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Appendix A

Rule Book To The Catalog at the Italian American Museum

Created: Fall 2010, Elizabeth Pauker

This Rule Book is intended to help you catalog the different types of works in the Italian- American Museum.

When a new item enters the Museum's collection, there are 17 fields of information need to be filled in on the Museum's catalog excel spreadsheet: Subject, Classification, Inventory #, Artist/Creator, Title, Media, Description, Location in Museum, Period, Condition of item, Collection Title, Loan/Display, , History/Source, Related Items, Citations. The following Rule Book provides the strict guidelines for how the above fields are filled-in to provide a cohesive Catalog of the museum's holdings.

Finding Aid/ How to Use the Catalog: To find something in the catalog, open the excel spreadsheet titled "IAM Catalog." Then go to Edit → Find → Type in your search query.

Searching for the title of name of a work is a common and easy way to retrieve it. When searching, sometimes you can start with a broad search. However, as some works may have the same title, you may have to get more specific in what you write in the FIND tool. Another method of finding something if you are getting too many results for your search is to look in a different field. For example, if you know where the item is located, or you know who made the item, trying using that in the FIND tool to narrow your search.

Rules for the Rulebook

Be Clear: Simple, plain prose. Avoid slang. Record terms in the natural word order, not inverted.

Be Permanent: Put up data often and adequately. Transfer information periodically from one generation of electronic memory to another.

Be Comprehensive: Documentation must be as complete and comprehensive as possible.¹

DO NOT USE: Do not use the following symbols in EXCEL : NOR ; NOR |²

Updates and Review: It is recommended that the Rulebook get reviewed every year, and that any changes that might help clarify or make the cataloging process easier

¹ John E. Simmons . "Chapter 11: Documentation" *Things Great and Small: Collections Management Policies* by John E. Simmons (Washington, DC: American Association of Museums, 2006.) 91-96

² Conversation with Howard Besser

be made. Whenever this document is reviewed or changed, the date should be noted on the top of this page for future reference, with the names of those who worked on the changes.

Preservation of Information: Hopefully in the future there will be an external hard drive where a copy of the catalog will be stored. When this happens, regular “back-ups” of the catalog, rulebook, controlled vocabulary, and photographs, should be done.

Proposals for changes: If someone wishes to make *significant* alterations to the Rule Book and means of cataloging, a proposal must be submitted clearly and simply indicating the proposed changes. It must also explain the problems of the old system and the benefits of the new proposed changes.

To Enter An Item Into the Catalog:

1. Open Excel Spreadsheet with the Museum Catalog
[Fill in where this is located on the computer later]
2. Read on to learn what each information field refers to and how to correctly use it. (For how to take and upload photographs into the “IAM Archival Photos” folder, turn to the last page of this document.

Subject:

Definition: This relays what the subject matter is of a work, also known as its’ *Category* or *Content*. It is what is depicted in and by a work of art.³ This is where you say what the item is “of” or “about.”⁴

This field has a controlled vocabulary. Go to the Document “Controlled Vocab. IAM” to see how to enter this field. BUT if the term or item you need is not covered in the controlled vocabulary list, you may create your own information for the subject field and make additions to the controlled vocabulary

To create words for the subject field:

1. Include a general subject designation first (e.g., *portrait, landscape*). If more specific terms can be delineated, those too should be recorded following the primary term. (i.e. Occasion, Wedding)

Subjects include things, places, activities, decorations, stories, and events from literature, mythology, religion, or history.

³ J. Paul Getty Trust. “Chapter 16: Subject Matter” *The Categories for the Description of Works of Art*, Edited by Murtha Baca and Patricia Harpring. Revised June 9, 2009. College Art Association from the Getty Museum Website. Revised June 9, 2009.

http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html 27 Oct. 2010

⁴ *Thesaurus for Graphic Materials I: Subject Terms (TGM I) INTRODUCTION* II. Indexing Images: Some Principles II.B. “Of” and “About”

<http://www.loc.gov/rr/print/tgm1/iib.html> 20 Nov. 2010

Subjects of representational (figurative) works may be narrative, meaning that they tell a story or represent an episode in a story.

Subjects may also be non-narrative and might be representing persons, animals, plants, buildings, or objects depicted in portraits, still-lives, and landscapes.⁵

If you are having **trouble** deciding the Subject, the item can be analyzed by asking yourself *Who?, What?, When?, and Where?*

A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the "Citations" field.

