in doubt record them all on separate plans as single features**.

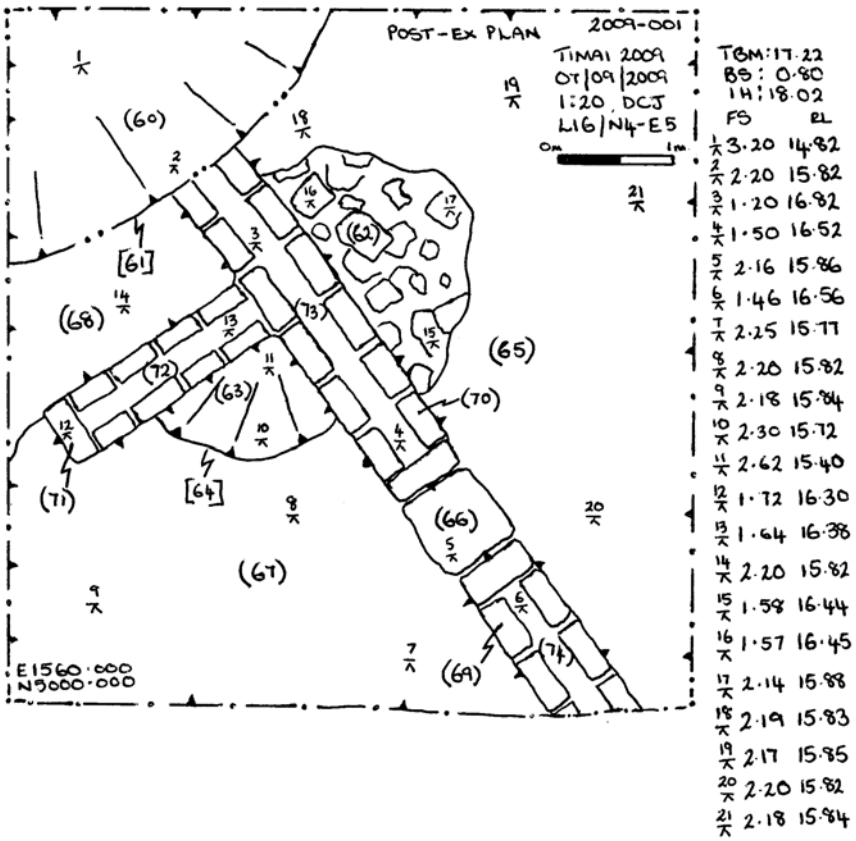



**Figure 11. Example of a Multi-Feature – Post-excavation plan.**

Extraneous information such as the trench edge does not need to go on unless it actually forms one edge of the unit. Such extra information not only doubles the work but can confuse the plan. The Plans are drawn by a method referred to as 'offset planning'. This involves running metric tapes between grid pegs and taking measured 'offsets', at right angles using another tape. A sufficient number of points around the edge of a unit or feature should be taken to denote major changes in shape and the points are then joined up freehand. Each plan must show the extent and surface of the unit and where edges are uncertain this must be clearly marked. Only **major** inclusions (e.g., large stones, whole pots or other finds) should be drawn. Each plan should have *at least* one spot height (or level)

taken, with more depending on its extent and degree of surface sloping. Spot heights of levels should be placed in the centre of even surfaces and at the edges of major changes/breaks in slope. The height should always be marked on the plan (approximate position is sufficient) using the bench symbol Λ under either the recorded height or a number indexed to a list of heights placed to the side of the plan.

**Plans are usually drawn at a standard scale of 1:20**, unless more detail is required for some reason, the scale should **always** be noted on the plan. Scale is the ratio at which special information is shown in a drawing relative to its actual dimensions in the real life. For example:

• at **1:20 1cm** on the paper is **20cm** on the ground
• at **1:50 1cm** on the paper is **50cm** on the ground
• at **1:100 1cm** on the paper is **100cm** (**1m**) on the ground
• at **1:750 1cm** on the paper is **7.5m** on the ground
• at **1:2000 1cm** on the paper is **20m** on the ground

Similarly, if you draw a small object at twice its scale:

• at **2:1 2cm** on the paper is **1cm**s on the ground

The scale of the drawing defines its level of accuracy. The thickness of your pencil (about 0.5mm) is your margin of error:

• at **1:20 1mm** is **2cm** so your margin is about **1cm**
• at **1:50 1mm** is **5cm** so your margin is about **2cm**

but

• at **1:2,000 1mm** is **2m** so your margin is about **1m** (!)

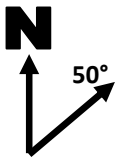
**The Plan**

Plans are drawn using drafting film (sometimes referred to as 'Mylar' or 'Permatrace'). There should be no exception to this as drafting film is known for its archival durability and quality, and is dimensionally stable. Drafting film comes in rolls allowing one to cut the required size of sheet. Each team will be provided with drawing boards onto which will be attached metric graph paper. Each team should also cut a batch of Mylar to the size of the board to be kept with the teams planning folder as a time saving device.

The pre-cut Mylar is attached to the board using either bulldog clips or masking tape. The four corners of the Unit are marked out – Remember 20cm on the ground is 1cm on the paper. Therefore, 1m on the ground is 5cm on the paper. So, if a Unit is 4 x 4m on the ground then your Unit is 20 x 20cm on the paper.

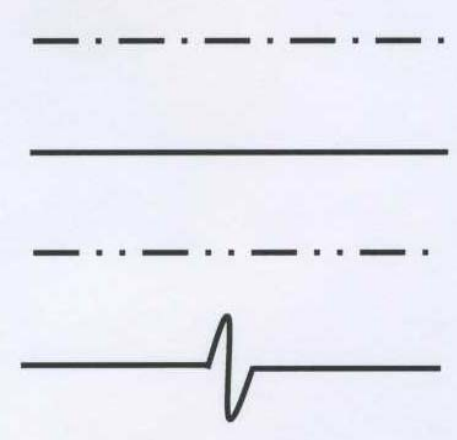
For consistency and to maintain the integrity of the recording system the following rules should always be adhered to:

- The side of the excavation Unit closest to True North should be at the top of the paper if possible, but it is understood that some units do not conform to this.
- The southwest co-ordinates of your Unit should be written on each plan – inside the Unit on the paper to allow for cropping during the scanning/database collation phase of post-excavation. At least t**wo (2) corners of the Unit should be well-marked on plan!**
- The features number should be written in the top right hand corner.
- **A North arrow should always be put on any drawing map! And the degrees of deviation of the north-most unit wall should be noted like this:**




- In a box on the plan (outside the Unit) should be written:
    - Project code, e.g., **Timai 2010**
    - Initials of the planner
    - Date
    - Scale 1:20 (and scale bar)
    - Unit
    - Brief description e.g., circular deposit of burnt material – possible hearth. If you are doing a pre or post-excavation plan this must be made clear and all the identified features should have their numbers written on the plan.
- At least one level should be taken on each feature. Depending on the size of the feature and or its varying gradient, more levels will be required. The Temporary Base Measurement (TBM) should be written on each plan along with the Backsight, Instrument Height, Foresight, and Reduced Level.
- Always draw a graphic scale on your plan. In addition, a graphic scale (i.e., a line with the distance should be illustrated on the map: |----20 cm----|

When drawing plans, certain conventions are used to denote different aspects of the feature, thus avoiding the need for excessive annotation.

