

Arrangement Guidelines

Artifact Cataloging Worksheet

Object number:		Subjects:
Collection number:		
Category:		
Object term:		
Object name:		
Common name:		
Current location:		
Location notes:		
Donor/Source:		
Former owner(s):		
Provenance notes:		
Historic location:		
Measurements:		
Material and process:		
Description:		
Inscription:		
Mark:		
Maker/Artist:		
Place of Origin:		
Date:		
Condition: Excellent Good Fair Poor Very Poor		
Condition notes:		
Exhibit history:		
Sources used in identification:		
Notes:		
		Cataloger:
		Date Cataloged:

Common and Useful Information Elements for Cataloging Pictorial Materials

Compiled by Helena Zinkham, June 2004

Prints & Photographs Division, Library of Congress, Washington, DC 20540-4730

The following ideas come from both formal cataloging standards and from practical experience with large collections as well as single images in digital imaging projects. Published guidelines, such as *Graphic Materials (GM)* and *Describing Archives: A Content Standard (DACS)*, should be consulted for more detailed advice. The “Tips for Useful Description of Pictures” (on the last page) explains why some information elements are especially important for visual materials.

Common Elements for Description & Cataloging

The information elements are equally applicable to catalog records and finding aids. The elements appear in most encoding schemes (although the data name differs), including MARC21, Dublin Core, and EAD. The collection-level example is for a fictional group of photographs. The item-level example uses a real photograph (shown at right) associated for teaching purposes with the fictional collection.



Source: Library of Congress, Prints & Photographs Division, LC-USZC4-6165

Area	Element(s)	Collection-Level Example	Item-Level Example
CREATOR & CONTEXT	Creator names & roles (access points and notes)	South, Cole, collector. Askew, Thomas, 1850?–1914, photographer. Van Vechten, Carl, 1880–1964, photographer. Includes works by many different photographers, with numerous images by Thomas Askew and Carl Van Vechten.	Unidentified photographic studio in Detroit, Michigan.
	Administrative / biographical history	Cole South began assembling this collection in the 1970s to visually document African American history, life, and culture for the bicentennial celebrations in 1976.	(not used for this example)
IDENTITY	Title	Cole South collection of African American history photographs.	Portrait photo of Sojourner Truth.
	Date	1850–1975, bulk 1860–1930.	1864.
	Extent & physical description	circa 600 photographs.	1 photographic print on carte de visite mount; 4 x 2.5 in.
	Reference code	US-AkAX-PH100	US-AkAX-PH100.22.3
	Repository name & location	ABC Archives, Anchorage, Alaska, US	ABC Archives, Anchorage, Alaska, US
	Level of description	Collection	Item

Area	Element(s)	Collection-Level Example	Item-Level Example
CONTENT & STRUCTURE (includes subjects and work types)	Scope & content	Photographs showing African Americans in different situations including military life, schools, and civil rights activities. Also many portraits.	Portrait shows Sojourner Truth, an African American abolitionist and women's rights advocate, holding her knitting while seated by a table. She sold this portrait to raise money to support herself.
	Arrangement	Arranged in 2 series: 1. Portraits (alphabetical by sitter); 2. Subjects (alphabetical by topic).	(not used)
	Access points: subjects	African Americans—History. African Americans—Military life. Civil rights. Schools.	Truth, Sojourner, d. 1883. African Americans—Women.
	Access points: work types	Portraits. Photographs.	Portrait photographs. Cartes de visite.
ACCESS & USE (restrictions)	Access conditions (general, physical, and technical)	Access to the original photographs is limited to special appointments because the images are fragile.	(not used for this example)
	Rights & reproduction status	Rights status of individual images varies. For general information see reference aid: "Copyright ..."	No known restrictions on publication.
	Language	Captions are in English; the collector wrote most.	(not used for this example)
	Finding aids	List of portraits, subjects, and photographers is available in a finding aid.	(not used for this example)
ACQUISITION & APPRAISAL	Immediate source & custodial history	Gift, Cole South, 1996.	(not used for this example)
	Appraisal & accruals	Additions are expected.	(not used for this example)
RELATED MATERIALS	Copies & originals	Photocopies provided for general reference use. Selected items have been digitized for viewing at ...	Digital reproduction available at http://hdl.loc.gov/loc.pnp/cph.3g06165 .
	Related archival materials	(not used for this example)	Forms part of the Cole South collection of African American history photographs.
	Publications	(not used for this example)	Published in: Sojourner Truth / Nell Painter. N.Y.: Norton, 1996, p. 185–199.
GENERAL NOTES	Notes on source of title, condition, exhibition, etc.	(not used for this example)	Printed below photo: I Sell the Shadow to Support the Substance—Sojourner Truth.
CONTROL of DESCRIPTION	Processing work, name, date, and rules.	Described by ABC, Jan. 1997, using <i>DACS</i> ; last rev. 2000.	Described by Elisabeth Parker, Feb. 2004, using <i>Graphic Materials</i> .

