

THE 2007 CALIFORNIA STATE UNIVERSITY IMAGE PROJECT CATALOGING MANUAL

(Combined CIELO & SJSU Manuals, incorporating VRA Core 3.0)

DATA ENTRY INSTRUCTIONS FOR EXCEL: OBJECTS

GENERAL INSTRUCTIONS:

1. DO NOT USE ANY COMMAS!
DO NOT USE ANY QUOTATION MARKS!
DO NOT USE DIACRITICAL MARKS SINCE THEY DON'T TRANSLATE WELL!
These symbols have special functions in Excel and will cause problems when your data is exported to another software application. However, it is acceptable to use apostrophes.
2. PUT "\$" NEXT TO ANY INFORMATION YOU AREN'T SURE ABOUT.
3. DO NOT PUT SPACES BEFORE THE TEXT IN ANY FIELD!
4. DO NOT GUESS! IT IS FINE TO LEAVE A FIELD BLANK.

GETTING STARTED

EXCEL HEADERS

To help with data entry, we like to allow the "header" row to remain visible while the cataloguer scrolls down the spreadsheet. To do this, drag the short, black, horizontal bar at the upper right hand corner of the Excel spreadsheet to the bottom of the first row, and release. Drag the corresponding vertical bar on the lower right side of the window to the left to split off the appropriate column. This column will probably be "A" which holds the accession number field.

ENTERING TEXT DATA

It is possible that there will be several columns in your database that will hold information that holds true for the entire column. For instance the Nationality/Culture field/column for a Greek image set will be entered as Greek for the entire column. Enter Greek in the top cell, highlight it, then catch the bottom right hand corner of the cell with the BLACK cross that the cursor becomes, click the mouse and drag down the column to the last number of the Accession Numbers, release and all the data for that column is finished for the duration of the data entry for that image set. Of course you can always COPY and PASTE as well.

ENTERING NUMERIC DATA

For numbers to read consecutively down a column enter the first number (e.g. Accession Number gre01001). Catch the lower right hand corner of the cell with the BLACK cross of the cursor and pull down until the highest number appears (e.g. gre01100).

But, to repeat the same number down a column enter the number in the first cell then cut and paste it to the cell directly below. Next highlight both cells and catch the lower right hand corner of the lower cell with the black cross and drag down the column.

UNDO

Don't forget the **Undo** feature when you make a mistake. For a Mac use the key combination Apple and Z; for a PC select Undo from the Edit menu.

CHECK WORLDIMAGES DATABASE FOR OBJECTS & CREATORS

Before you create a new cataloging record, look up the object and creator that you are cataloging in WorldImages. If the object already exists in WorldImages, then put the accession number of the existing object record in the field next to the accession number field with a note 'Already in WorldImages.' If the creator record already exists in WorldImages, then do not create a new Creator record but do make sure to use the same spelling in the Object record.

IDENTIFY YOUR CREATORS

Cataloguers have found it useful to research the artists first, **briefly** noting their names, birth and death dates, nationality, media, etc. before entering information in either the artist or object template. You should not do a full biography.

WEB RESOURCES AND AUTHORITIES:

NOTE: WE USE THE "UNION LIST OF ARTIST NAMES" (ULAN) AS OUR AUTHORITY. YOU MUST CONSULT ULAN WHEN ENTERING A CREATOR'S NAME (S). IF CREATOR'S NAME CANNOT BE FOUND IN ULAN, THEN CONSULT THE GROVE DICTIONARY OF ART. INFORMATION ABOUT CONTEMPORARY ARTISTS CAN OFTEN BE FOUND ON THE WEB.

UNION LIST OF ARTIST NAMES (ULAN)

<http://www.getty.edu/research/tools/vocabulary/ulan/index.html>

GROVE DICTIONARY OF ART: *<http://www.groveart.com/>*

(Password required for full-text if available through your campus.)

LIBRARY OF CONGRESS AUTHORITIES: *<http://authorities.loc.gov/>*

CSU IMAGE PROJECT CATALOGUING RESOURCES: *http://csu-vrs.sjsu.edu/cataloging/legal_lists/cataloging_index.html*

OTHER ACCEPTED WEB RESOURCES:

You can check THE CORRECT SPELLING OF MUSEUM NAMES, ARTISTS (not in ULAN) as well as INDIVIDUAL ART WORKS by going to the web sites of the museums which are the repositories for works you are cataloging.