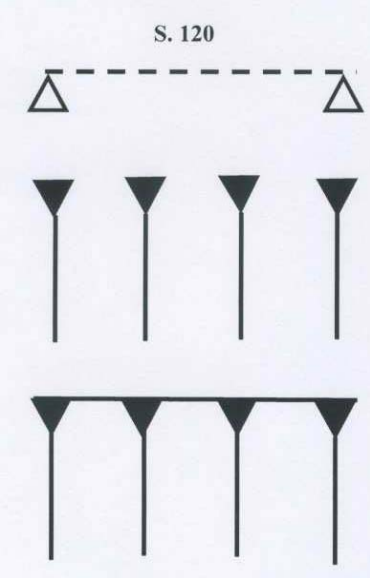


**Limit of excavation**

**Edge of Feature**

**Edge of Feature cut away by later intrusion -**

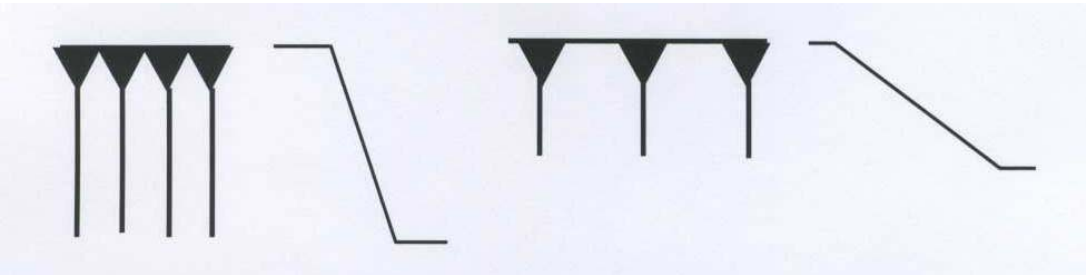
**Edge of Feature uncertain**




**Line of section, arrows indicating the face drawn and drawing number**

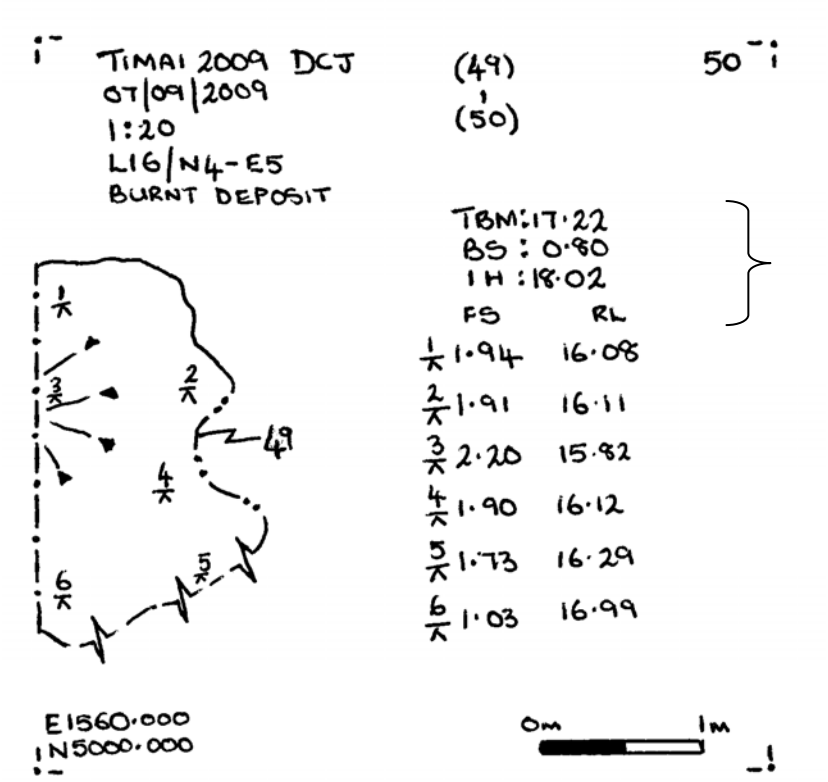
**Hachures denoting a slope**

**Edge of a cut Feature**



Note that hachure length denotes length of slope. Steepness is marked by the spacing between hachures, the closer together, the steeper the slope.

Plans *can* be annotated if you consider that they contain something of note, or something, which needs clarifying. However, before cluttering a plan with excessive written information please ask the question: Does the note really *need* to be on the plan, or could this written information actually be placed on the feature form? If the answer is yes then do so.




**Key**

**TBM – Temporary Base Measurement**

**BS – Backsight**

**IH – Instrument Height**

**FS – Foresight**

**RL – Reduced Level**

**Figure 12. Example of a Single Feature Plan.**

**Levelling (see figure 12.)-** Often referred to as taking **Spot Heights**.

The taking of spot heights is done so that not only can a comparison be made of relative heights across the landscape, but to tie those heights into a national grid system. Levelling also provides a third dimension to a two dimensional project. On most archaeological projects levels are taken using a surveying instrument more commonly referred to as either a 'dumpy' level (see figure 13), or an automatic level.


**Figure 13. Example of a Dumpy Level**

The instrument consists of a short telescope with an attached spirit level fixed rigidly to a horizontal rotating table and is used for either taking heights, or calculating distance.

Levels are calculated from a known point (a **Bench Mark** or **Temporary Bench Mark**, **BM** or **TBM** appropriately), either from an accurate and up to date map or from a survey network. This is your **DATUM**. You should check which values are used by other archaeological missions in your area and try to work within the same system. Ideally values for the Datum should be in meters "Above mean Sea Level" **(ASL)**.

**Taking measurements (figure 14)**

1. Make sure the tripod upon which the level is fixed is firmly in the ground as well as ensuring that the view from the level of the measuring staff on the feature and the bench mark is not obstructed.
2. Make sure the instrument is level by adjusting the spirit level.
3. Write down the bench mark measurement e.g.,17.22
4. A reading is taken (e.g.,0.80) from the measuring staff which has been positioned on the bench mark. This is known as the **Backsight**. This is added to the bench mark giving you an **Instrument Height** of 18.02. **NOTE:** When taking measurements, check that you are reading from the **CENTRAL cross hair** and not the two shorter **Stadia Lines** located a little above and below the central cross hair. Check also that the person holding the staff is holding it completely upright.
5. The measuring staff is then positioned on the feature and again a measurement is taken. This measurement e.g.,1.94 is known as the **Foresight** and is subtracted from the **instrument height** which gives you a **Reduced Level** of 16.08m for your feature. The number of levels taken on a feature will depend on the feature's size and form. The fill of a posthole for example will only require one level whereas the cut in which the fill sits will require two: one at the top and one at the base. A relatively level floor surface may only require two or three levels. If a feature undulates or slopes then levels need to be taken in the necessary places which capture the varying heights of the feature. If you are unsure as how many levels to take, or where then consult with a supervisor.

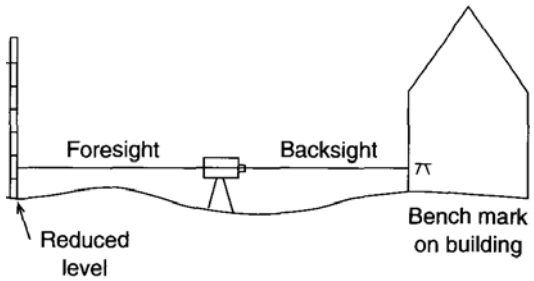



**Figure 14. Taking levels**

**Laser Rangefinder**

Another method that will be used for taking elevations and horizontal position is a laser rangefinder. The rangefinder will be mounted on a tripod over the known datum point. It has an internal compass that will need to be calibrated to true north and the height of the instrument above the datum point will be measured by tape. Once set up, the rangefinder can take readings of elevation, angle, and slope and horizontal distance. If points are to be plotted from this datum on a horizontal plane, a protractor and scale ruler can be used to map the points in. The rangefinder is simple to use, though care must be exercised in calculating elevation and plotting points.

## Excavation

At its most basic level the process of excavation is a simple pattern of tasks, which focuses upon identifying, understanding, recording, sampling and physically removing each individual stratigraphic feature as they occur. The actual excavation of features takes place from the *top* of the sequence to the *bottom*, in the opposite order to that in which it was deposited archaeologically (from the *latest* to the *earliest*). Following is a brief discussion of the key elements of the excavation process, expanding upon the chart in shown in Figure 1.

***Have you identified your feature?***

As you clean you should be able to identify the next feature to excavate, *i.e.* the highest in the archaeological sequence. It is important to try and identify *only* the highest feature, as features lower down the sequence will be partially covered by later archaeology and so will not be free to excavate in their entirety. If you can't find your feature, then your area probably needs re-cleaning. **'Deposits', 'Fills', and 'Cuts' are recorded on a Feature Form. 'Architecture' (walls, thresholds, arches, doorjambs, step, buttress, drain, oven, pedestal, lintel, ramp, bin wall etc.) must be recorded on an Architecture Form.**

Once your feature is defined it should be allocated its unique number from the **Feature Log**. This number is your feature's unique identifier and will be required for taking photographs, collecting and identifying finds, sampling and drawing your feature. Take out a record sheet (feature form) and fill out the Unit Number, Southwest unit grid co-ordinates, Feature Type, Feature Number, and Initials.