“USEFUL” Description of Pictorial Materials

- **Use a word that identifies the broad type of material, such as “pictures”**
The general word for the type of visual material should appear in the description even when specific media or format terms are also used. Most users ask for pictures using general vocabulary. Stating the broad “object type” or “work type” early in a description helps distinguish visual materials from the many other ways that information is expressed, such as in text, music, maps, or sound recordings.
- **State the physical media/format and quantity**
Photographs, prints, drawings, etc., come in so many shapes and sizes that researchers rely on designations such as “2,000 photographs: slides” or “1 drawing: 50 x 30 cm” to gauge the nature of the information. Will the images be hard to view? Will there be clear visual detail? How many items need to be looked at?
- **Express the subject and specific work type, media, or genre**
Expand on broad work types (e.g., photographs) to provide direct information about subject content, genres, and specific media (e.g., trees, landscapes, cyanotypes).
- **Favor names of creators**
Mentioning the names of the lithographers, photographers, and other visual creators, even when they are only partially identified, helps researchers gauge the nature of the visual information, such as amateur, commercial, corporate, or personal viewpoints.
- **Undertake rights statements**
A rights statement in or linked to the descriptive record, even if the statement says “unknown,” can simplify a researcher’s choice of which materials to request or reproduce. Getting copies is often the goal for picture researchers.
- **Link to digital reproductions**
At least selectively, try to show users what the pictures look like. Viewing an image conveys lots of information beyond what reading a verbal description can accomplish.

Arrangement Schemes for Photographs

Compiled by Brett Carnell, 2004

Prints & Photographs Division, Library of Congress, Washington, DC 20540-4730

This “how to” tip sheet outlines typical categories (also called series) for arranging photographs within collections. A sample container list for a fictional collection illustrates the presentation of the physical arrangement.

Typical series for photographs

Physical format is a frequent primary criterion for establishing photographic series. Original order is often based on format distinctions, because material such as prints and slides have different storage needs and uses even before they reach an archives. The archives might further separate material by format, especially negatives, to ensure preservation of fragile material. When only a few items are in a special format, references to separate storage locations can suffice rather than establishing an entire series.

Photographic series listed in finding aids often appear to be subject based, because topical words begin the series name. The primary criterion for such series, the physical format “prints,” is implicit. Series for other formats such as negatives, albums, or cased photographs tend to have the format term stated explicitly in the series name.

Within each format-based series, the subseries can rely on such “unifying elements” as function or genre, subject, or chronology. Series may also be divided into file units or items based on format such as a single album.

Examples:

Format-based series	Prints Negatives Slides Oversize
Function or Genre series	Advertising photos Book illustrations Campaign photos Exhibit prints Landscapes Portraits Public affairs photos Staff identification photos
Subject-based series	People Culture groups Employee photos Family members Friends and acquaintances Organizations

- Things
 - Buildings and structures
 - Architect
 - Client
 - Construction site location
 - Type of structure
- Products
 - Type or date
- Events
 - Anniversaries
 - Conferences
 - Manufacturing activities
 - Parades
 - Training programs
- Places

Chronology

Year

Creator-based series

Names of photographers or sponsors of images

Sample Container List (Fictional Collection)

The following container contents list for a finding aid illustrates a typical arrangement scheme using a fictional photograph collection. The broadest categories are based on type of material, such as prints, albums, and negatives. The subcategories rely on genre and subject matter. Most material fits into document boxes, but special storage locations are noted for daguerreotypes, panoramas, and supplement archives.