Guidelines: This field has a controlled vocabulary. Look at the "Controlled Vocab IAM" document on the desktop to find the necessary words for this field.

Classifications

AT THE MOMENT: The Classification categories only apply to man-made objects. If the item you are cataloging is not a man-made object skip to the next field.

However, most items at the museum ARE man-made. Look at the "Controlled Vocab IAM" folder on the desktop for instructions on how to fill-in the Classification field.

Inventory #

IAM uses an **accession** numbering system, which means that items started with the number 100 and going up from there.

Ex: 100, 101, 102, 103, 104, 105, 106....etc.

With each object that is added to the collection, look at the last number used in the catalog, and assign the new object with the number that comes next.

Marking and Labeling: In order for the catalog to be successful and useful, a Number must be assigned to and physically associated with every object or specimen, either by marking or attaching an archival label to the object or specimen.

For objects: Use the tags (at the time this is being written, yellow tags are being used, but the color may change in the future), and attach the tags somehow to the artifact. The current tag are similar to those used on luggage at airports (except these are less elastic), and should be tied in a similar manner.

Examples: If there is a photograph in a frame- the back of the frame probably has a wire for hanging the photograph on the wall. Tie the tag along the wire.

⁵ J. Paul Getty Trust. "Chapter 16: Subject Matter" *The Categories for the Description of Works of Art*, Edited by Murtha Baca and Patricia Harpring. Revised June 9, 2009. College Art Association from the Getty Museum Website. Revised June 9, 2009.
http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html 27 Oct. 2010

If there is a chair: Tie the tag to the arm or leg of the chair
If there is a puppet: Attach a tag to the metal pole of the puppet

For Photographs not in frames: Place the photograph inside a new glossy sleeve. Then post a sticky label on the outside of the glossy sleeve with the photograph's inventory number. NEVER PLACE A STICKY LABEL ON THE ACTUAL PHOTOGRAPH. Then place the photograph in the sleeve inside a binder (make sure to note the letter of the binder in the location field). If there is no more space in a binder, take a new binder, label the binder, and place the photo inside the new binder.

For Documents/Papers: Use same procedure as with photographs not in frames. Place the document within a clear glossy sleeve, write the inventory # on a sticky label that you place on the outside of the sleeve, and place the sleeve within a binder.

This process applies to newspapers too. If there are multiple copies of the same issue of a newspaper- try to fit them all in one sleeve (if possible). Give this group of papers just one inventory number, but note in the DESCRIPTION field, the number of issues that are there. Place this sleeve within a binder or a box- make sure to note in Location WHICH box or binder

If there are different issues of the same newspaper: Depending on the amount of time you have to complete this task, there are two options for cataloging here.
Fast Version: If there are different issues of the same publication, give them all the same inventory #, and give each different issue a different letter, going from a-z. NOTE IN DESCRIPTION- the number of newspapers under this inventory #
Longer Version: Give each issue a different inventory # and a separate sleeve.

To Label A Binder: The binders are also labeled in successive order, going in order from A-Z. To label a new binder, find out the last letter used for a binder, and assign the new binder with the next letter in the alphabet.

Textiles: For small items (I.e. napkins) carefully place cloth/textile within a clear bag, and use a sticky label on the outside of the bag with the inventory #.

For Documents (paper, photographs, etc.) on Display (or Items where it is impossible to tie the tag): Use a yellow post-it note with the inventory #. This is the least preferable option, and is mainly for items that are on display.

For Things On Display: We still must label items on display with the appropriate inventory number, however, we do not want it to be visible to the public, and it still must be secure, reversible, and safe for the object or specimen. Also, it cannot be on surfaces prone to abrasion. With all of these concerns in mind, at the moment the procedure in place is to use a post-it with the inventory # written on it, on the display item.

Guidelines for Marking and Labeling: To maintain the integrity of the artifact all labels must be: secure, reversible, safe for the object or specimen, discreet but visible, easily located, not on physically unstable surfaces or across a fracture, not on surfaces prone to abrasion or wear. All detachable parts of the object or specimen must also be marked or labeled with a number.⁶

Artist/Creator

Definition: The person, group, organization, company, who made the work.

If there are **multiple** individuals responsible for the creation of a work: Include all pertinent creators. Write the name of each person known to be involved and write their different roles in parentheses.