**The Feature Log**

| Feature | Unit | Archaeologist | Date | Description | SFP | Drawn by |
|---|---|---|---|---|---|---|
| **50** | **L16 Unit 1** | **DCJ** | **30/07/09** | **Deposit of burnt material** | **Yes** | **DCJ** |
| **51** | **L16 Unit 1** | **DCJ** | **30/07/09** | **Architecture, N/S wall** | **Yes** | **DCJ** |
| **52** | | | | | | |
| **53** | | | | | | |

**Completing the Feature Form**

**NOTE: DO NOT USE CORRECTION FLUID ON FEATURE FORMS. IF YOU MAKE A MISTAKE OR WANT TO CHANGE INFORMATION THEN CROSS IT OUT AND RE-WRITE.**

- **WRITE IN BLACK INK AND CAPITALS.**

**Unit** – the code for where your Unit is situated, e.g.,L16 Unit 1

**SW Grid Co-ordinates** – the Easting and Northing for the southwest corner of your Unit, e.g., N98960.134 / E500840.230

**Feature Type**

Choose between 'Deposit', 'Fill', or 'Cut'. If you choose Deposit or Fill then cross through the section for Cut. If you choose Cut then cross through the section for Deposit or Fill.

**Initials and date**

Enter your initials and the date is written day/month/year

**Feature Number**

This is the features unique number taken from the Feature Log.

**Detailed descriptions of deposits are required for two main reasons: first, to form a permanent record of the nature of the deposit or fill and, secondly, to allow informed interpretation of the archaeological sequence to take place with reference to the depositional processes, whether naturally-occurring or anthropogenic (human activity). The sedimentary particles that make up a deposit or fill hold important information about the origin and nature of that deposit or fill. Therefore, it is essential that the records allow comparisons to be made later between one deposit or fill and another, not only within a Unit or between Units, but between one excavation and**

**another. For this reason a standard approach to such description is required. This recording system was devised based upon field techniques of sediment description, but the nature of archaeological deposits requires note to be made of certain other aspects not dealt with by such descriptions. The most obvious additional factor is that of anthropogenic material incorporated within a deposit. Such material, if not making up the bulk of the deposit, is described in terms of inclusions. The attribution of percentage volume to such inclusions can provide useful analytical data during post-excavation work.**

**The descriptive structure laid out here will help to create clear, consistent and comparable records. When making interpretations, however, a deposit or fill should be seen as the sum of its total parts – in other words, how the various elements of a deposit or fill are assembled is as important as what those elements are.**

**FOR A DEPOSIT OR FILL** Descriptions of the eight prompts for Deposits and Fills are as follows:

1. **Compaction**

This describes the strength or hardness of the deposit. Choose one of the following terms:

- **Cemented:** requires mattock or pick for excavation; lumps of sediment cannot be broken with hands
- **Compact:** can be excavated by hoe or trowel; cannot be moulded with fingers
- **Firm:** can be excavated by hoe or trowel; moulded only by strong finger pressure
- **Soft:** easily excavated by hoe or trowel; easily moulded by fingers
- **Loose:** such as sand that doesn't require more than a trowel and a brush.

**Note:** changes in the compaction throughout a deposit should be mentioned under the sections "Your interpretation" and "Your discussion." Also, mention the degree of moisture contained within the feature.

2. **Colour**

This describes the main colour of the deposit. Colour assessments should be done when the deposit is moist. Enter the verbal description that goes along with the Munsell number. Choose from following terms:

- **Tone: light**, **mid** or **dark**
- **Hue: pinkish**, **reddish**, **yellowish**, **brownish**, **greenish**, **bluish**, **grayish**, **orange**
- **Colour: pink**, **red**, **yellow**, **brown**, **green**, **blue**, **white**, **grey**, **black**

The description will usually consist of two parts: the principal colour/s (e.g.,greyish-brown) and a tonal qualifier (e.g.,light, mid or dark). In some cases, a Munsell Colour Chart may be preferred. Note any changes in colour throughout a deposit in your "interpretation" and "discussion."

### 3. Composition/Particle Size and Texture

This describes the approximate size of the articles in a soil. When describing the composition and particle size of the deposit, only consider materials in the deposit that account for more than 10% of the total deposit. Generally soils have been categorized into three broad divisions depending on the size of constituent particles:

- **Clay** – (Very fine); characterized by strength, stickiness and plasticity.
- **Silt** – (Moderately fine); characterized by a silky feel.
- **Sand** – (Fine – Coarse); characterized by a gritty feel and loose texture.

Most deposits are however usually a combination of these constituent sizes, e.g.,silty clay or sandy silt. Generally the latter generally denotes the main constituent and the former donates the lesser. A flow chart can aid this process (see Figure 15). As well as the three standard divisions (i.e. clay, silt and sand), additional materials you may find on sites in Egypt may include stones, pottery, bones, or organic material. Approximate ratios (expressed as percentages) may also be used in the description, e.g.,silt (70%), sand (30%). The list of terms below may help you.

For sediments, use the following terms:

- **Clay**
- **Silty clay**
- **Sandy clay**
- **Silt**
- **Clayey silt**
- **Sandy silt**
- **Silty sand**
- **Clayey sand**
- **Fine sand**: 0.02mm – 0.06mm
- **Medium sand**: 0.06mm – 0.20mm
- **Coarse sand**: 0.20mm – 2.00mm

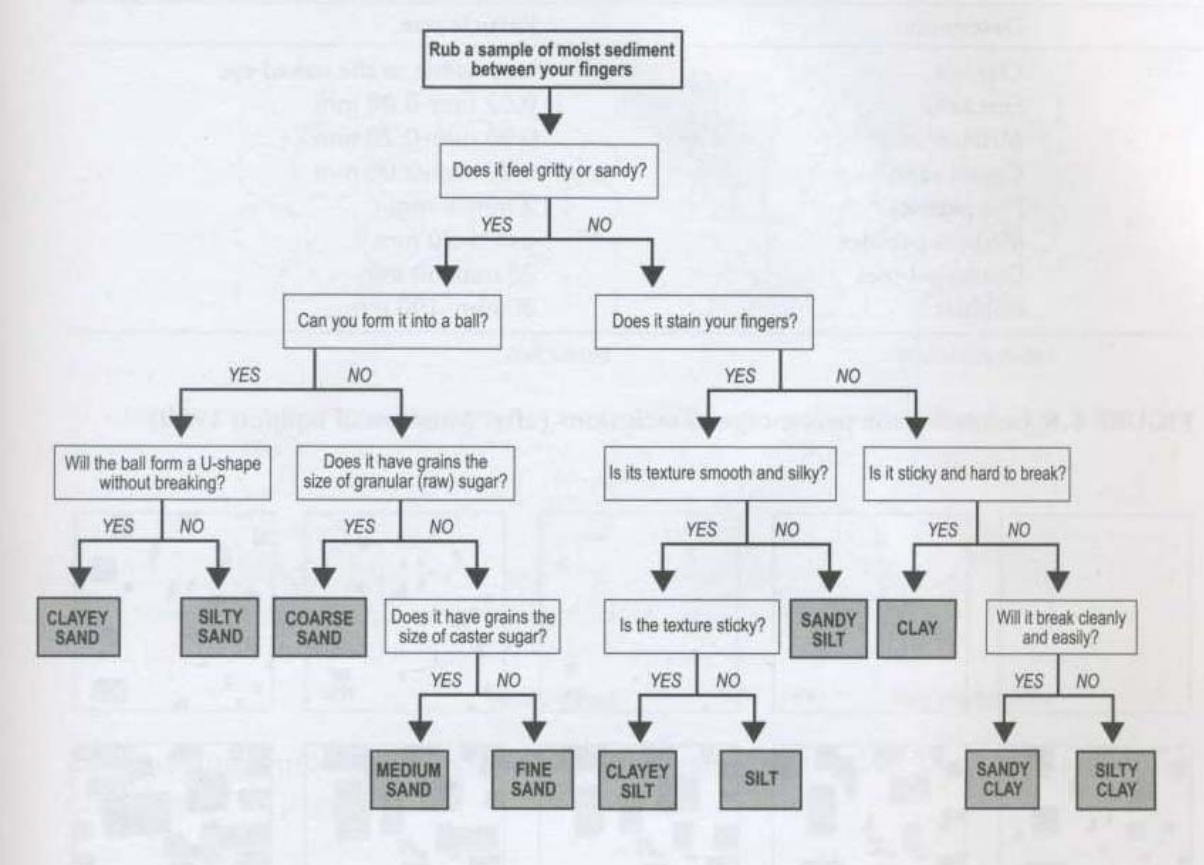



**Figure 15. Guide to the description of the composition of archaeological sediments. Redrawn after MoLAS 1994.**

Occasionally a deposit may be composed primarily of stones and these can be graded by size also:

For stones, use the following terms:

- **Fine pebbles**: 2mm – 6mm
- **Medium pebbles**: 6mm – 2cm
- **Coarse pebbles**: 2cm – 6cm
- **Cobbles**: 6cm – 20cm
- **Boulders**: > 20cm

For the shape of stones use the following terms:

- **Very angular**
- **Angular**
- **Sub-angular**
- **Sub-rounded**
- **Rounded**
- **Well rounded**

Where deposits are comprised of a mixture of material, you should determine and describe the sorting (the frequency with which particles of the same size occur) of the deposit using the following terms:

- **Well sorted**
- **Moderately sorted**
- **Poorly sorted**
- **Very poorly sorted**

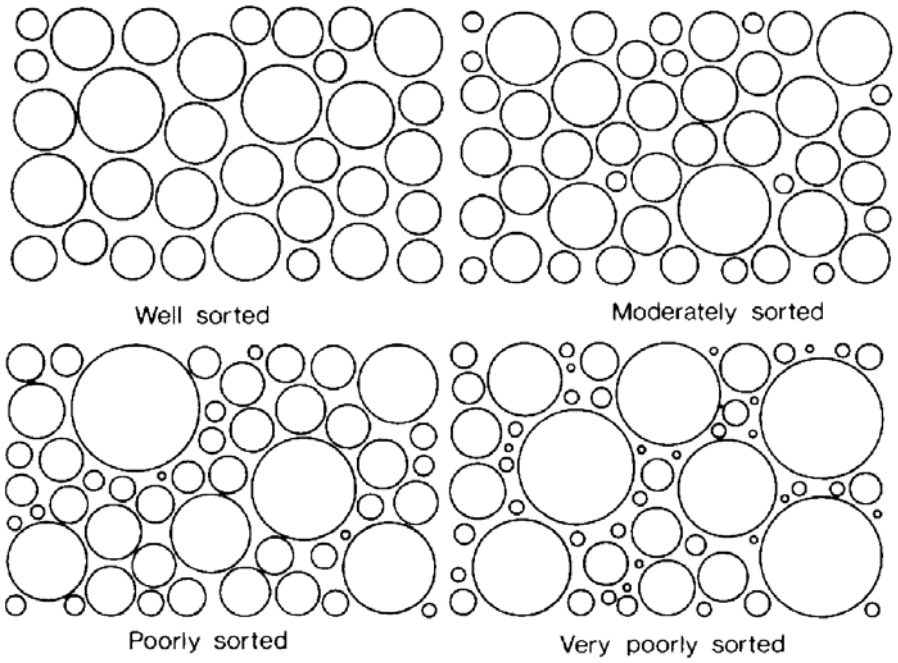



**Figure 16. Chart for estimating degree of sorting. MoLAS 1994.**

### 4. Inclusions

This describes the presence and character of any other constituents of a deposit, elements like charcoal or perhaps fragments of mudbrick or plaster. Any inclusions are usually noted in terms of their frequency, size and shape:

- **Frequency** – Expressed as occasional, moderate or frequent
- **Size** – Estimated size in cm or mm
- **Shape** – Described as angular or rounded

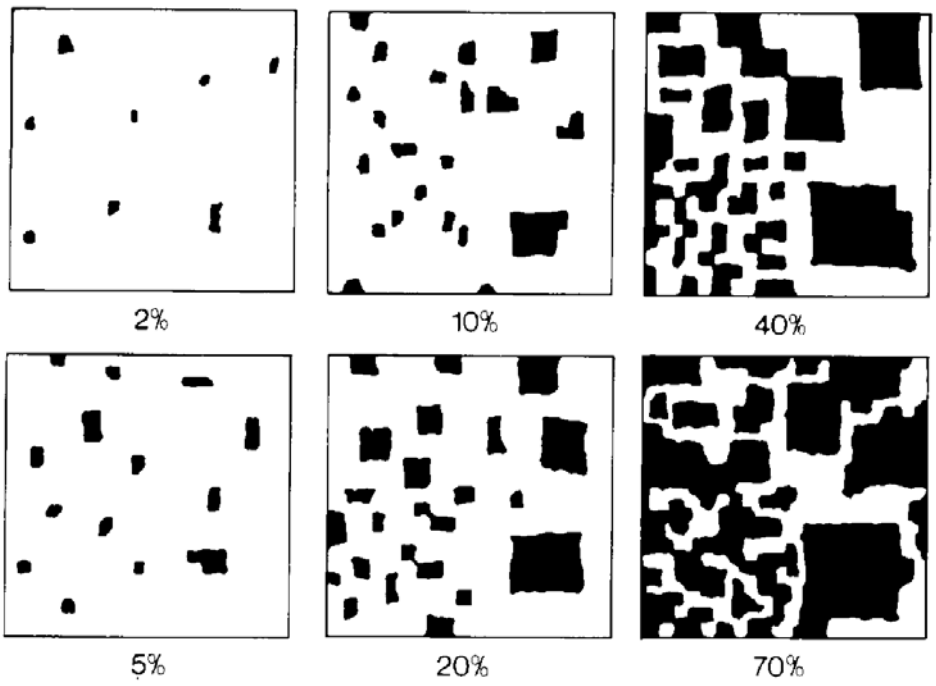



**Figure 17. Chart for estimating inclusion percentages. MoLAS 1994, Redrawn after Hodgson 1974**

As with all descriptions these may be qualified by terms such as ‘very’ or ‘slightly’. Frequency may also be expressed in percentage terms, but note that anything over 10% should no longer constitute an inclusion but be described in the main composition.

### 5. Thickness & extent

This describes the dimensions of the deposit, that is the area it covers and its thickness. Enter the maximum length, maximum width, and maximum thickness of the feature. Measurements below 0.1m should generally be written in millimetres, anything over should be in meters.

### 6. Top & bottom boundaries

This describes how clear or sharp the edges were or the boundary with the next/adjacent deposit or how abrupt the change is between them.

- **Sharp** – The edge is very distinct and the change occurs over a distance of <25mm
- **Gradual** – The edge is more diffuse and the change occurs over a distance of 25-60mm

- **Unclear** – The edge is not clear and the change occurs over a distance of >60mm

**7. Methods and conditions**

Describe how the feature is being (or was) excavated, i.e., by pick, hoe, trowel, and/or brush. Describe the methods of retrieval, i.e., dry sieving and/or wet sieving, and include the mesh size of the sieve. Mention if and how samples were taken. Describe the weather conditions, and any other conditions that could have had an influence on how the feature was perceived and interpreted.

**8. Other Comments**

Mention whether the feature was excavated or not. If it was, then was it 100% excavated and if not, why not? Is the feature fully visible in plan? In other words, is the feature fully contained within the Unit, or does it extend beyond the boundaries of the Unit? Does the feature truncate another feature(s) or is it truncated by another feature(s)? Was the feature dry sieved?

**FOR A CUT** Descriptions of the twelve prompts for Cuts are as follows:

**1. Shape in plan**

This describes the shape at the top of the cut, as you see it in plan; for example the top edge of a pit may be oval or circular when viewed from above. One word is generally sufficient here:

- **Linear**
- **Sub-Linear**
- **Circular**
- **Sub-Circular**
- **Rectangular**
- **Sub-Rectangular**
- **Oval**
- **Irregular**

**2. Corners (if present)**

Unless the shape in plan is very rounded, the angularity of the corners should be noted. The following terms may be used to describe the corners:

- **Square**
- **Rounded**

- **Irregular**

### 3. Dimension/Depth

The size of the cut in order of length, width/breadth and depth although as a precaution the dimension measured should be affixed (e.g., Length 2.4m, Width 0.56m, Depth 0.23m). Measurements below 0.1m should generally be written in millimetres, anything over should be in meters.

### 4. Break of slope-top

This refers to the point at which the slope of your cut falls away from the level at the top of your cut.

