

Fredericton Region Museum Cataloguing Manual



A Guide to Cataloguing Objects and Archival Collections

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Acknowledgements

Museums Australia (Victoria)

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Introduction

Inspired by the Small Museums Cataloguing Manual, published by Museums Australia (Victoria), this is a guide to the hands-on process of documenting objects and archival material in the Fredericton Region Museum Collection.

This manual focuses on cataloguing rather than on collection preservation, storage and handling. Those subjects are covered in the FRM Handbook. Attention is given to the context and activities related to cataloguing including rationale for cataloguing, relevant policy documents, the tools required for cataloguing, managing digital files, catalogue related artefact handling, object registration and object numbering.

It contains blank and sample worksheets and a list of useful resources. The appendices include three glossaries to help cataloguers document collection items; they cover materials, production methods and descriptive terms. The glossaries are intended to help cataloguers create meaningful catalogue records for each object by using standard terminology.

Why Catalogue Collections

Documenting the collection is vital to a museum's active and responsible role in managing its key asset, no matter what the focus of the collection. The reasons for cataloguing are many and varied, but they roughly fall under enriching the collection's cultural value and enhancing its administration.

Enriching Cultural Value

Cataloguing underpins many important museum activities, including research, exhibition development, conservation, risk management, publication and outreach work, all of which are dependent on detailed and up-to-date collection information.

Documenting an object enriches its intrinsic value. The accumulation of information gives an object meaning and context, and results in a stronger understanding of its uniqueness, its contribution to the collection and its reason for being collected in the first place.

The example below makes it clear how accurate information can increase the cultural value of an object, which can also have a bearing on its economic value. The second description underscores the christening robe's value to both the museum and the community it represents:

Christening Robe

A hand-made christening robe: its age, history and donor unknown.

Christening Robe

An ivory-coloured, silk christening robe, with smocked bodice and cuffs, and with embroidered spiral patterns and edging. It was hand-made by Mrs. Jane Doe (nee Coleman) of Killarney Lake during the 1880s.

The gown was made for the christening of Jan's first child, John. It was also used for the christening of her six other children and for successive generations of the Doe family until the 1950s. Miss Lucy Doe, the daughter of John Doe, donated it in 1972. Michael was the headmaster of the Killarney primary school from 1925 to 1940.

Research into the collection becomes more fruitful when the catalogue is accessible and the objects are accurately documented. While it is fundamental to researching individual items, the catalogue is also important in creating exhibitions – aiding in planning, determining content, label writing, conservation issues and installation.

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Once a collection is properly catalogued, it becomes easier to see its strengths and weaknesses. the catalogue therefore helps the museum direct its collecting policy and activity, to develop an informed and responsible collection. Well-documented collections also enable museums to compare holdings and develop joint collecting strategies that benefit both organizations, as well as the communities they represent. Such information sharing strengthens ties between collecting groups and can lead to collaborative exhibitions and research programs.

The catalogue also helps staff and volunteers with outreach work and public enquiries. Responses to enquiries can be carried out with greater efficiency, authority and precision, enhancing the museum's public profile and reputation.

Enhancing Administration

Cataloguing delivers great benefits to collection and asset administration. Crucially, the catalogue helps determine the legal ownership of an object. At the point of acquisition, the donor – or the donor's representative – will sign a document transferring legal title to the museum; this transferral of ownership is recorded in the museum register and then in the catalogue. Ownership is recorded in the museum register and then in the catalogue. Ownership gives the museum the right to conserve, display, store and, if necessary, dispose of the object. The "gift form" also makes it easy for the museum to distinguish between items in its permanent collection and those on loan.

By recording the location of objects, the catalogue aids in their security and retrieval. However, the system is only as good as the information recorded, so it must be current. The catalogue's "location" field functions as a tracking device, mapping the movement of an item during its life in the collection. Objects' physical integrity is more likely to be protected if they are well documented than if they are not, as there is less need to access them. This is especially true for photographs and archival documents, as the originals can be catalogued and kept in storage, with access copies available for research and other purposes. Any deterioration of items can also be noted in the catalogue, so that preservation or conservation work can be undertaken as necessary.

Finally, in the event of theft, vandalism, fire or any other natural disaster, the worth of having the collection comprehensively documented (including photographed) is immense. In the case of theft, the precise list of objects can be presented to insurers and the police. Detailed collection information helps insurers and the police. Detailed collection information helps insurers value the museum's loss and it aids police in investigating the theft and, with luck, in identifying and returning stolen items. If an object were damaged, a thorough description may allow its restoration and conservation. If it were lost, the catalogue would at least provide a record of its existence.

Essentials

The cataloguing is a repository for knowledge about the museum's most culturally valuable asset – its collection – as well as a tool for managing object information and for helping administer the collection.