Example: John Pauker (Photographer), Elizabeth Pauker (Lighting)

If a work is the joint product of a firm, factory, studio, or company, the *corporate body* should be identified as the creator.

Indicate uncertainty and ambiguity as necessary.

If known, provide biographical information about each person or group responsible for the creation of the work.

Guidelines: Capitalize surnames, initials, forenames, and honorifics. Record the preferred name of the individual, group of individuals, or corporate body responsible for the creation, design, production, manufacture, or alteration of the work. A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the "Citations" field.

Title

Definition: This is the name given to the work or body of work.

Example: A traditional title for a photograph might be "Man and Wife in Kitchen."

If item has a known title, list the known title. All significant titles or names by which the work is or has been known should be recorded in the "History" field. If the known title is in Italian, write the Italian title and then the English translation (is known) in parentheses.

If there is no title for the item, create a title.

To create a title, ask yourself "what are you looking at"?

⁶ John E. Simmons. *Things Great and Small: Collections Management Policies* by John E. Simmons (Washington, DC: American Association of Museums, 2006) 93

There is no controlled vocabulary here, but titles should generally be concise and specific to the work. However, each object is different so be as descriptive or simple as you feel is appropriate. If a person or place seems important to the work, perhaps the title should include references to these.⁷

Some *suggestions* for making titles:

Use Iconography: Where appropriate, include named religious, mythological, historical, literary themes or subjects.

Use Proper Names: Where appropriate, include names or anonymous figures, other works, or places depicted in the work.

Objects: Titles can also record the names of object, architecture, or groups of title that do not have a title. In these cases the title gives a descriptive phrase or name based on work types or a brief physical description of the work. [Example: Silver Tea Kettle] The title may also be combined with iconography or other themes. the type of object of the work. Many times, decorative works, non-western art, archeological works, or groups of works will be known by a name that includes or is identical to the "Media" field.

Example: Floral Rug

Guidelines: Maintain consistent capitalization, punctuation, and syntax in titles across the database where possible. Capitalize proper names in the titles. For titles derived from authoritative sources, follow the capitalization and punctuation of the source. A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the "Citations" field.

Media

Definition: This answers the question of either what the item is made of or what the item is typically referred to. [EX: A Puppet may be made of clay, but we will label it as a puppet here as an easier way of finding it]

Examples:

Architecture

Ceramic

Decorative arts

Drawings

Glass

Leather

Metal

Painting

Paper

⁷ Arlene G. Taylor. *The Organization of Information*. (Colorado: Libraries Unlimited, Inc. 1999) 137-39

Photograph
Plaster
Prints
Textile
Sculpture
Silver
Wood

Description:

Definition: The Description expands on the Subject and Title Field. This tells elements depicted in or by the work.

Includes identifying the specific subjects in the work, including mythological, fictional, religious, or historical characters or subjects.

Describe anything that is depicted in, on, or by the work. Include any recognizable patterns, motifs, or textures.

Note any missing parts or deterioration. Be as specific as possible.

Example: Table is missing one of the legs. OR Painting has a RIP along top left-hand corner

Guidelines: Follow the rules for standard English grammar. Do not need to use complete sentences. You may use phrases. Begin the first word with an uppercase letter, and end the description with a period. If you rely upon information from a published source, cite the source in CITATIONS.

Example 1 : Photograph:

Who: Who are the PEOPLE in the photo?

What: What are they doing? What are they wearing? Sitting or Standing?

Where: Where are they? What does the BACKGROUND look like? Scenery?

Why: Why are they taking this picture? Is it just a portrait or is it a special Occasion?
Wedding? Birthday?

Is anything WRITTEN ON BACK OF PHOTO? Name of photographer? Family name?
Year?

Example 2: Photograph in Frame

Frame/ Border: Is it in a FRAME? IF YES, write COLOR and MATERIAL of frame. (If FRAME has something that STANDS OUT- DESCRIBE it)

There ARE TWO TYPES OF FRAMES:

Those that are a part of the photo (so it's not really a frame, usually this is cardboard) and those that aren't (you can physically take the photo out of the frame and put it in something else).

If you have a photo IN A frame that is NOT a part of the picture, WRITE, "Photograph

in Frame” in the MEDIA field, otherwise just write Photograph.

Example 3: Puppets

Male or female?