- **Sharp**
- **Gradual**
- **Not Perceptible**

**Figure 18.** **Sharp** **Gradual** **Not Perceptible**

### 5. Sides

Describes the shape and steepness of the sides and generally consist of two components the Steepness and the Shape. Estimated gradients or angles of slope may be added if necessary (e.g.,1:2 or 45°). Steepness of sides (to be recorded for each side):

- **Vertical**
- **Undercut**
- **Steep**: more than 60 degrees
- **Moderate**: 30 – 60 degrees
- **Shallow**: less than 30 degrees

Shape of sides (to be recorded for each side):

- **Straight**
- **Concave**
- **Convex**
- **Stepped**
- **Irregular**

6. **Break of slope-base**

This refers to the point at which the sides of your cut meet the base.

- **Sharp**
- **Gradual**
- **Not Perceptible**

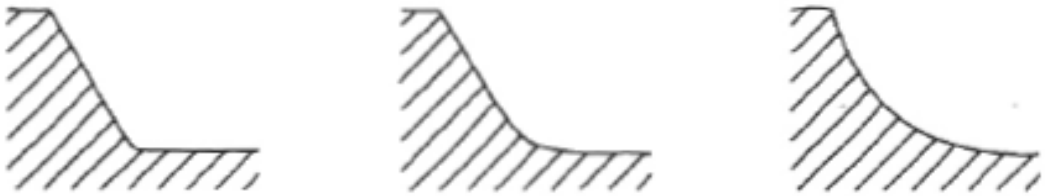


**Figure 19.** **Sharp** **Gradual** **Not Perceptible**

7. **Base**

This is a simple description of the base of the cut, either:

- **Flat**
- **Concave**
- **Convex**
- **Sloping**
- **Tapered**

8. **Orientation**

If the cut is elongated, then state the orientation of its long axis (e.g.,E-W). This most often applies to linear or sub-linear cuts.

9. **Inclination of axis**

This is the angle of the cut as it goes into the ground tilted from the vertical and if so by how much? - This mainly applies to postholes or stake-holes. Enter “yes” or “no” accordingly (with and angle if necessary) and then add a sketch of the profile or section to the “Sketch Plan” area on the back of the sheet, to demonstrate the degree to which it is inclined.

10. **Truncations (if known)**

Enter whether the cut is truncating another feature or is truncated by another feature (including feature numbers where possible) and elaborate in the sections for “Interpretation” and “Discussion.”

### 11. Fill #'s

Enter all the numbers for the fill deposits you excavated out of the cut.

### 12. Other comments

Write here any other information about the cut that you deem useful.

## Type of Feature

This is your preliminary interpretation of what the feature might be. Is it a wall, a pit, a floor? If you change your mind later, annotate and change your description on the Feature Form. Types of features you may come across are:

| **Deposits** | **Fill** | **Cut** |
|---|---|---|
| Ash-Rich | Ash-Rich | Burial |
| Bone-Rich | Bone-Rich | Column |
| Burnt | Burnt | Construction |
| Clay-Rich | Clay-Rich | Ditch |
| Collapse (Mixed) | Coffin | Door Socket |
| Collapse (Mudbrick) | Collapse (Mixed) | Drain |
| Collapse (Roof) | Collapse (Mudbrick) | Foundation |
| Collapse (Stone) | Collapse (Roof) | Furniture-Emplacement |
| Collapse (Surface Treatment) | Collapse (Stone) | Hearth |
| Collapse (Surface Treatment) | Collapse (Surface Treatment) | Installation |
| Debris (Demolition) | Collapse (Surface Treatment) | Moden (Intrusion) |
| Debris (Fiaence-Working) | Column | Modern (Animal Disturbance) |
| Debris (Stone-Working) | Degraded Cultural Material (Mudmass) | Modern (Root Disturbance) |
| Degraded Cultural Material (Mudmass) | Degraded Structural Material (Mudmass) | Natural Channel |
| Degraded Structural Material (Mudmass) | Demolition Debris | Natural Erosion |
| Floor | Door Socket | Other |
| Floor (Ash-Rich) | Fiaence-Working Debris | Other Circular |
| Floor (Plaster) | Foundation | Other Irregular |
| Floor (Silty) | Lining | Other Linear |
| Foundation | Mixed Collapse | Other Sub-Circular |
| Foundation Material | Mixed Cultural Material | Pit |
| Levelling Material | Moden (Intrusion) | Posthole |
| Mixed Cultural Material | Modern (Animal Disturbance) | Pot-Emplacement |
| Modern (Deposit) | Modern (Root Disturbance) | Robber |
| Modern (Excavation Cleaning) | Mudbrick Collapse | Slot |
| Natural (Aeolian) | Natural (Aeolian) | Stakehole |
| Natural (Alluvial) | Natural (Alluvial) | |
| Natural (Calcified Sand) | Natural (Calcified Sand) | |
| Natural (Clay) | Natural (Clay) | |
| Natural (Gravel) | Natural (Gravel) | |
| Natural (Other) | Natural (Other) | |
| Natural (Sand) | Natural (Sand) | |
| Natural (Silt) | Natural (Silt) | |
| Natural (Tafla) | Natural (Tafla) | |

| | |
|---|---|
| Natural (Wadi-Wash) | Natural (Wadi-Wash) |
| Occupation Debris | Other |
| Occupation Surface | Packing |
| Other | Pot-Rich |
| Pot-Rich | Quern |
| Quern | Redeposited Cultural Material |
| Roof Collapse | Redeposited Natural Material |
| Sand-Rich | Roof Collapse |
| Silt-Rich | Sand-Rich |
| Stone-Rich | Silt-Rich |
| Surface Treatment | Skeletal Remains |
| Surface Treatment (Gypsum Plaster) | Stone Collapse |
| Surface Treatment (Limestone Plaster) | Stone-Rich |
| Surface Treatment (Marl Plaster) | Stone-Working Debris |
| Surface Treatment (Mud Render) | Surface Treatment |
| Surface Treatment (Paint) | Surface Treatment (Gypsum Plaster) |
| | Surface Treatment (Limestone Plaster) |
| | Surface Treatment (Marl Plaster) |
| | Surface Treatment (Mud Render) |
| | Surface Treatment (Paint) |
| | Vessel (*In Situ*) |
| | Vessel (*In Situ*) Fill |

**Feature same as**

List all the features that are the same as, or part of, the features you are working on but which have been excavated separately.

**Associated Features**

List all features that provide useful comparisons to the feature you are excavating.

**Stratigraphic Matrix**

Enter your feature number in the box where it says: “This Feature.” Then enter the feature numbers of the overlying and underlying features in their respective boxes to show a simple stratigraphic relationship between your feature and other relevant features.

**Your interpretation**

Enter your own interpretation of the feature (include whether it is internal, external or structural or something else).

**Your discussion**

If you have anything to add to your description of the feature, you can do that here. Discuss your interpretation of the feature and explain how you have come to this interpretation.

Describe the nature of this feature and its relationships to the surrounding features. If necessary, continue on the back of the sheet, or on a new sheet. For cuts and structures, drawings are often clearer than words. Use the back of the sheet for sketches. Be complete and thorough in your discussion. If you change your mind about something later, neatly change this form, but also describe why.

**BACK OF THE FEATURE FORM**

During the season bag numbers will be assigned to all finds bags. Your Unit folder will contain a Bag Register from which you will extract the numbers required. These bag numbers must be written on the back of your Feature Form.

| Bag 2009-# | Feature | Unit | Date | Bag Category | Initials | Comments |
|---|---|---|---|---|---|---|
| **2009-0001** | 50 | L16 Unit 1 | 30/07/09 | Ceramic | DCJ | |
| **2009-0002** | 50 | L16 Unit 1 | 30/07/09 | Metal | DCJ | Coin |
| **2009-0003** | | | | | | |
| **2009-0004** | | | | | | |

Each finds bags must contain a bag label on which the following information must be written:

**SAMPLE BAG/BASKET TAG**

□ **A B C D** **TIMAI 2010**

Grid:_____Unit:_____ Feature#:_____

Bag/Basket: **2010**-_____ #_____ Few ¼ ½ Full

Type: Ceramic Metal O:_____

Date:_____ Initials:_____

**A= Immediate**
**B= This Season**
**C= If we can get to it**
**D= Low value**
**Bags are numbered continuously apart from**
**Baskets which are also numbered continuously for a Unit**
**If countable, put the number of objects after #, otherwise circle the descriptive estimate that follows**

**If, at any time during excavation, an unusual or special **object** is unearthed, leave it where it was found. Take its top elevation and coordinates, which should be recorded on your feature form and drawing. Later in the storeroom, the object will get an object number in a different register. Also, depending on the importance of the find, the position of the object should be sketched and/or photographed. If there is any doubt as to whether a find should be considered an **object**, or how it should be documented, ask the supervisor or the Field Director. Upon excavation, the object will receive a bag label filled out accordingly and should include the co-ordinates.