ART & ARCHITECTURE THESAURUS (AAT):

<http://www.getty.edu/research/tools/vocabulary/aat/>

ARTCYCLOPEDIA: *<http://www.artcyclopedia.com/index.html>*

GOOGLE SEARCH ENGINE: <http://www.google.com>

LC THESAURUS GRAPHIC MATERIALS (TGM): <http://www.locweb.loc.gov/rr/print/tgm2/>

MUSEUMS OF THE USA: <http://www.museumca.org/usa/md.html>

THESAURUS GEOGRAPHIC NAMES (TGN): <http://www.getty.edu/research/tools/vocabulary/tgn/>

VIRTUAL LIBRARY OF ON-LINE MUSEUMS: <http://www.icom.org/vlmp/>

FIELDS

A ACCESSION NUMBER.

Definition: The unique alphanumeric identifier assigned to each digital image.

Guidelines: File names should not be more than 8 characters long. For example: The image set might already be labeled with the prefix (gre31, jpn32, etc.) when you get material to catalog. These 5 digits should then be followed by the number of the particular slide/image -- always using 3 digits. Example: 001 for one and 100 for one hundred. Your final number will be 8-digits long and read something like this: gre31001.

Note: letters are lower case.

Must fill in.

B DUPLICATE ACCESSION NUMBER

Definition: The unique alphanumeric identifier assigned to each digital image already in WorldImages.

Guidelines: Check WorldImages website for image before cataloging. If already exists in WorldImages, include all relevant accession numbers here. If object needs to be recataloged, continue with spreadsheet. If existing cataloging is acceptable, make a not in this field

C HISTORICAL ERA.

Definition: Broad trans-cultural, historical eras.

Guidelines: **Use the Legal List for this field.** Examples: Prehistoric (to c. 3000 BCE), Ancient (c. 3000 BCE to 4th c CE), Medieval (c. 5th to 15th c) (to **1400 in Italy, to 1500 elsewhere**), Early Modern (15th-19th c), Modern (19th c to present), Traditional (undated cultures and folk art).

D NATIONALITY /CULTURE.

Definition: This specifies the nationality/culture of the creator.

Guidelines: Use ULAN for this field. If not found in ULAN, consult Grove's Dictionary of Art. Examples: Dutch, Flemish, French, American, Chinese, Roman, Greek, Byzantine, Islamic, Oceanic, West African, Laotian, Mayan, etc. If the creator is Dutch but worked in primarily in France, enter Dutch/French. Or, as Holbein, worked in several countries, use country of birth. Legal list being developed.

Must fill in.

E STYLE/PERIOD/GROUP/MOVEMENT.

Definition: Terms identifying a work that associates it with a defined style, historical **period, group, school, or movement whose characteristics are represented in the work.**

Guidelines: Stylistic terms may be geographically derived (Etruscan, Cycladic) or they may be based upon chronological periods or historical eras (Neolithic, Renaissance). Stylistic terms may be used to describe works produced under the aegis or reign of a specific individual or ruling

group (Safavid, Song) or they may be used to describe works associated with a specific movement or school (De Stijl, Die Blaue Reiter). Terms used for this category may refer to works exhibiting similar decorative forms or characteristics (Greek Black-figure) or to works, which employ similar philosophies or concepts (Feminist Art, Erotic Art, and Minimalism). As an aid in searching, write Renaissance (High) or Byzantine (Early). Style terms often have a hierarchical relationship (Byzantine can be broken into such styles as Comnenian or Palaeologan), and depending on local practice, the cataloguer may choose to record both broader and narrower terms (e.g., Gothic and Perpendicular Style can both be used to describe the same work). In this case, put the broader term first with the narrower term in parentheses: Gothic (Perpendicular). For those objects with multiple styles, separate each with a slash and no space. IE. Moche/Early Intermediate Period/Middle Horizon.

Use adjective form "ist" instead of "ism". Example: Impressionist not Impressionism.

Use the Legal List for this field.

F CREATOR MODIFIER.

Definition: If a work is closely related to a creator but cannot be absolutely attributed to them.

Use this field to indicate the nature of that relationship.

Guidelines: **Do not put creator's name in this field.** Use: Attributed to, Workshop of, School of, Formerly attributed to, etc.

G CREATOR DISPLAY NAME.

Definition: The names, appellations, or other identifiers assigned to an individual, group of people, or other entity that has contributed to the design, creation, production, manufacture, or alteration of the work.

Guidelines: Use ULAN to verify correct name and spelling. If creator is not found in ULAN, look at The Grove Dictionary of Art. If creator is not found, use text written on slide.

For anonymous creators use Nationality or Style Anonymous, e.g.; Greek Anonymous. If multiple artists, enter primary artist here and put additional artists in Multiple Artist/Corporate Name field.