Milagro Family Photographs, 1855-1981, bulk 1890-1966

Container

- | | |
|-------|--|
| Box 1 | <ul style="list-style-type: none"> Portraits <ul style="list-style-type: none"> Family <ul style="list-style-type: none"> Milagro, Concepcion, 1863-1888, n.d. Milagro, Hermione, 1887-1972 Milagro, Marco Polo, 1909-1966 Milagro, Maria Guadalupe, 1862-1942, n.d. Milagro, Minnie Corazon, 1916-1980 Milagro, Simon Bolivar, 1876-1936 Milagro, Yabasta, 1895-1966 O'Neal, Carmen Milagro, 1937-1966 O'Neal, Seamus, 1936-1965, n.d. Friends and associates <ul style="list-style-type: none"> Bayard, Thomas Francis, 1894-1942 Farragut, David G., 1862 Harte, Bret, 1876 Paul, Alice, 1914-1953 Scott, Randolph, 1936-1942 Unidentified, n.d. |
|-------|--|

DAG CABINET 1	Daguerreotypes Concepcion Milagro, 1855 Maria Guadalupe Milagro, 1857
Box 2	Yabasta Milagro lantern slide lecture on women's suffrage, 1922
Box 3	Hermione Milagro as actress and playwright, 1924-1936 Rush to Madness, 1924 Guadalajara Rebel, 1924 Four on the Run, 1925 Tender Embrace, 1926 On the Rocks, 1936
<u>Container</u>	
Box 4	Simon Bolivar Milagro ambassadorship to Xanadu, 1932 Official activities and travel Presenting papers, Feb. 2, 1932 Ribbon Cutting, Styx Bridge, March 15, 1932 State dinner, March 21, 1932 Conference on Xanadu oxygen production, April 1-4 Good will tour, May 2-22 Audience with Grand Vizier, May 24 Departure ceremonies, May 28
Box 5	Presentation album from the Grand Vizier
PANORAMA 176	Panorama of Xanadu Royal Palace
Albums	
Box 6	1875 - 1921
Box 7	1922 - 1948
Box 8	1948 - 1953
Box 9	1954 - 1962
Box 10	1959 Disneyland vacation
Box 11	1963 - 1966
Box 12	Milagro family art collection Painting Photography Sculpture
SUPP ARCH 33	Campaign button of Senator Marco Polo Milagro, 1956
Drawer 14	Negatives

PastPerfect IV: Instructions & Guidelines

Add New Object

- **Open PastPerfect** – click on desktop icon
- **Log into PastPerfect:**
Double-click your name from the list
Enter password: **cgaperfect**
- On the main menu, click the **OBJECTS** button to bring up the **Objects Catalog** item record screen
- Click the **ADD** button (top of the record, third from left) to bring up the **Add New Object** screen
- To clear the fields on the **Add New Object** screen, select **Fill with Blank Data** button
- **Enter ACCESSION #** - click **Search File** for accession number and double-click selection

***Accession Number** for each donation is created by authorized library staff.

[PRESS TAB]

- **SOURCE** will fill in automatically with the donor's name

[PRESS TAB]

- **Enter OBJECT ID**
CGA.Artcase.drawer#.Item# [CGA.AC.A17.007]
CGA.Coll Code.Box#.Item# [CGA.JS.1.155a-155t]

[PRESS TAB]

- **Enter OBJECT NAME** – click **Search Authority File** button and double-click the format from the authority list
- **Select ADD** – this will bring up the **Objects Catalog Item Record** screen

* **Object ID** is a unique identifier, sometimes referred to as the Finding Number, assigned to each object which identifies its location
* **Object ID** is written lightly in pencil at the lower right corner on the verso of the object
* Item# must have 3 digits (001, 024, 999)
* Last record # entered will appear beneath