**Sample and type**

Indicate what your sample is and allocate it a bag number. Below are the most common items you will sample. Other items may be brought to your attention by your supervisor as necessary.

**Charcoal** (consult your area supervisor before taking C14 samples, but you may also take a charcoal sample for EBOT if the wood is in good condition).

**Mineral** (this might be pigment chunks or odd crystals).

**Mudbrick** (certain mudbricks, your supervisor will advise you, may indicate aspects of ceramic technology such as clay source, firing temperature, temper materials, etc.).

**Natural stone** (unusual stone that is unworked, don't send in every rock you find—limestone, for example, is part of the local soil matrix and is not all that noteworthy).

**Seed** (seed, burnt or otherwise).

**Shell** (shell that hasn't been worked by a human).

**Soil** (a bag of dirt).

**Wood**

**Purpose:** Enter one of the following: EBOT (for the paleobotanist), Chronometric: C14 (for dating, rarely something other than C14 might follow the colon, such as dendrochronology, but your supervisor will advise you), GEO ID (for the geologist), CERM TECH (ceramic technology-for the ceramicist), OTHER (explain).

**Photographs**

Enter the photo log numbers for the photographs taken of the feature.

**If a SFP was not done of feature explain why?**

If the feature forms part of a multi-feature plan then this needs to be stated and why.

**Matrix Phase and Group**

Enter the matrix phase that contains the feature (not completed until post-excavation)

**Completing the Architecture Form**

Although 'walls' are the most common a wide variety of architectural features are encountered during excavation such as:

Bench
Bin Wall
Blocking
Buttress
Column
Door Socket
Doorjamb
Drain Structure
Emplacement Structure
Hearth Structure
Installation Structure
Ledge
Lintel
Other
Oven Structure
Pedestal
Platform Structure
Ramp Structure
Step(s)
Threshold
Wall (Core)
Wall (Marl-brick)
Wall (Mixed Material)
Wall (Mudbrick)
Wall (Other)
Wall (Stone)

As with Deposits, Fills, and Cuts, architectural features receive a number from the Feature Log.

**Unit**

Designation of the Unit the feature occurs.

**SW Grid Co-ordinates**

The southwest UTM co-ordinates of the Unit in which the feature occurs.

**Initials and date**

Enter your initials and the date is written day/month/year

**Feature Number**

This is the features unique number taken from the Feature Log.

**Architecture Type**

Enter what you believe the feature to be – see above list.

**Full extent visible in plan**

Is the feature contained within the unit?

**NOTE – Due to the variety of architectural features not all the following points will be applicable to the feature you are describing. The points are to be used as prompts to ensure that you provide as full a description of the feature as possible.**

1. **Dimensions**

This describes the dimensions of the feature and should include length, width and height. Measurements below 0.1m should generally be written in millimetres, anything over should be in meters.

2. **Material – type, % of type, composition**

Write down the type of materials that comprise the feature, their percentage, and composition e.g.,Mud brick, 100%, Nile silt, or, Mud brick and limestone, 80% Mud brick 20% limestone, the mud bricks are the Nile silt variety. If stone or wood has been used then note the finish of the material in the following terms:

Stone may be:

- **Rough-Hewn**
- **Even**
- **Polished**

Wood may be:

- **Rough Sawn**
- **Even**
- **Smoothed**

### 3. Coursing (form of construction)

This refers to the way in which the material components of the structure (specifically stone or mud-brick) are laid or set to create the structure. This is best demonstrated with a small schematic diagram showing the coursing both in plan and elevation. Always note when there is no obvious coursing. When referring to bricks label them as you see them in elevation:

• If only the small face is seen, then they are referred to as "**headers**".

• If only the long face is seen, then they are referred to as "**stretchers**".

• If they rest on their side, this should also be mentioned.

A typical description of mud-brick coursing may look like this:

"5 courses consisting of alternate rows of headers and stretchers".

### 4. Orientation

If you are describing a wall or elongated feature, then state the orientation of its long axis (e.g., N-S).

### 5. Associated collapse

List here the numbers of any features which may be collapse directly associated with the destruction or natural degradation of this feature.

### 6. Cuts and Fills

List here the numbers of any features associated with the building of the structure (e.g., foundation deposits, foundation/construction cuts and their backfill).

### 7. Repaired/modified

List here the numbers of any features related to the repair or modification of the structure (including the blocking of doorways). Don't forget to describe how the feature was repaired or modified.

### 8. Associated floors

List the numbers of any floors which are directly associated with this feature.

### 9. Surface treatment

List here the numbers and type of any surface treatment associated with this feature and where they are situated e.g.,1234, marl render on east facing elevation.

**10. Size of materials**

This is description of the dimensions of the individual components of the main building material of the structure (all relevant dimensions should be given in meters or millimetres), e.g., the size of the stones, or wooden planks. This can either be given as an average figure (e.g., diameter c.0.7m) or as a range (e.g., diameter 0.7-0.14m).

**11. Bonding material**

Mention what type of material (if any) has been used to bond the components of the feature together i.e. mortar.

**12. Excavated?**

Indicate whether the feature was excavated or not. If part of it was removed for a specific reason then this needs to be stated.

**Stratigraphic Matrix**

Enter your feature number in one of the central boxes. Then enter the feature numbers of the overlying and underlying features in their respective boxes to show a simple stratigraphic relationship between your feature and other relevant features. In addition on the architecture form the stratigraphy can be noted using standard architectural terminology. Feature numbers should be written as appropriate next to the relevant category:

**Abuts** – End of wall sits squarely against the flat face of another wall.

**Abutted By** – Flat face of wall has the end of another wall resting squarely against it.

**Bonded Into** – When the wall is keyed in structurally to another wall.

**Contiguous With** – When a wall is essentially stratigraphically the same as another wall, although there may be no direct physical relationship.

**13. Discussion and Interpretation**

Enter your own interpretation of the architectural feature (include whether it is part of an enclosing structure, whether it is internal, external or something else). If you have anything to add to your description of the feature, you can also do that here. Discuss your interpretation of the architectural feature and explain how you have come to this interpretation. Describe the nature of this structure and its relationships to the surrounding features. Be sure to consider how or why the architectural feature decayed, whether there are indications as to how big the architectural feature was when it stood whole, and whether there are any indications as to the function of the architectural feature. If necessary, continue on the back of the sheet, or on a new sheet. Drawings are often clearer than words; feel free

to use the back of the sheet for sketches. Be complete and thorough in your discussion. If you change your mind about something later, change this form, but also describe why. It is also important to make notes on the following:

**Component parts**

List here the feature numbers and description of the component parts that make up this feature.

**Truncations**

List here and describe the features truncating this feature, or which this feature is truncating, as well as where these truncations occur.

**Evidence of use**

This refers to any remaining evidence of use of the feature e.g.,wear and tear on steps, or marks associated with the use of a door socket.

**The Drawing Log**

This log is for allocating numbers to Multi-Feature plans and Section Drawings. Each Unit folder will contain one of these logs and before you begin one of these types of drawings the log should be completed and the next available number assigned to your drawing.

<table>
<tr><td rowspan="2">Drawing #<br>2009 – 001</td><td rowspan="2">Unit:</td><td>Feature(s)</td><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td rowspan="2">Date:</td><td rowspan="3">Initials:</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Scale:</td><td colspan="5">Description:</td></tr>
<tr><td rowspan="2">Drawing #<br>2009 – 002</td><td rowspan="2">Unit:</td><td>Feature(s)</td><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td rowspan="2">Date:</td><td rowspan="3">Initials:</td><td></td><td></td><td></td><td></td><td></td></tr>
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<tr><td>Scale:</td><td colspan="5">Description:</td></tr>
</table>

**Section Drawings**

Sections, profiles and elevations are measured views of a stratigraphic unit (feature) or group of units (i.e., limits of excavation, half-excavated or half-*sectioned* features, architecture, tombs, etc.) on the vertical plane. Sections usually encompass many features but the section number will usually have the same number as the cut from which the section is drawn, in most cases this will be the number assigned to the excavation trench. Profiles and elevations may either be a single unit or group drawings depending on how the subject is composed and has been identified.