NOTE: Capitalize last name and include birth and death dates, e.g.; Hyacinthe RIGAUD (1659-1743).

For anonymous creators use Nationality or Style Anonymous, e.g.; GREEK Anonymous. If multiple creators, enter primary creator here and put additional creators in Multiple Creators/Corporate Name field.

Must fill in.

H CREATOR SORT NAME.

Definition: The part of the name that indicates its alphabetical arrangement is entered first.

Guidelines: **Do not put a comma between last and first names.** Georgia O'KEEFFE would be O'KEEFFE Georgia. Leonardo da Vinci would stay Leonardo da Vinci (true of many Italian, Japanese and Chinese creators). Consult ULAN for the correct sort name. For Anonymous creators use name entered from Creator Display Name Field.

NOTE: Do not just copy the name from the "Creator" column, these are very often different (except for Anonymous creators). Make sure the Sort Name in the Artist Record and the Sort Name in the Object Record are exactly the same. These need to correspond so they will be linked together during importing.

For anonymous creators use Nationality or Style Anonymous, e.g.; GREEK Anonymous. If multiple creators, enter primary creator here and put additional creators in Multiple Creators/Corporate Name field.

NOTE: Capitalize creator's last name, e.g.; RIGAUD Hyacinthe.

I MULTIPLE CREATOR INDICATOR.

Definition: Indicate whether more than one creator was involved in the creation of the work.

Guidelines: If more than one creator was involved in creating this work put "Yes", otherwise put "No". If there is a second creator, for instance two painters, the primary painter's name would be entered in the Creator Display Name and the secondary painter's information would be entered in the MULTIPLE CREATOR/CORPORATENAME field.

J MULTIPLE CREATOR/CORPORATE NAME.

Definition: This refers to additional artists or a larger group or firm, which the creator has collaborated with on this object. For example, an object that was created by an artist working with a design company would have the design company's name in this field. Examples: William MORRIS LTD, GOBELINS, SKIDMORE, OWINGS and MERRIL.

Guidelines: If both Creator and Corporate Name are known, indicate YES in the Multiple Artist field.

If information about secondary artist is available, then create an artist record in the Creator template.

K ART FORM/CLASS

Description: Any physical entity (which is usually an artistic creation for the purposes of this database) that exists or has existed at some time in the past. This entity is then described by a more general classification.

Guidelines: Examples: Architecture, Painting, Sculpture, Graphic Arts, Document, Applied Arts. If you have a very unique work and cannot decide on a specific area of Applied Arts (for example, a Native American decorated scalp), type out Applied Arts in this field.

Use the Legal List for this field.

Must fill in.

L SERIES TITLE/LARGER ENTITY.

Definition: Records the title of the whole work when a work has multiple parts. Examples of such works are altarpieces, volume or series of drawings or prints, manuscripts, architecture, and physical groups that are made up of various objects or works. Historical whole/part relationships should also be recorded, such as a disassembled sketchbook and its former folios, dispersed panels that once were part of the same altarpiece, or architectural spolia that were once part of another structure. Record here the name of the larger entity to which the described work belongs.

Definition: This is the most comprehensive descriptor of the slide such as Chartres Cathedral or Tres Riches Heures. Most common uses will be for architecture, manuscripts, altarpieces, fresco series, or collections (such as Los Caprichos [Goya] or Oxus Treasure), but not for a single painting.

Guidelines: For prints, 1st State would apply to first rendition; 2nd State would apply to a 2nd rendition, etc.

NOTE: In both Series Title and Title fields use ampersand (&) for "and."

NOTE: If you come across an image with information only appropriate for Series Title (e.g. Chartres Cathedral), be sure to also put something simple and descriptive in the Title field (e.g. Exterior, Interior, etc.).

NOTE: In the case of architecture, do not include the city in the Series Title field. The site will appear in Original Site (Country, Province/State/Area, etc.) fields later in the spreadsheet (e.g. Notre Dame would be placed in the Series title field, while Paris would appear in the Original Site field).

Period (.) at the end followed by a space.

Not always necessary to fill in.

M TITLE.

Definition: The title or identifying phrases given to a work (e.g., Venus and Cupid, Noli me tangere, Portrait of Thomas Jefferson, Fruit bowl, Untitled, Getty Kouros, Serpent Mound, Petit Trianon, Expulsion).

Particular aspect of the object such as Tympanum or Predella may be used.

Guidelines: This field will **ALWAYS** be used.

If the title is only a description of an object, such as Seated female nude, capitalize only the first word. Capitalize other words in the title if it is a true title.

