

tween this and his *netting* category. If the *fisherman's knot* (Figure 7, b) is to be placed elsewhere than under the *knotted looping* category, where would it fit? By Mr. Miner's definition, it could not be considered *netting*, since, to quote him, in *netting* "There is not, therefore, the small amount of movement between the loops typical of all other types" (p. 185) and the *fisherman's knot* does allow some slight movement between the loops. In fact, the easiest and quickest way to identify a *fisherman's knot* is to try to slide the knot along the loop strand. If the knot slides, there is a fine chance that it is the *fisherman's knot*. It has invariably been found that this proves true on more careful analysis. Why shouldn't such a knot be included in *netting*? By definition,<sup>95</sup> *netting* is "A piece of network; any fabric of crossing cords, threads, ropes, wires, or the like, with open spaces between." A net made with the *fisherman's knot* would fill that definition as well as would one made with the *sheet bend knot*. So, for that matter, would the various types of *looping*, so why not call the latter *knotless netting*, as has been done on occasion, and avoid a superfluity of terms?

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#### ON POTTERY RESTORATION

The presentation of the process described here has two purposes: (1) it is a pottery restoration process which can be used in small museums and laboratories limited in personnel and equipment; (2) it is hoped that this will encourage others to report on some of the simpler laboratory techniques in the "Correspondence" section of AMERICAN ANTIQUITY.

It is essential in this process that enough of the vessel be represented to show at least one-third of the curve of rim and body. When related sherds have been mended to form a single piece, the entire surface is covered with liquid soap, or a similar agent, to prevent the plaster of Paris, used as explained later, from adhering to the surface or in the lines of mending. When carefully covered by this film, the piece is placed to stand upright on its rim. Thus the plane of the table on which it rests becomes the plain of the rim, and the angle with this plane assumed by the walls of the vessel accurately determined. Then plaster, just thin enough to prevent air bubbles, is poured on the surface. The mold should be so made as to be easily removed after hardening. With this precaution observed, the mold may be built up to a thickness sufficient to insure against breakage in handling. It may be necessary to make the mold in two parts, depending on the amount of curve characterizing the pottery walls.

When the mold has become thoroughly dried, it should be removed with little effort. It is then placed on a sand-table, or in a position so that the entire inner surface is exposed. This surface is also thoroughly covered with the soap

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<sup>95</sup> Webster's International Dictionary of the English Language (unabridged), 1929.

separator. Then plaster is poured into the mold to produce a cast of the partial pot. Caution should be observed to make the cast as nearly the thickness of the pottery as possible, and to facilitate the easy removal of the mold.

While the cast is drying, the operator may continue his work by finding the circumference of the mouth of the original pot. The outside of the rim is traced on a piece of paper upon which the pottery section is resting, rim down. A flat pencil is used to permit the line to follow the rim more closely. With this done, the pottery is removed from the arc thus projected on the paper. On the arc draw two chords, and upon these chords erect perpendicular bisectors. The radius of the original vessel is the distance from the point of intersection of the bisectors to the arc.

The pottery piece is now fixed in erect position, resting on its rim, by driving wire brads to form inner and outer supporting rows. The cast reproduction of the pottery piece is placed on its rim, the latter resting on the line marking the completed circumference, opposite the true sherd. The next step is to model in the missing parts of the rim. This can be done in some cases by the application of thick plaster only. It may be necessary to model in clay the remaining spaces between the edges of the two pieces, and then build on either side a plaster mold which will overlap the edges of the pottery and the cast. The modeling clay will reconstruct the shape of the missing pottery, as indicated by the existing parts. Remove the clay after the plaster has hardened. Arrange the mold in a position so that the two pieces will be in their correct relative positions in the new mold, and thus add a cast that will make one solid piece of the original two. In many cases the missing parts of the vessel must be modeled in clay, and molds made, as in previously described instances. If the spaces to be filled are small, this can be effected from the outside by backing the opening with any kind of modeling material, filling in plaster, and finishing before the plaster is too hard.

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#### STANDARDIZED TERMINOLOGY

Dr. Ray's comments on greater accuracy in terminology, offered in the January issue of *AMERICAN ANTIQUITY*, are much to the point. I believe such a scheme as that which he outlines is at present being mulled over by various men in the field. Among others, Mr. M. R. Harrington of the Southwest Museum, and, unless I am misinformed, Dr. Arthur C. Parker of the Rochester Municipal Museum have been gathering data bearing on this problem. There have been several sporadic attempts in this direction, but few that have borne fruit.

There is a tendency among students new to the field to parrot expressions gleaned from previous publications without studying them. Moreover, they do not study specimen collections from the various archaeological areas, and