***Object Name** is the format or physical type of the work. Please ask if you are unsure.
*Default is "original art"

Add Metadata to the Objects Catalog Item Record

- Select **COLLECTION** from the authority list – right click in the field, double –click collection name to add

***Collection name** is derived from the donor or artist and will be assigned by authorized staff

[PRESS TAB]

- Notice the **Object ID** shows up automatically
- Enter **OTHER #**

***Other #** is the Collection Code, a permanent letter code assigned by authorized staff to an incoming or existing collection.
***PUR** is used for purchases by the library

[PRESS TAB to **Home Location**]

- Notice that the **Accession #** shows up automatically
- Enter **HOME LOCATION** by right-clicking and selecting from the authority list: “Billy Ireland Cartoon Library & Museum”

*This may also be entered in the **Location** information

[PRESS TAB to **Date**]

- Enter **DATE** as YYYY-MM-DD
 - If no month, YYYY-??-DD
 - If no day, YYYY-MM-??
 - If year only, YYYY

***Date** is the composition date or publication date of the object
*For probable dates, enter circa YYYY, YYYY? or a range of dates
*For unknown dates, try to supply at least the decade – note that the art is undated in the **Description** field

[PRESS TAB]

- Enter the **YEAR RANGE** for the object
 - If date is known, enter the year in both fields
 - If date is **YYY?**, enter YYY0 thru YYY9

***Year Range** is entered even if the year is known, so that it is searchable to the user entering a date limit search in the online database
* If date is unknown, enter the smallest range that can be determined

[PRESS TAB]

- Enter **CATALOG DATE** which is the date the record is entered – MM/DD/YYYY

*Note that the date format for **Catalog Date** changes from the **Date** field

[PRESS TAB]

- Enter **CATALOGED BY** – right-click and select your name from the authority list

[PRESS TAB to **Description**]

- Enter notes regarding the object in **DESCRIPTION**
- If there are multiple objects for one item record, please provide a short description next to the Object ID for each item, if applicable

***Description** contains pertinent information about the object that is not contained in any other fields.

*Examples include: the date of publication if other than the date created; name of an article, poem, story the art illustrated; art undated; art hand-colored; drawing on verso; inscriptions by the artist;

[PRESS TAB]

- Enter **DIMENSIONS** of the object in centimeters
- Be sure that the **CM.** radio button is selected; if not, save the record, select **Edit** button, select **cm.** button and continue

* **Dimensions** refer to size, entered as centimeters. If in inches, convert. If the work is framed, enter the **frame size** and **image size.** Measure accurately-

*If multiple items are different sizes, enter "sizes vary"

[PRESS TAB to **Count**]

- Enter **COUNT** if more than 1 item is represented by the record

[PRESS TAB to **Dimension Details**]

- Enter **DIMENSION DETAILS**, if any, for the object or other objects represented by the record

***Dimension Details** are any special notes in reference to the size including: irregular dimensions, matt or frame size if not included in **Dimension.**

*Sizes for multiple items may be listed here; enter numerous items of different sizes as "sizes vary"

[*Before advancing to the **Title** field, be sure that the **ART** button and **ART** radio button are both selected]

[PRESS TAB to **Title**]

- Type in the artist's **TITLE** or caption of the object exactly as it is written
- If no title is provided, enter the text from the first word balloon in the upper left; then other wording from the art; and finally, a supplied title entered in [brackets]

*Quotation marks are entered in the **Title** only if used by the artist

*Only supplied titles are entered in brackets

*If you are unsure how to title an object, please ask authorized staff

[PRESS TAB]

- Enter the **ARTIST** – right-click in the field and double-click name from the authority list

[PRESS TAB]

- If more than one person participated in creating the object, enter **ARTIST2** from the authority list, then **Artist3** if applicable
 - To enter a fourth creator, click the **Custom** button and enter **Artist4** as above

[PRESS TAB to **Signed Name**]

- Enter the **SIGNED NAME** used by the artist – it may be last name only, pseudonym, or abbreviation

[PRESS TAB]

- Enter **SIGNATURE LOCATION** on the object

[PRESS TAB]

- Select the **MEDIUM** used for the object – right-click in the field and choose from the authority list. Multiple entries, in order of prominence, can be selected
 - Medium support should be the last entry

* **Artist** is the creator and or names associated with the creation of the work
*Do not edit **Artist** names on the authority list

*If **Artist** names or life dates need to be added, notify authorized staff

*When adding multiple creators, click in the field to the right of **Artist** field, and select their role in creating the object from the authority list (artist, illustrator, writer, etc.)