Do not use materials (such as Ivory Staff or Jade Pendant) as descriptors, as this information will be entered in the Materials field. However, if the object is a mirror, diptych etc., and also has a title, include this information in the Title field as well as in the Object Type field (e.g. Merode Altarpiece. Triptych.)

Note if it is a detail (e.g. Madonna & Child. Detail: Child.).

NOTE: Add variant title (a secondary title or the original foreign title) in parentheses

NOTE: Include view here (Terms, phrases, or narrative text that describe the view of the work, as seen in the digital image (e.g., view from below; detail; interior; general view from east; birds-eye view; axonometric plan.)

Period (.) at the end followed by a space.

N DISPLAY TITLE.

Definition: This field is automatically concatenated from Series Title and Title.

Do not type in this field.

O SUBJECT.

Definition: Terms or phrases that characterize what the work depicts. These include terms describing the subject type (e.g., landscape, portrait, still life) or iconographic terms (e.g., Last Supper, Shiva, gods (classical mythology).)

Guidelines: Use the following broad categories: Abstract concepts, Adornment, Allegorical, Animals, Biblical, Children, Cityscape, Civic, Commercial, Communication, Death, Educational, Figure Female, Figure Group, Figure Male, Furnishings, Genre, Historical, Landscape, Medicine, Military, Music, Mythological, Nature, Political, Portraits, Religious, Residential, Science, Seascape, Sports, Still life, Technology, Theater, Work.

Use ONE subject that best describes the content of the work

We are developing a complex hierarchical subject descriptor system using Keywords that will enable us to more fully describe various subjects in single art works.

P OBJECT /WORK TYPE

Definition: The specific kind of work described (e.g., refectory table, altarpiece, portfolio, drawing, temple, garden, palace, cathedral, burial mound, performance). Guidelines: Examples: Altarpiece, Cathedral, Manuscript, Statue, Bell, Vessel, Fresco, Mobile, Print, Architectural drawing, Lithograph, Illustration, Manuscript illumination, garden, etc.

Use singular form of Object/Work Type. IE vase not vases.

Do not repeat Art Form/Class here.

Object/Work Types on Legal List are examples only. You are not limited to them.

Q NOTES/DISPLAY COMMENTS

Definition: Peripheral material referring to Object but not part of object's title.

Guidelines: For example, if work has been reused note that here (e.g. Late Roman Tetrarchs now part of San Marco, Venice.)

Also use this field for Multiple Objects in image. Example: a slide showing a chest, a vase, and a table.

This is a good place for interesting notes about the work, but not a necessity.

Use if object is of a Nationality/Culture that uses a different calendar such as Islamic.

If object was “found”, add that location here.

Also add works related to the work being described. The relationship can be temporal (chronological, historical), spatial, causal, associative, reproductive, or part/whole. The purpose of this category is to direct the viewer to another work that is related (e.g., Mona Lisa by Marcel Duchamp). Copies of painting and sculptural works would be included here. Also, different states of the work would be indicated here (like model).

Maximum 350 characters.

Note: No Commas!

Period (.) at end.

R TECHNIQUE.

Definition: how object is created.

Guidelines: Use **LEGAL LIST**. Examples: Etched, Cast, Raku, Woven, Mosaic, etc.

Capitalize each item and use semi-colon between listed items.

Not always necessary to fill in.

S MATERIALS

Definition: The substances of which a work is composed (e.g., oil paint, ink, graphite, chalk, laid paper, wood, canvas, burlap sacking, ink, marble, gut, fur, quarter-sawed lumber, cast iron, brick, clapboard) as well as the understructure of an object (such as the canvas or wood of a painting).

Examples: Oil, Tempera, Metal, Bronze, Stone, Ink, Pencil, etc.

Guidelines: Use **LEGAL LIST**. Capitalize each item and use semi-colon between listed items.

NOTE: Please do not use Mosaic as a medium. We use it as a technique, and the corresponding materials would be either glass or marble or another material.

Not always necessary to fill in.

T MEASUREMENTS.

Guidelines: Use H (height), W (width), and D (depth). Must include method of measurement (e.g. cm. or in.) Do not enter a number alone (e.g. 26). Use metric when known. Use a period after abbreviations. Example: H:24 in. W:12 in.

Important: Do not use quotation marks to abbreviate inches!

U CREATION DATE.

Definition: Actual date or as close as known.

Guidelines: Use the full range rather than an abbreviated one (e.g. 1320-1340 rather than 1320-40). Use c. for circa, leaving a space before the date (c. 1200). Examples: 145-130 BCE; Before 1545; Begun 1792; Consecrated 1100; c.1500; do not use millennium. If you have birth and death dates for a named artist, assume the artist was at least 20 when he/she did the work and then use the death date as an ending date.