Type of character? Warrior? King? Devil? Old Man? Queen?

Colors

Clothing/Accessories

Noticeable features (i.e. teeth exposed, angry face, rosy cheeks)

Hair: Beard (long, short, color, “real” hair)? Mustache (upturned, downturned?)

Color of Head on Head (long, short, “real”)?

Condition: (i.e. missing left eyebrow, missing right ear, paint chipping, etc.)

NOTE: In the Inventory #, make sure to mark down in parentheses, what number is written on the top of the puppet head. (Most of the puppet heads have small silver rings at the top with a number on it)

[For example: If an item is Inventory # 120, WRITE: “120 (#89 on puppet head)”

Guidelines: Follow the rules for standard English grammar. Do not need to use complete sentences. You may use phrases. Begin the first word with an uppercase letter, and end the description with a period.

Location:

Definition: This tells us where to find the item WITHIN the MUSEUM.

If the item is stored in the basement, look at the chart below to figure out where your item is located.

Back of Room	
Southeast 1	Southwest 1 (From back of room until the wall comes out (aka the beginning of the old fireplace)
SE2	SW2 (Everything that falls within the space of where the old fireplace is now boarded up. You can tell where it starts and stops because the wall comes out)
SE3 (from the end of the old fireplace to rafter 2)	SW3 (from the end of the old fireplace to rafter 2)
NE2 (from rafter closest to entrance to the next rafter (rafter 2))	NW2 (from rafter closest to entrance to the next rafter (rafter 2))
NE1 (from Brick Wall/entrance to Rafter)	NW1 (from Brick Wall/entrance to Rafter)
Left Side	Right Side
Entrance on Grand Street	

If the Item is on Loan or Display, still keep listed the storage location here.

If the work is *lost, destroyed, has location unknown*, or the work is in an anonymous private collection, indicate this.

Condition:

Definition: An assessment of the overall physical condition, characteristics, and completeness of a work of art or architecture at a particular time.

1. *Very Good & Preserved* (Abbreviate this as *Very Good & P*): Photograph, document, or artifact is in perfect condition. It has been preserved well. No tears, rips, missing pieces. Is not falling apart. And is covered or being preserved in some way.

Very Good & Not Preserved (abbreviate this as *Very Good & NP*): Photograph, document, or artifact is in perfect condition. No tears, rips, missing pieces. Is not falling apart. **BUT**, it is not being preserved or stored well or properly- so despite its very good condition now, it's at risk for future damage.

2. *Good & Preserved* (abbreviate this as *Good & P*): Photograph, document, or artifact is still in good condition, perhaps some minor creases in a photo, or missing pieces (that aren't very important or noticeable). Perhaps minor fading. But is covered or being preserved in some way.

Good & Not Preserved (abbreviate this as *Good & NP*): Photograph, document, or artifact is still in good condition, perhaps despite some minor creases in a photo, or missing pieces (that aren't very important or noticeable). Perhaps minor fading. **BUT**, it is not being preserved or stored well or properly- so despite its good condition now, it's at risk for future damage.

3. *Poor & Preserved* (abbreviate this as *Poor & P*): Photograph, document, or artifact has rips, tears, and/or fading. Pieces of artifacts are weak or close to falling apart. But it is being preserved properly.

Poor & Not Preserved (abbreviate this as *Poor & NP*): Photograph, document, or artifact has rips, tears, and/or fading. Pieces of artifacts are weak or close to falling apart. **BUT**, it is not being preserved or stored well or properly- so it's in poor condition AND not being taken care of- it is very soon at risk for permanent damage and total loss of artifact or information.

4. *Very Poor & Preserved* (abbreviate this as *Very Poor & P*): Severe damage to document, photograph, or artifact. Significant tears, rips, or weak/missing parts that damage integrity of the work. **BUT** all of this is despite being preserved and stored in some manner (it was not being preserved, but now the museum has properly preserved it or perhaps the damage came before it got to the museum, etc.)

Very Poor & Not Preserved : Condition of item is the same as for “Very Poor” above, except THIS ITEM IS NOT BEING PROPERLY PRESERVED. These items are most at risk for total loss and **NEED IMMEDIATE ATTENTION**.