Sections, profiles and elevations are generally drawn by setting up a horizontal string or **datum-line** across the length of the excavation edge or wall to be drawn. The string should be positioned about halfway up the face, stretched tight and levelled using a line-level; absolute heights should then be taken with a surveying instrument at one end of the string (or both if a long section). A metric tape is then fixed alongside the string and measurements taken along this, above and below the string with a hand tape or folded ruler. Sections and elevations are usually **drawn at a scale of 1:10** but can be at 1:5 or lower depending on the fineness of the stratigraphy. Clear and major boundaries should be marked by a bold, continuous line, less clear boundaries by a dotted line with context numbers in between the boundaries denoting the unit. All major inclusions (e.g., stones), artefacts and lenses should be marked on the drawing and fully annotated. Always put a minimum of 2 datum points on each section drawing – usually the two ends of the section line. When drawing a section, always think about how it makes sense – **do not just draw what you see**. You have to interpret it. If something does not make sense annotate it accordingly.

**Points to remember:**

- **Always measure from the datum line and NOT the tape.**
- **Note the cardinal points at either end of the section.**
- **It is generally better to plot the top and bottom of the section first. This provides a framework which is then filled in by following individual features.**
- **Note all the feature numbers on the drawing.**
- **List the feature numbers near the drawing and provide a brief description of each.**
- **Use a plumb bob where necessary to get a vertical line from the string level.**
- **Line levels are only accurate for between 1 – 1.5m. Anything over this and the level will begin to 'sag' and not accurate to measure from. If you are going to draw a long section longer than 1.5m then either split the drawing into two, or use a dumpy level to position your datum line in accurately.**
- **The drawing should be headed with the following information:**

- **Site Code**
- **Date**
- **Unit**
- **Scale**
- **Drawing number**
- **Initials**
- **Title e.g., West facing elevation of Unit .....**

**Field Notebook and Daily Journal**

During the season you will be expected to keep a field notebook which will be used as your daily journal. You should write your name, Unit designation, and name of supervisor(s). You should also consecutively number [1,2,3, etc,] each page—front and back—including the blank pages and those with centimetre grids. This will allow you to make easy cross-references when you are taking notes in the field. The notebook **WILL** be turned in at the end of the season. Do not make it your field diary…

Every entry should begin with the current date and your goals for the day Your notebook can contain anything you think might be pertinent—from thought processes and rationale which lead to your excavation and interpretation of a feature, to observations about stratigraphy and running matrices, to elevation calculations, to how the weather is that day and 'to do lists'. The notebook can also be used to make sketches (plans and sections) to complement your drawings. **In general, it is better to write too much than not enough**. Keep writing down your thoughts while excavating. If you change your mind about anything, if you make a mistake during excavation or discover that something turned out to be different than what you had earlier thought, write it down in your notebook **and** update the relevant feature form when you have completed the excavation of that feature.

**Remember –** Notebooks tend to be less organized and less structured than our other archive sources and are not easily digitized or referenced. It is therefore very important to consider the following rules of thumb when documenting in your notebook:

**DO NOT** make your notebook the only source for vital information about features that you should be writing on the feature sheet, as this makes the post-excavation process much harder.

**ALWAYS** include your final interpretation or description of a feature on the feature sheet itself.

**ALWAYS** be very specific about page numbers if you have to reference your notebook entry on a feature sheet.

The notebook **is** part of the archive, but it should **not** be the primary record of any feature, so finally and most importantly:

**The notebook should not supersede anything that is written on your feature sheet or drawn records as this seriously compromises the post-excavation process.**

### The Synoptic Database

This is an excel spreadsheet designed to pull together all recorded information from the excavation into one coherent record providing the descriptive evidential support to the Phased and Grouped matrix. The database acts as the core archive for report writing and publication and is used by specialists when say analysing the finds, or creating GIS generated Phase Plans for the Unit and site. Each Unit will have its own database and it is the responsibility of the team working in that Unit to ensure that it is maintained. The completion of this database is principally a task done when the Unit is closed down at the end of the season. However, as a time saving device during post-excavation 'closed' features (i.e. those that have been completely excavated and the associated paperwork will not be subject to any changes) can be entered during the season. Ultimately, the aim at the end of the season is to have one electronic archive containing the integrated information from each Unit which complements the integrated Phased and Grouped site matrix.

## HIGHER LEVEL INTERPRETATION

### Phasing

Phasing is the broad ordering of your stratigraphy by relative chronology and involves seeking out related features, which are situated at the same stratigraphic level and ordering them chronologically. As such it is higher level interpretative process and requires a complete and checked stratigraphic matrix. Although spatial location and function can often play a part in deciding whether features belong to one phase or another, the important factor is the relationship between the chronology of the site/area and the stratigraphy.

### Method

In essence the physical process of phasing is very simple, once you have decided which features mark the interface between each phase, you simply move the blocks of stratigraphy that lie above or below those features downwards or upwards in your matrix respectively. Once the matrix is ordered, draw a horizontal line across your matrix, either above or below

the defining features (dependent upon whether that feature marks the end of a phase or the beginning of another).

Identifying the defining features of a phase is the interpretative element of the process and it is largely up to you as the original excavator to define this. Examples of phase indicators are floors throughout a structure which mark the beginning of an occupation sequence (Occupation Phase), architecture which was founded at the same stratigraphic level (both within one structure or across many) (Construction Phase), robbing pit clusters or tumble sequences (Post-Abandonment or Demolition Phase), *etc.*
As the examples show phasing usually falls into broad categories such as 'Natural', 'Occupation', 'Construction', 'Demolition', 'Preparation', 'Abandonment' or 'Modern', all of which should be clearly defined in your reports. These terms are invariably site or area specific, since they are tied to the stratigraphy. On larger sites you might make a distinction between 'Site-Wide Phasing' and 'Local Phasing' (where the stratigraphy is essentially proven between various archaeological interventions across the site). In theory phasing can always change subject to further work (this is especially true of local phasing).

It should be noted that grouping can be done at any time after the matrix is established, either before or after the phasing is finalized. It is often easier to phase with a simpler matrix, particularly in/on larger areas and sites, in which case it might be helpful to group your stratigraphy before phasing. Conversely, phasing can help you to finalize groups and the latter can equally be done after the site is phased. The important thing to remember here is that phasing ***has*** to be done during the analysis, whereas stratigraphic grouping is always optional.

**Stratigraphic Groups**
Stratigraphic grouping is another higher level interpretative process, which simplifies your stratigraphy and assist you in the broad interpretation of your area. If it is done properly it can divide your stratigraphy into 'bite-sized chunks', which are easier to digest and write about. As such stratigraphic groups can also help you to organize your end of season report as subsections within your Phased Stratigraphic Discussions, they are also useful 'tags' for referring to clusters of related features in your Synthesis and Phased Narrative Discussion of your area. Also, because they respect the Stratigraphy of your area, they can be used to highlight which features might be compared (or lumped together) by specialists in their own analysis.

Furthermore, these groups can be fed into the overall site matrix, which enables overall site phasing.

**Method**

The principles of grouping your matrix is to 'lump' together meaningful features based upon a number of factors, such as:

•**Similar Function.**

•**Shared Space.**

•**Stratigraphic Level or Relative Date.**

•**Known Relationships/Like Features.**

For example, Stratigraphic Groups might include, a hearth or fireplace and its fills, or a midden pit and its fills (*based on* ***Function***), or for that matter a cluster of related pits (*based on* ***Space*** *and* ***Relative Date***). Alternatively it might include an occupation sequence (***Stratigraphic Level***) or a series of walls which form part of the same structure (***Like Features***).