If no specific date is known and you do not know the artist’s birth and death dates, use the dates for the century in which the artist worked. Always use c. before an assumed date.

Note: Use CE (rather than AD), but there is no need to type it unless there is a date range from BCE to CE (e.g. 100 BCE-100 CE). In all other cases dates will automatically be understood by as CE.

Leave a space after the number when using BCE (use no periods in BCE).

For circa dates, use c. with a space before the date. Examples: 13th c, 14th-15th c, 20th c BCE, c. 18th c.

Do not use the 20 c (or any century). Instead use c. 1900-1999 (etc...)

Instead of using 1900s (etc...) use c. 1900-1999.

Do not put any spaces between dashes (e.g. c. 1330-1430).

Please do not guess! If you are unsure put a \$ in this field.

V CENTURY.

Guidelines: Use c for century; leave a space after the number when using BCE (use no periods in BCE);

For circa dates, use c. with a space before the date. Examples: 13th c, 14th-15th c, 20th c BCE, c. 18th c.

Note: Use CE (rather than AD), but there is no need to type it unless there is a date range from BCE to CE (e.g. 1st c BCE-1st c CE). In all other cases dates will automatically be understood by as CE.

W CITY/SITE.

Definition: Contemporary name of city where object was MADE (Not where it sits today).

Guidelines: Examples: London, Taq-i Rustam, Tikal, Istanbul. Please use the TGN (Thesaurus of Geographic Names) to guide you.

Note: Add Historic Place Name here in parentheses following contemporary name. IE: Istanbul (Constantinople).

Period (.) followed by a space at end.

X NEIGHBORHOOD.

Definition: Contemporary name of the neighborhood where the object was MADE (Not where it sits today).

Guidelines: Examples: Montmartre, Manhattan. Please use the TGN (Thesaurus of Geographic Names) to guide you. Do not repeat the city name.

Period (.) followed by a space at end.

Y PROVINCE/STATE/AREA.

Definition: Contemporary name of area where object was **MADE** (Not where it sits today).

Guidelines: Examples: Iowa, Woodlands, Languedoc, Java, Bali, Kashmir, Cappadocia, Anatolia, Asia Minor, Mesopotamia. Please use the TGN (Thesaurus of Geographic Names) to guide you. This field does not need to be filled in if city is well known.

Period (.) followed by a space at end.

Z COUNTRY/REGION.

Definition: Contemporary name of the country where object was **MADE** (Not where it sits today).

Guidelines: Examples: Germany, Sri Lanka, Japan. If country is unknown, use larger regional designation; such as Europe, Middle East, Southeast Asia, Caribbean, Oceania.

Please use the TGN (Thesaurus of Geographic Names) to guide you.

Period (.) followed by a space at end.

AA ORIGINAL LOCATION.

Definition: This field is automatically concatenated. City/Site, Neighborhood/Group, Province/State/Area, and Country).

Do not type in this field.

AB REPOSITORY/CURRENT LOCATION. CITY/PLACE.

Definition: The current city or the geographic place where an object is currently located (This field is not intended for architecture unless the building has been moved).

Guidelines: If an object is in its original site and part of the architecture (e.g. tympanum of Chartres Cathedral), do not include this information here, as it will already be in the Series Title & Original Site. If an object is no longer in its original site, enter it in this field. (E.g. Roman tetrarchs are now part of San Marco but were not intended for it.)

An altarpiece in a church that is not a part of the architecture would be included (city and church). For ephemeral works (e.g., performance works, environmental works) use the specific place that the work is documented.

Examples: London. ; Paris.

Terminology: Use the Thesaurus of Geographic Names as primary authority. Other recommended controlled vocabularies for geographic names are the Library of Congress Name Authorities, and Library of Congress Subject Headings. See LEGAL LIST for repository listing.

Period (.) at end.

Do not use accents in foreign names.

AC REPOSITORY/CURRENT LOCATION. REPOSITORY/MUSEUM.

Definition: The current repository/museum where an object is currently located (This field is not intended for architecture unless the building has been moved).

Guidelines: If an object is in its original site and part of the architecture (e.g. tympanum of Chartres Cathedral), do not include this information here, as it will already be in the Series Title & Original Site. If an object is no longer in its original site, enter it in this field. (E.g. Roman tetrarchs are now part of San Marco but were not intended for it.)

An altarpiece in a church that is not a part of the architecture would be included (city and church). For ephemeral works (e.g., performance works, environmental works) use the specific place that the work is documented.

Examples: British Museum. ; Louvre.