***Medium** refers to the substance or materials the artist used to create the artwork.

*Medium support refers to the substance on which the medium is applied (paper, board, canvas, fabric, wood, glass, etc)

*Print medium is identified by technique (chromolithograph, etching, engraving, silkscreen, etc.)

[*You will now be working with the screens accessible by the buttons in the last section of the record in the lower right quadrant]

Add Metadata to Location

- Click on **LOCATION** to add **location information** for the object
- Enter the **HOME LOCATION /BUILDING** – right-click in field to select from the list: Billy Ireland Cartoon Library & Museum

*If you have entered the **Home Location** from the main screen, the library name will automatically appear. Proceed to next step

[PRESS TAB to **Container**]

- Enter the **Object ID** without the prefix of CGA into **CONTAINER** (AC.M17.006a-t)

[PRESS TAB]

- Type the date into the **INVENTORY DATE**

[PRESS TAB]

- Enter **BY** – right-click and select your name from the authority list
- Select **DATASET** at the lower and choose CGA from the drop-down list
- Click **CLOSE** at the upper right of screen

* **Container** is the only field used to describe the location of the object

[Notice that the **Location** button is highlighted after information has been entered]

Add Metadata to Condition

- Click the **CONDITION** button to add general and/or detailed information about the condition of the object.
- Enter **CONDITION** by choosing from the drop-down list

[PRESS TAB]

- Type the **DATE**

[PRESS TAB]

- Enter **BY** – right-click and select your name from the authority list

[PRESS TAB]

- Enter **GENERAL CONDITION NOTES** if applicable
- Click **CLOSE** at the upper right of screen

Add Metadata to Classification, Subjects, Search Terms

- Click **PEOPLE, CLASSIFICATION, SUBJECTS, SEARCH TERMS** button to enter additional details for the object
- Enter **CLASSIFICATION** – right-click in the field to select from authority list.

[*If the object is NOT an editorial cartoon, click on **CLOSE** and proceed to **CUSTOM** instructions]
or

[PRESS TAB if object is an editorial cartoon]

- Enter **SEARCH TERMS** for an editorial cartoon – type in pertinent objects or people shown in the cartoon. Press “enter” after each entry

[PRESS TAB]

- Enter **SUBJECTS** for an editorial cartoon – type in words or phrases that describe topics or issues addressed by the cartoon. Press “enter” after each entry

- Click **CLOSE** at the upper right of screen

*Enter obvious condition problems such as: tears, staining, foxing, mold, losses, folding, creasing, etc.
*Enter if the object is encapsulated, matted or framed, mounted to board, etc.
*More detailed condition reports are entered via another screen

***Classification** is the genre, the category of artistic endeavor having a particular form, content, or technique
*Do not edit **Classification** authority list
* Multiple entries are possible (magazine cartoon + editorial cartoon.)

*Press “enter” after each entry
* Use full proper names for all notable persons (George W. Bush, NOT Bush or George W.)
*No periods in abbreviations (USSR, FBI, NAACP)
*Spell out words such as World War II, NOT WWII, United State NOT US, American flag NOT US flag
*Do not repeat **Search Terms** in **Subjects**
*If you don’t know, consult other resources including the Internet or ask authorized staff
*For dated cartoons, search news stories by date at Vanderbilt Television News Archive at <http://tvnews.vanderbilt.edu>

Add Metadata to Custom

- Click on **CUSTOM** button to enter Publication, Publication Vol., Publication No., Syndicated By and/or Artist4
- Enter the name of the **PUBLICATION** – right-click in the field to select from the authority list

[PRESS TAB or **CLOSE**]

- Type in **PUBLICATION VOL.** number if applicable

[PRESS TAB or **CLOSE**]