In principle **any** feature can be grouped, using the above criteria. However, to avoid complication stratigraphic grouping should follow these 3 simple rules:

1. All features ***can*** be grouped; however, not all features ***need*** to be grouped. For example an isolated floor surface or a ditch cut *may* just stand alone as a feature in its own right. Simple sites or areas many not need grouping at all. Since the process is about simplifying the stratigraphy, why add another layer of interpretation if it is not necessary?
2. A feature can ***only*** be allocated to one stratigraphic group, it is either in or out, there can be no sharing of features or else groups will overlap.
3. Groups should effectively respect the stratigraphy of your area. The relationship between groups should obey the same rules as your basic stratigraphic matrix (above, below or the same as). In this respect the stratigraphic group is an abstraction of your main matrix. This way to assign groups is to quite literally draw boxes around features in your matrix (see diagram). Like in the basic stratigraphic matrix, if the features within a group are split stratigraphically (*i.e.,* divided by architecture), then two group numbers should be allocated and equated.
4. In general groups should also respect your phasing. For the most part stratigraphic groups do not extend beyond phases, although there may be exceptions (at your

discretion). For example, a plaster floor and its make-up might be grouped as one event. In this case the make-up might be seen as part of an earlier preparation or construction phase, whereas the floor may be seen as part of the later occupation phase. As such the group would be on the cusp of both phases. The important thing here is that stratigraphic groups cannot jump temporally, they should only run through consecutive phases, if at all.

It should be noted that whilst the criteria for allocating group numbers ***are*** meant to be flexible, you should always be explicit about which features constitute your group and why. Whatever else **be mindful of Rule 2** above, stratigraphic grouping ***will not*** work if it does not respect your stratigraphic sequence.

Once a stratigraphic group is defined it should be allocated a number from a block of the same single string used for features (usually 9000's). Unlike Phases, groups can often be 'signed off' as complete if a large enough area is excavated, although this obviously cannot happen if **any** of the features within a group extend beyond any limits of excavation.

Whilst phasing may (and probably will) change subject to further work, stratigraphic groups are supposed to represent a stable tool for stratigraphic and other specialist analysis. To this end it is also important that supervisors note when a group is **closed**. A group is considered closed when all of the possible features tied to that group have been excavated and fully recorded. If there is **anything** left to do in the field on **any** of these features then the group must be left open (the most obvious example being when features extend under the limit of excavation).

**PROJECT:** Tell Timai 2010 **BEGINNING OF SEASON FORM**

| **UNIT:** | **SW GRID CO-ORDINATES:** | **DIMENSIONS:** |
|---|---|---|
| **DATE OPENED:** | **DATE CLOSED:** | |
| **BEGINNING LEVEL (INCL. BENCHMARK):** | **END LEVEL (INCL. BENCHMARK):** | |

| **TEAM:** | **ADJACENT UNIT(S):** |
|---|---|

| **PROJECT AIMS:** |
|---|

| **UNIT AIMS:** |
|---|

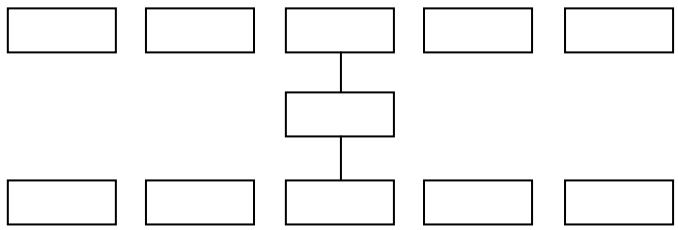
| **STATE OF UNIT AT THE BEGINNING OF THE SEASON:** |
|---|

**PROJECT:** Tell Timai 2010 **DEPOSIT/FILL AND CUT RECORDING FORM**

| UNIT: | GRID CO-ORDINATES: | FEATURE TYPE:<br><br>DEPOSIT / FILL / CUT | INITIALS & DATE: | FEATURE No.: |
|---|---|---|---|---|
| | | | | |

| DEPOSIT or FILL | | CUT |
|---|---|---|
| 1. Compaction | | 1. Shape in plan |
| 2. Colour | | 2. Corners |
| 3. Composition and Texture – Particle size (over 10%) | | 3. Dimensions and Depth |
| 4. Inclusions (occ, mod, freq) – are they well sorted | | 4. Break of slope TOP |
| 5. Thickness and extent (in metres) | | 5. Sides |
| 6. Top and Bottom boundaries | | 6. Break of slope BOTTOM |
| 7. Method and Conditions | | 7. Base |
| 8. Other Comments – was the feature 100% excavated? Is it truncated? If so then note cut #. Full extent visible in plan? | | 8. Orientation<br>9. Inclination of axis<br>10. Truncated or Truncates? If so note feature #<br>11. Fill #(s)<br>12. Other comments<br>DRAW PROFILE SKETCH OVERLEAF |

| FEATURE SAME AS: | Mini stratigraphic matrix |
|---|---|
| ASSOCIATED FEATURES: | |
| FEATURE TYPE (for example: mud brick collapse, foundation deposit, dump of mixed cultural material) | |



YOUR DISCUSSION AND INTERPRETATION

**PROJECT:** Tell Timai 2010 **DEPOSIT/FILL AND CUT RECORDING FORM**

| FINDS AND THEIR BAG NUMBERS | FEATURE No.: |
|---|---|
| **CERAMICS** | **OBJECTS** |
| **PAINTED/MOULDED PLASTER** | **OP-SIG** |
| **SLAG** | **EXOTICS** |
| **BONE** | **CHARCOAL** |
| **SHELL** | **GLASS** |
| **LITHICS** | **METAL** |
| **FAIENCE** | **ORGANIC** |
| **SAMPLES & TYPE (WRITE BAG #)** | **PHOTOGRAPHS** |
| **IF A SFP WAS NOT DONE EXPLAIN WHY** | |
| **MULTI-FEATURE PLAN #:** | **SECTION DRAWING #** |
| **TOP ELEVATION:** | **BOTTOM ELEVATION:** |
| **SKETCH DRAWING – NOT TO SCALE. Remember to include a North arrow, grid co-ordinates, levels, measurements, truncations, and associated features. CUTS must include a profile sketch.** | |
| **PHASE:** | **GROUP:** |

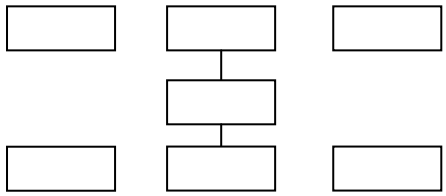
**PROJECT**: Tell Timai 2010 **ARCHITECTURE RECORDING FORM**

| **UNIT:** | **GRID CO-ORDINATES:** | **INITIALS & DATE:** | **FEATURE No.:** |
|---|---|---|---|
| | | | |

| **FEATURE TYPE (For example wall, staircase, bench, foundation structure, platform etc.):** | **Full extent visible in plan:** **YES / NO** |
|---|---|

| **1. Dimensions (in metres)** | **Length:** | **Width:** | **Height:** |
|---|---|---|---|
| | | | |

| | |
|---|---|
| **2. Type of material(s) used** | |
| **3. Coursing (form of construction)** | |
| **4. Orientation** | |
| **5. Associated collapse** | |
| **6. Cut & fill feature #'s** | |
| **7. Repaired?** | |
| **8. Associated floors** | |
| **9. Surface treatments? E.g. plaster, paint, mouldings** | |
| **10. Size of one component** | |
| **11. Bonding material** | |
| **12. Excavated** | **Yes/No** |

| **Mini stratigraphic matrix** | **Abuts:** **Same as:** |
|---|---|
|  | **Abutted by:** **Associated features:** |
| | **Bonded into:** |
| | **Contiguous with:** |

**Discussion and interpretation:**

**PROJECT**: Tell Timai 2010 **ARCHITECTURE RECORDING FORM**

**Remember: do not just draw the architectural feature in isolation. Show how it relates to surrounding features and include details of surface treatments, repairs/modifications/damage, bonding material(s), and associated cuts. Annotate all aspects of the feature or use a Drawing Key. Measurements must be included for all aspects of the feature and surrounding features.**

| |
|---|
| **Sketch Plan - Include grid co-ordinates, North arrow, and elevations.** |
| **Profile Sketch - State direction the elevation of the feature being drawn is facing e.g. 'West Facing Elevation of Feature …. If feature was drawn in section then include the grid co-ordinates and elevations.** |

| | |
|---|---|
| **Drawing No.'s:** | **Photo No.'s:** |
| **Space No.:** | **Structure No.:** |
| **Matrix Group:** | **Matrix Phase:** |
| **Samples taken:** | |