Terminology: Use the Thesaurus of Geographic Names as primary authority. Other recommended controlled vocabularies for geographic names are the Library of Congress Name Authorities, and Library of Congress Subject Headings. See LEGAL LIST for repository listing.

Period (.) at end.

Do not use accents in foreign names.

AD REPOSITORY/CURRENT LOCATION.

Definition: This field is automatically concatenated from Repository/Current Location City/Place and Repository/Current Location Repository/Museum.

Do not type in this field.

AE COPYRIGHT HOLDER.

Definition: Who owns the copyright.

Guidelines: Use the name of the person who owns the copyright to the slide (usually the photographer) or the name of the commercial slide vendor such as Saskia or Sandak. Precede this with the copyright sign © (Option G on a MAC otherwise copy from column header in Excel Object Spreadsheet). Example: ©Kathleen Cohen, (with no space between symbol and name) ©SCALA.

If work is over 95 years old (published), fill in **Public domain** here. If public domain work is reprinted in a more recent publication (within the last 95 years), it still remains **Public domain**.

If work is less than 95 years old, the copyright belongs to the creator, the photographer or whoever commissioned the image (example: a museum or slide company) The name will be on the slide, or in the photo credits of a book.

DO NOT LEAVE THIS FIELD BLANK!

AF LICENSE.

Definition: This field is for the conditions of use for the image.

Guidelines: Use one of the following: Public Domain, Permission, Licensed, Campus, or Living Artist.

Public Domain are images in which the copyright is over 95 years old and may be freely used.

Permission means that individuals or groups have given their permission for use of their images for display on the web and/or for classroom use. **If the slide has "per" (permission required) or "no ph" (no photography allowed) written on it, then put Campus.**

Licensed means images for which license fees have been paid or for which explicit permission has been given for display and use. Example: images licensed by AMICO. These may be limited to secure sites available only with a password.

Campus means that images will be confined to campuses and not put out on the web. All images from museums, commercial sources, or are from printed materials (unless copyright is over 95 years old) will be labeled Campus. Images should be labeled Campus if they are from books that are less than 95 years old; if they are commercial slides (SCALA, etc.); or if they are an individual's slides and we do not have permission to use them beyond the campus.

Living Artist should be used if the artist is still alive (If ULAN does not have a death date) unless the artist has given permission in which case use Permission.

Guidelines: **This field must be filled in**

AG WEB ACCESS.

Definition: This field identifies if an image can be display on the web. This field should correspond with the license field.

Guidelines: Public Domain and Permission should be marked Yes (web accessible). Licensed, Campus and Living Artist should be marked No (are not web accessible).

No images that are from museum slides, commercial sources, or are from printed materials less than 95 years old or by Living Artists can be web accessible unless permission is given.

AH IMAGE WEB ACCESS.

Definition: This is a concatenated field. This field identifies if an image can be display on the web. This field should correspond with the license field.

Do not type in this field.

AI IMAGE SOURCE TYPE.

Definition: This could be a slide, an original print, digital file, or a book.

AJ IMAGE SOURCE OWNER.

Definition: Name of source who provided the image.

Guidelines: Many images are provided by individual faculty members. They could also be from a commercial vendor (Saskia, Sandak, etc.), or from printed sources. If the image is from printed material, the author of the book should go here. If the image is a reprint from an earlier public domain work, the **original** (public domain) author should be cited here in the following manner, i.e.: After Viollet-le-Duc.

AK IMAGE SOURCE DATE.

Definition: This is the date stamped on the slide or the book publication date.

Guidelines: This field does not have to be filled in if date is illegible or unknown.

USE YEAR ONLY. IE 2002 NOT 080/01/02.

AL CATALOGUER.

Definition: Person cataloguing the image, e.g. Elizabeth Antrim.

AM REFERENCE.

Definition: Place to record data references. Begin with the Image Source Owner's name. Use MLA format for text references.

Guidelines:

BOOKS:

Author last name first name. Title. Volume. City: Publisher Date.

PERIODICALS:

Author last name first name. Article Title. Periodical Title. Volume. Number. (Year): Page(s).

WEBSITES: Put title of site, "Available at" then the address.

Example: The J. Paul Getty Trust. The Union List of Artist Names Browser. Available at <http://www.getty.edu/research/tools/vocabulary/ulan/>

Always include Image Source Owner's name first.

Do not use commas or quotations -- only periods or other punctuation.

AN INSTITUTION & DATE.

Definition: The institution and the date of data entry.

Guidelines: Example: SJSU 1/10/02

AO CAPTION

Definition: This is concatenated field: Creator Sort Name, Display Title, Creation Date, Nationality, Style, Copyright Holder and Accession Number.