- Type in **PUBLICATION NO.** (issue number) if applicable

[PRESS TAB or **CLOSE**]

- Enter **SYNDICATED BY** – right-click in the field to select from the authority list

[PRESS TAB to **Artist4** or click **CLOSE**]

- Enter **ARTIST4** if applicable – right-click to select from the authority list

[PRESS TAB to Alternate Title or **CLOSE**]

- Type in **ALTERNATE TITLE** if applicable
- Click **CLOSE** at the upper right of screen
- Click **SAVE** button in the upper left of the Item Record to save all information
- Check the record for accuracy

* **Publication** is the title of the journal, magazine, newspaper or book in which the art was published
*Do not edit **Publication** authority list
* If a **Publication** needs to be added, notify authorized staff

*A **Syndicate** serves as an agent for a cartoonist or comic strip creator and markets, promotes and distributes their work to various media on behalf of the artist. An Artist can be self-syndicated
*Do not confuse **Syndicate** with publisher
*Do not edit **Syndicated By** authority list
* If a **Syndicate** needs to be added, notify authorized staff

*Do not edit **Artist4** authority list
* If an **Artist** needs to be added, notify authorized staff

* **Alternate Title** is most often used for comic strips. The indexed title is entered as **Title** with the additional title for that particular strip entered as **Alternate Title**

Making Corrections

- Click on the **EDIT** button at the top to correct or add additional information
- Enter all corrections or additions on any screen in the record
- To correct the **Object ID**, click on **EDIT**, then click **Change Access#, Object ID or Loan#** button located next to the **Edit** button and make the change, then click the **SAVE** button
- Finally, click **SAVE** at the upper left of the Item Record to save the updated record
- Select **ADD** to add another object record to the database

*Click **Edit** on the **Location, Condition, Classification/Subjects/Search Terms** and **Custom** screens to make changes. Then click **Save** and **Close** buttons in the upper right to save these changes.

Creating Default Data

***Change Default Data** allows you to enter data into the fields that is common to all or a group of records.

*For the following records, click **Fill with Default Data** and these entries will fill in automatically until you change them

*Examples of default data include:
Collection, Collection Code, Catalogued by, Artist, Classification, Publication, Syndicate

TIPS

First and foremost, if you have any questions about anything, *please ask*. Accuracy in spelling and inputting the correct information into the proper fields is of utmost importance. Errors will affect the results of any search.



Washington University in St. Louis

UNIVERSITY LIBRARIES

MODERN GRAPHIC HISTORY LIBRARY PROCESSING MANUAL

**Because of the variety of materials found in the Modern Graphic History Library, the following steps are guidelines and should be applied flexibly and sensibly, keeping in mind that they will address many basic questions and concerns that you will have when processing the collections. Please see the MGHL Curator with questions.

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INTRODUCTION

The Modern Graphic History Library is dedicated to acquiring and preserving distinguished works of modern illustration and pictorial graphic culture while also promoting sustained academic consideration of those materials. Focusing on artists' working materials and sketches as well as finished artworks, the range of the collection extends from book, magazine, and advertising illustration to graphic novels, comics, poster design, pictorial information design, and animation, with the Al Parker Collection standing as a highlight.

The purpose of processing the MGHL collection is to organize and preserve archival documents and artwork relevant to the history of modern illustration and to ensure its access to Washington University faculty and students, and the public.

This manual is based on the Washington University Archives manual and manuals created by other repositories and adapted for specific use at the MGHL:

"Processing Manual," The Museum of Contemporary Art, Los Angeles, May 2008.

"Archival Processing Manual," Beinecke Rare Book and Manuscript Library, Yale University, (<http://www.library.yale.edu/beinecke/manuscript/process/index.html>) revised Mar. 2001.

"Processing Manual and Policy Guide," Archives and Modern Manuscripts Program, History of Medicine Division, National Library of Medicine, Jun. 2000.

Background Research

It is important to obtain information regarding dates, works, contributors, and publications. Further research into the artworks and persons involved may also be required. Research is fundamental to enabling informed decisions regarding the context, arrangement, and value of the materials.