Condition Reports:

The condition report is a critical tool to manage the care of art, architecture, and cultural heritage objects. It charts the condition of the work and ensures that proper preventive and conservation strategies are in place. Condition reports typically should be prepared when an object enters the collection. Periodic reports should be made in order to determine whether the condition has changed and conservation is required. Condition reports are generally sent with loans or exhibitions of art works. The condition of a work of art or architecture may change over time; hence there may be more than one assessment of it.

When more than one condition evaluation or report is available, each should be described in a separate occurrence of this category.⁸

Record a discussion of the physical condition of the work, including evidence of prior repairs or damaged areas.

Guidelines: Use sentence case; capitalize proper names. If you know what has caused damage, note it. There may be multiple condition reports available for the object over time. You may also note the "completeness" of the object, and information about missing parts. Note any signs of damage, age, flaws, old repairs, insect attack, corrosion (e.g., rust), condition of stretchers or strainers, lack of tautness of canvas, damage of the media or surface, friable or fragile surfaces, loose or missing areas, accretions, stains, spots, holes, and leaks or lack of stability in architecture.

Note the color of corrosion, spots, or discoloring on metal, paper, canvas, or walls.

Note the location (relative to the object itself or the subject depicted in the object) where the damage or other characteristic of condition occurs; describe the general location or an exact location.

This does not have a controlled vocabulary, however the use of consistent terminology is recommended for clarity. Include the following conditions and terms, and others as necessary, as appropriate for the type of work being described: *abrasion, accretions, acidic condition, breaks, brittle, cockled, corrosion (e.g., rust), cracks, crazing, creases, cut, dented, discolored, distortion, dusty, excrement, faded,*

⁸ J. Paul Getty Trust, Chapter 14 “Conditions/Examinations History” *The Categories for the Description of Works of Art*, Edited by Murtha Baca and Patricia Harpring. College Art Association from the Getty Museum Website. Revised June 9, 2009.

<http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html>26 Nov 2010

flaking, fly specks, foxing, fragile, frayed, friable, graffiti, grime, hairline crack, holes, insect damage, lacunae, leaks, lifting, loose, losses, mold, odorous, oxidized, powdering, previous repairs, pitting, puckered, punctures, scratches, slack canvas, splatters, splits, spots, stains, sticky, stretchers, tarnished, tears, torn, warped, weak structure, wrinkled, yellowed.

Color:

Definition: This notes the color or pigment of the item.

Note any colors of the item to help in retrieving and identifying it later on.

Guidelines: Abbreviations may be used. For example: Black and White is “B&W”

Period

Definition: A description of the date or range of dates when the object/work type was made or applicable.⁹

List YEAR

If year is unknown, write DECADE

If Decade is unknown, write CENTURY. Write “C.”, NOT “Century”

If DECADE is unknown, write as much information as available.

Example:

from 200 BCE

before 1893

Post-WWII

1980

1902-1906

17th century

Guidelines: There is no controlled vocabulary here. Include references to any uncertainties or ambiguities. A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the “Citations” field.

Collection

Definition: The name of the family, person, company, etc. that donated a group of works.

⁹ J. Paul Getty Trust. “Chapter 5: Styles/Periods/Groups *The Categories for the Description of Works of Art*, Edited by Murtha Baca and Patricia Harpring. Revised June 9, 2009. College Art Association from the Getty Museum Website. Revised June 9, 2009.

<http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html> 20 Nov. 2010

If item is NOT part of a collection leave BLANK

If item IS part of a collection, but the name is currently unknown, write: UNKNOWN

If an item IS part of a collection, write the NAME of the collection.

Ex: Titowsky.

You do not need to write "Titowsky Collection" as it is implied that it is part of a collection.

Guidelines: A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the "Citations" field.

History

Definition: Describes the history of the item.

This includes (if known): Who owned it originally? Where was it made? How did it get to the museum? What year did the museum acquire the item? Where has it been along the way? Any dates known? It is known when any of the damage came to it? Any information about the source and history of the item should be noted here.

Guidelines: Follow the rules for standard English grammar. Do not need to use complete sentences. You may use phrases. Begin the first word with an uppercase letter, and end the description with a period. Maintain consistent capitalization, punctuation, and syntax in titles across the database where possible. Capitalize proper names in the titles. For titles derived from authoritative sources, follow the capitalization and punctuation of the source. A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the "Citations" field.

Loan/Display

Definition: An indication of whether the item is on loan or display.

If NOT on Loan or Display leave BLANK. This means the item is in storage/downstairs.