Do not type in this field.

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**VERY IMPORTANT: CHECK TO SEE IF YOUR ARTISTS ARE IN THE
WORLDIMAGES DATABASE BEFORE CREATING AN ARTIST RECORD!
(<http://worldimages.sjsu.edu>)**

**NOTE: IF THERE ARE TWO OR MORE CREATORS FOR A SINGLE WORK, CREATE A
SEPARATE RECORD FOR EACH CREATOR.**

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finished for the duration of the data entry for that image set! Of course you can always CUT and PASTE as well.

ENTERING NUMERIC DATA

For numbers to read consecutively down a column enter the first number (e.g. Accession Number "gre01001). Catch the lower right hand corner of the cell with the BLACK cross of the cursor and pull down until the highest number appears (e.g. gre01100).

But, to repeat the same number down a column enter the number in the first cell then cut and paste it to the cell directly below. Next highlight both cells and catch the lower right hand corner of the lower cell with the black cross and drag down. The numbering will repeat, not change.

UNDO

Don't forget the **Undo** button when you make a mistake. For a Mac use the key combination Apple and Z; for a PC select Undo from the Edit menu.

IDENTIFY YOUR CREATORS

Cataloguers have found it useful to research the artists first, **briefly** noting their names, birth and death dates, nationality, media, etc. before entering information in either the artist or object template. You should not do a full biography.

WEB RESOURCES AND AUTHORITIES:

NOTE: WE USE THE "UNION LIST OF ARTIST NAMES" (ULAN) AS OUR AUTHORITY. YOU MUST CONSULT ULAN WHEN ENTERING A CREATOR'S NAME (S). IF CREATOR'S NAME CANNOT BE FOUND IN ULAN, THEN CONSULT THE GROVE DICTIONARY OF ART.

UNION LIST OF ARTIST NAMES (ULAN):

<http://www.getty.edu/research/tools/vocabulary/ulan/index.html>

GROVE DICTIONARY OF ART: <http://www.groveart.com/>
(Password required for full-text if available through your campus.)

CSU IMAGE PROJECT CATALOGUING RESOURCES: http://csu-vrs.sjsu.edu/cataloging/legal_lists/cataloging_index.html

Other accepted web resources:

You can check THE CORRECT SPELLING OF MUSEUM NAMES, ARTISTS (not found in ULAN) as well as INDIVIDUAL ART WORKS by going to the web sites of the museums which are the repositories for works you are cataloging.

ART & ARCHITECTURE THESAURUS (AAT):

<http://www.getty.edu/research/tools/vocabulary/aat/>

ARTCYCLOPEDIA: <http://www.artcyclopedia.com/index.html>

CSU IMAGE PROJECT CATALOGUING RESOURCES: http://csu-vrs.sjsu.edu/cataloging/legal_lists/cataloging_index.html

GOOGLE SEARCH ENGINE: <http://www.google.com>

LC THESAURUS GRAPHIC MATERIALS (TGM): <http://www.lcweb.loc.gov/rr/print/tgm2/>

MUSEUMS OF THE USA: <http://www.museumca.org/usa/md.html>

THESAURUS GEOGRAPHIC NAMES (TGN): <http://www.getty.edu/research/tools/vocabulary/tgn/>

VIRTUAL LIBRARY OF ON-LINE MUSEUMS: <http://www.icom.org/vlmp/>

FIELDS

A DISPLAY NAME.

Guidelines: Artist's First Name(s), Last Name Prefix, Last Name, Birth Date, Death Date.

NOTE: You can cut and paste Creator Name from Object Record into this field, add the dates, and then copy to other fields from here. This will reduce spelling errors.

NOTE: Capitalize last name.

NOTE: Capitalize last name and include birth and death dates, e.g.; Hyacinthe RIGAUD (1659-1743).

B PREFIX.

Definition: Anything that properly precedes the creators given names, e.g. "Dr.", "Sir", "School of", etc.

C FIRST NAME(S).

Definition: All names that precede the last name & last name prefix, e.g., "Jacques Louis" (DAVID).

Guidelines: If the creator is commonly referenced by first name, e.g. "LEONARDO da Vinci" or "NICHOLAS of Verdun", leave this column blank & enter the creator in LAST NAME & SORT NAME fields only.

D LAST NAME PREFIX.

Definition: Any prefix to the last name, e.g., "le", "van", "de" or "von".

Guidelines: You will find this in the record display name.

E LAST NAME(S).

Definition: The last name(s) of the creator.