When secondary sources are unavailable, information can be gleaned from the collection itself. Information from secondary sources should also be verified by the collection.

Guiding Principles

Respect des fonds/provenance. Papers or records created or accumulated by one person or office should not be intermingled with those of another.

Original order. Identify and preserve if possible; this will save processing time and may reveal something about the creator (especially important in dealing with personal papers).

Order out of chaos. The initial survey of a collection may not show any order, but check closely as some creators have a scheme that is not easily discernable.

Accessibility. The arrangement and description of a collection so that researchers can find information with a minimum amount of searching. Accessibility may conflict with original order, so the decision about arrangement must be decided on a case-by-case basis.

Lack of universality. There is no one way to arrange and describe all collections.

Service. One of the major goals of the Modern Graphic History Library is to make the material that has been donated available and accessible to researchers. This is accomplished through the processing of collections, as described in this manual; by staffing a reading room with regular hours of operation; by responding to telephone, e-mail and written requests for information; and by advising patrons on research strategies.

Preservation. To preserve historical documentation is considered by many archivists to be the major goal of the archival profession.

Informed judgment and common sense.

Types of Collections

Organic.

- Personal papers of an individual or family.
- Records of an organization.

Collective.

- Combination of organizational records and personal papers (as in the case of company records that include the personal papers of the founder or executives).

Artificial.

- Discrete items assembled by a collector or by the Archives to document a particular person or subject (e.g. Craver Collection).

** Each type could be a new collection or an accrual (addition to an existing collection). For accruals, make sure to look at the original collection and discuss with the supervisor whether to integrate the material or set up a similar separate arrangement.

Accessioning

The accessioning process allows us to get basic intellectual control over the materials. Once the collection is physically transferred to the MGHL, library staff will document the contents of the collection, their condition, order, and its temporary location until processing occurs.

Arrangement

Arrangement is the way items, groupings, and collections are ordered to reveal their contents and significance. It involves the physical organization of materials in accordance with the accepted archival principles of provenance and original order. There are several steps involved in the arrangement process: research, survey of records, physical arrangement, processing, re-housing, and labeling.

Objectives of Arrangement

- To provide a rational order in which individual documents or facts can be found with a modest amount of search and analysis.
- To maintain (or restore) and present to researchers the original order of the papers or records as evidence of how they were used by the creator and why they were created. The "sum of the whole is greater than the parts" in that there is value in knowing what a person saved, what they did not save, and how they organized the material.
- To identify potential preservation problems.
- To provide a basis for description.

Levels of Arrangement

- Repository: How collections are arranged on shelves (the MGHL uses a shelf list to locate collections because alphabetical or chronological arrangement would require constant shifting as new collections are added).
- Collection (also known as Record Group): Usually by provenance, or several related accessions may be combined.
- Series and subseries: Logical breaks by content, arrangement, medium, or format.
- Folder: Sequential, alphabetical, chronological or some combination of these.
- Document: Usually sequential.

Types of Arrangement

- Original order (used whenever possible).
- Chronological
- Topical
- Alphabetical
- Combination

Description

The process of establishing intellectual and administrative control over holdings through the preparation of finding aids.

Objectives of Description

- To provide administrative control for the repository staff
 - Location of collections physically, so it can be located
 - General contents of collections
 - Provenance of collections (Why is it here? How long has it been here?)
- To establish intellectual control for the researcher
 - General nature of repository's holdings
 - General contents of individual collections
 - Information available on a specific topic
 - Specific information available within an individual collection

Levels of Description (from general to more specific)

- Repository (Online list of finding aids in University Archives for staff and patrons; shelf list for staff).
- Collection (Finding Aid, Inventory, Box List, etc.).
- Series and subseries (located within a finding aid).
- Folder (located within a finding aid).
- Document (inventory of individual items located in folders).
 - Normally used only for very small or very important collections.