Loan: IF ON LOAN, write LOAN: [Location]

Example: LOAN: MoMA

Display: IF ON DISPLAY, write DISPLAY: [Location]

Example: DISPLAY: Community Glass Case

Since things are still moving around upstairs (in the IAM), talk with Dr. Scelsa before filling in this field.

Dimensions

Definition: The dimensions of a piece of work. If that is not possible (based on time), it can also be helpful to give information about the size, shape, and scale of a work or art or architecture.

AT THE MOMENT: This category is optional, but will soon hopefully be fully enforced, and if you have time, please fill it out.

The measurements of different types of works have different criteria:

For a two dimensional work (i.e. painting): Write Height x Width.

For a three dimensional work (i.e. furniture): Write Height x Width x Depth.

For a group of items, this category should record the average size of the items or the range of sizes represented in the group.

For a video or film, technical formats and running time are the customary way of identifying size and shape. (At the moment the film has no film or video that is known, but if film and video are added to the collection, appropriate research must be conducted to properly catalog these items.)

This field does not have a controlled vocabulary, but these words that may be helpful: Height, width, depth, length, circumference, diameter, volume, weight, area, running time, base, target, and count.

For shape: Square, rectangular, round, oval, triangular, cylindrical, hexagonal

For Dimensions Unit: centimeters, millimeters, metes, liters, kilograms, cubic centimeters, minutes, carats, pixels, stories, inches, square feet, feet,

Guidelines: Include measurements in both metric units and US Customary Units (inches, feet), if possible. Use standard codes for unites (i.e. cm for centimeters). If you feel there is any ambiguity, include explanations to clarify what the dimensions mean.

Related Items

Definition: Works of art or architecture related to the work being described, and a description of the relationship between the works.

Direct relationships

It is important to record works that have a direct relationship to the work or art or architecture being cataloged, particularly when the relationship may not be otherwise apparent from other categories.

Example: If there are multiple documents relating to the same family (but were donated by different people or are part of different collections and therefore the connection between the two is not otherwise apparent) note the similarity and relationship in this field.

Paired works

Record all works that have or were meant to have direct spacial relationships, such as when two or more works were created to be placed together.

Part/Set

Some of the pieces at the museum may be complex works and/or comprise of several parts. When parts or a work of group of works are categorized separately, they should be linked in this field.¹⁰

Examples: A page from a manuscript, a photograph from an album, a print in a series.

If possible, try to use (or make) a title for a group or series of works in order to gather together all the separated works that were once part of this collective work.

Related Categories:

When items from similar categories are cataloged separately, note their connection in the “Related Works” field.

Guidelines: This is not a controlled field. Follow the rules for standard English grammar. Do not need to use complete sentences. You may use phrases. Begin the first word with an uppercase letter, and end the description with a period. Maintain consistent capitalization, punctuation, and syntax where possible. Note any uncertainties or ambiguities. A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this category should go in the “Citations” field.

Citations

Definition: A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded

Taking Photos of the Items

To have a more comprehensive inventory, we are trying to photograph every item in the catalog.

Guidelines: Try to take as clear a photograph as possible. Avoid busy backgrounds. Try to have a white (or as close to it) background. We want to make this photograph look as good as possible with the hopes that in the future these photos can be either added online for public viewing or onsite museum viewing by visitors. If you have any questions of how the images should look, go back to the images 101- 220 for reference.

Types of Pictures:

At least one picture of object in its entirety (I.e. desk, picture/picture in frame)
Take additional photos of any details (adornments, scratches, deterioration, etc.)

¹⁰ COO. Cataloging Cultural Objects. Chapter 1 : Object Naming (Work Type/Title)
<http://www.vraweb.org/ccoweb/cco/parttwo_chapter1.html> 27 Nov. 2010

Photos may be taken in any format or resolution the photographer feels comfortable with, BUT if you take the photos in Raw or in high resolution, reformat and resize the photos in Photoshop (or whatever program is comparable at the time). The final photos put in the IAM Archival Photos folder should be no more than 300 Resolution and should in JPEG format.

Once uploaded: MAKE SURE TO LABEL THE PHOTO NAME WITH THE INVENTORY #.

For multiple photos of the same object, add hyphens next to the inventory number in the name.

EX: If there are five pictures for item Inventory # 203, the photos should be named: 203-1, 203-2, 203-3, 203-4, 203-5.