Guidelines: Commonly, the name you would look up in a standard reference work, e.g., "PISANO", (Nicola) or "MONET", (Claude). If the creator is referred to by their first name, or if their first name appears first in standard reference work, state that name in this field, e.g., "LEONARDO da Vinci".

Note: Capitalize last name.

Must fill in.

- F **SUFFIX.**
Definition: Anything that follows the creators given names, e.g., “the elder”, or “III”.
- G **SORT NAME.**
Definition: The part of the name that indicates its alphabetical arrangement is entered first.
Guidelines: Georgia O’KEEFFE would be O’KEEFFE Georgia. **(Do not put a comma between last and first names.)** LEONARDO da Vinci would stay Leonardo da Vinci (true of many Italian, Japanese, and Chinese creators). Check first with ULAN, then EWA for the proper sort name.
Note: Make sure the Sort Name in the Creator File and the Sort Name in the Object File are exactly the same for each record. These need to correspond so they will be linked together during importing.
Must fill in.
- H **ALTERNATE NAME.**
Definition: Other name or names that are used for the creator. e.g. “Giovanni BOLOGNA” where “GIAMBOLOGNA” is the Sort Name.
- I **HISTORICAL ERA.**
Definition: Time span during which the creator worked.
Guidelines: Use one of the following: **Prehistoric** (to c. 3000 BCE), **Ancient** (c. 3000 BCE to 4th c CE), **Medieval** (c. 5th to 15th c) (to **1400 in Italy, to 1500 elsewhere**), **Early Modern** (15th-19th c), **Modern** (19th c to present), or **Traditional** (undated nonwestern cultures/Folk art).
- J **STYLE/SCHOOL.**
Definition: A field to classify the creator according to the style or school of the creator.
Guidelines: e.g., Impressionist; Barbizon School; Renaissance; etc. Can have more than one style-see Object Records.
Separate by semi-colons.
- K **ACTIVITIES.**
Definition: A field to describe the principal activities or media of the creator.
Guidelines: More than one media may be used. E.g.; painter; sculptor; & goldsmith. **Use activities listed in ULAN separated by semi-colons.**
- L **BIRTH DATE.**
Definition: The most widely accepted given birth date of the creator.
Guidelines: Examples: 6 May 1654; c. 1645.
NOTE: If “active dates” are given, put the beginning active date in this field. If only one date is given for “active date”, put that date in the Death Date field.
- M **DEATH DATE.**
Definition: The most widely accepted given death date of the creator.
Guidelines: Examples: c.1645 or 12 October 1492.
NOTE: If “active dates” are given, put the ending active date in this field. If only one date is given for “active date”, put that date in this (death date) field.
- N **ALT. DATE.**
Definition: The date that corresponds to an alternate calendar type.

Guidelines: Enter an alternate date in this field if the creator used an alternate calendar; e.g. Islamic.

O **BIRTH PLACE.**

Definition: The location of the creator's birth.

Guidelines: Examples: Chicago. Illinois; Amsterdam. Netherlands.

P **DEATH PLACE.**

Definition: The location of the creator's death.

Guidelines: Example: Paris; Durban. South Africa.

Q **NATIONALITY/CULTURE.**

Definition: The nationality or culture to which the creator belongs, e.g., French, American, Flemish.

Guidelines: **Note:** If the creator was born in one country (e.g. Germany) but worked mostly in another (e.g. US.), the nationality would be entered as German/American. **Use ULAN first, then Grove's Dictionary of Art as a secondary resource.**

R **GENDER.**

Definition: Gender of the creator (male or female).

S **ETHNICITY.**

Definition: Ethnicity of the creator, e.g., Afro-American, Caucasian.

T **BIOGRAPHY.**

Definition: A narrative field that provides for a lengthy description of the creator's life & a commentary on his/her contributions & achievements. Include where creator worked if different than nationality and birth and death place.

Guidelines: Don't spend a lot of time entering a lengthy biography. **Do not use commas or quotes. Periods & other punctuation are ok.**

U **REFERENCE.**

Definition: Place to record data references. Begin with the Image Source Owner's name. Use MLA format for text references.

Guidelines:

BOOKS:

Author last name first name. Title. Volume. City: Publisher Date.

PERIODICALS:

Author last name first name. Article Title. Periodical Title. Volume. Number. (Year): Page(s).

WEBSITES: Put title of site, "Available at" then the address.

Example: The J. Paul Getty Trust. The Union List of Artist Names Browser. Available at <http://www.getty.edu/research/tools/vocabulary/ulan/>

Always include Image Source Owner's name first.

Do not use commas or quotations -- only periods or other punctuation.

V **CATALOGUER.**

Definition: Person cataloguing the creator, e.g., Elizabeth Antrim.