Qualities of Good Finding Aids

- Clarity and conciseness
- Anticipation of researchers' needs
- Objectivity
- Avoid archival jargon (provenance, ephemera, etc.)
- Avoid terminology that may be confusing or archaic.
- Avoid abbreviations or acronyms when possible (except for very well known, YMCA, US)

- **SERIES** A body of file units or documents arranged in accordance with a unified filing system or maintained by the records creator as a unit because of some relationship arising out of their creation, receipt, or use.
- **SUBGROUP** A body of related records within a record group, usually consisting of the records of a primary subordinate administrative unit or of records series related chronologically, functionally, or by subject.
- **SUBSERIES** A subgrouping of materials in a series maintained by the file's creator for reasons of function creation, receipt, or use.
- **TRANSCRIPT** Whether it is in the author's or a copyist's hand, or typewritten, a transcript implies the copying of something already completed: often, indeed, of something already published. When, for example, a poet writes out a favorite poem for a friend or an admirer, the result (although it is in his AUTOGRAPH) is a transcript, and not an original manuscript in the strict sense. [From ABC]
- **VERSO** The back or reverse, side of the LEAF; i.e. the left-hand page of an open book or manuscript. Verso is the complement to RECTO. ABC

GLOSSARY OF ARTWORK-RELATED TERMS

This glossary is based in part on and draws several definitions from Wikipedia.com.

- **ACRYLIC PAINT** A fast-drying paint containing pigment suspended in an acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry.
- **ARTIST'S BOOK** A book conceived and/or produced by an artist; may include imagery conceived for the publication and/or text.
- **ARTWORK** All illustrated material, ornamentation, photos and charts, etc. that is prepared for reproduction.
- **CANVAS** A firm, loosely woven cloth. Or, a painting.
- **CARICATURE** An exaggerated, distorted representation of a subject in art or literature.
- **COMIC** (Comic book, Comic paper, Strip cartoon) A sequence of illustrations containing a story, or stories.
- **COLLAGE** (From the French: coller, to glue) A work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.
- **COMMERCIAL ART** (see also GRAPHIC DESIGN) Artwork, such as illustration, photography, graphic design, prepared for predetermined commercial purposes, such as advertising and general promotion.
- **GOACHE** Pronounced "Gwash" (rhymes with "squash") (from the Italian guazzo, "water paint, splash") A type of paint consisting of pigment suspended in water. Gouache differs from watercolor in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk is also present. This makes gouache heavier and more opaque, with greater reflective qualities.
- **GRAPHIC ARTS** Usually refers to arts derived from or dependent on drawing; sometimes used to denote all processes by which prints are made; may refer to the entire field of commercial printing and illustration.

- GRAPHIC DESIGN (See also COMMERCIAL ART, VISUAL COMMUNICATION) The design of visual communications, usually to be printed or reproduced photographically, advertisements, books, magazines, newspapers, leaflets, posters, diagrams, trademarks, corporate identities, sign systems, packaging, film and television graphics, etc., and employing words and/or images.
- GRAPHICS Any presentation of data in visual form; illustrations, graphic designs, etc.
- ILLUSTRATED BOOK A book that includes visual images to explain, augment, or embellish the text.
- ILLUSTRATION A drawing, photograph, or other image representation designed to decorate or to clarify a text.
- MIXED MEDIA In drawing and painting this refers to the use of different media in the same picture.
- OIL PAINTING A painting with pigments that are bound with a medium of drying oil.
- OIL PASTEL (also called wax oil crayon) A painting and drawing medium with characteristics similar to pastels and wax crayons.
- PEN AND INK A technique of drawing or writing, in which colored (this includes black) ink is applied to paper using a pen or other stylus.
- PROOF A trial impression of a printed image.
- SKETCH A preliminary drawing of a composition.
- SKETCH BOOK A book of, or for, sketches or rough drawings.
- STUDY A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.
- TEAR SHEET A term used by Advertising agencies to denote a page cut or torn from a publication as proof that an article/photo/illustration was published.
- TYPOGRAPHY The art or practice of printing; the style and appearance of printed matter.
- VISUAL COMMUNICATION Conveying a message through sight, a recognition of symbols, rather than through textual or auditory means.
- WATERCOLOR The medium or the resulting artwork, in which the paints are made of pigments suspended in a water soluble vehicle. The traditional and most common support for watercolor paintings is paper.