Cataloguing comprises the very specific task of object documentation, but it exists within a broader museum context. This chapter first looks at documents that inform how a collection is shaped and managed, and then discusses cataloguing “worksheets”, cataloguing tools, safe handling of objects during cataloguing and the management of digital files. Registration and object numbering form part of the broader context of cataloguing, but these aspects are covered in the dedicated section that follows.

Policy Documents

The “statement of purpose” and the “collection policy” are two of the most important documents the museum will produce. Together they describe its role, responsibilities and objectives, and they guide and inform the work of staff and volunteers. They are fundamental to how the museum operates and they better position the museum to determine how its collections will be used.

Statement of Purpose

The statement of purpose clearly and succinctly outlines the museum's intention, expressing its philosophy and vision. It is a short written statement that includes:

- the primary reason for the museum
- the functions function of the museum
- the subject area, time period and geographical location covered by the collection, and

clearly articulated objectives enhance museum management, providing a touchstone for managers when devising short- and long-term plans. For staff and volunteers, they create a focused and collaborative working environment, with individuals working towards clear common goals. Once endorsed by museum management, the statement of purpose can be made publicly available, and included in the museum's policy documents and public relations material.

Collection Policy

The collection policy is a management tool that describes what sort of material the museum will collect and how it will care for its collection. It is essential to the work of the cataloguer, as it helps determine the material that will take priority and be comprehensively documented.

This detailed policy document sets out the criteria against which proposed acquisitions are assessed, so that the museum retains the clear vision expressed in its statement of purpose. It explains how the museum cares for its collection, outlining documentation, conservation, loans and deaccessioning procedures. The collection policy should include:

- the museum's statement of purpose
- what it will collect and how
- criteria guiding object acquisition
- procedures for collection care, documentation and recordkeeping, conservation and storage, and loans, and
- a clause for reviewing the statement

The result of a good collection policy is that the museum builds a strong and focused collection that is suited for display and research. The procedure guidelines included in the policy not only ensure the care of the collection, but they also increase staff and volunteers' understanding of the functions and responsibilities of the collecting organization.

Introducing Worksheets

A worksheet represents a single catalogue, or object, record – a unique record of information about an object. Together a group of records comprised the catalogue.

The worksheet has been created as the first stage of building or adding to a catalogue, as the object information recorded is then transferred to the computerized catalogue. The reasons for not entering information directly into the catalogue are discussed later. A blank worksheet is at appendix 1 of the manual for you to use as a reference.

The worksheet has been devised with fields in which information about an object is recorded. These reflect the fields commonly used in the museum computer cataloguing database, Virtual Collections. No matter what object is being catalogued – a lantern, a table or a plough, for example – the same *type* of information is recorded in the same field. This point cannot be overstated, for if a museum catalogue is centralized with similar catalogues and accessed broadly by museum professionals and others, it is crucial that the user interprets the data in the same way. Authority lists and thesauri are particularly useful in creating consistency in terminology and spelling across catalogue records, and are discussed later in this section.

Some catalogue fields are mandatory and must be completed for all objects. The completion of other fields (discretionary fields) depends on the object being catalogued or on the level information available.

Mandatory Fields (dependant on object type)

- Accession Number
- Discipline
- Object Name
- Object Type (if applicable)
- Alternate Object name (if applicable)
- Quantity
- Number of Components (if applicable)
- Component Part Names (if applicable)
- Artist/Maker/Craftsman (if applicable)
- Title
- Manufacturer
- Manufacturer Country
- Manufacturer Province
- Manufacturer City
- Begin Date or Date of Object From
- End Date or Date of Object To
- Material
- Medium
- Support
- Subject/Image
- Description
- Narrative
- History of Use
- Unit Linear
- Height (if applicable)
- Width (if applicable)
- Length (if applicable)
- Depth (if applicable)
- Outside Diameter (if applicable)
- Thickness (if applicable)
- Dimension Remarks (if applicable)
- Technique
- Marks/Labels (where applicable)
- Origin Country
- Origin Province
- Use Country
- Use Province
- School/Style (if applicable)
- Cataloguing References
- Publication (if applicable)

- Culture
- Image Thumbnail
- Image Full-size
- Category
- Sub Category
- Period (if applicable)

Strongly Recommended Fields

- Series Volume Number
- Series Volume Date
- Series Volume Author
- Series Volume Title
- Series Volume Place
- Brand name
- Operating Principle
- Additional Associations

The worksheet has been developed to record all relevant information about an object so that a comprehensive and meaningful catalogue can be created. But it cannot be the repository for all information about collection objects. Supplementary files support the catalogue; these are both hardcopy and digital files (the former usually stored in a filing cabinet in the accession file) that contain further information about an object, such as its history, receipt information and reference material. The supplementary files help keep the catalogue to a manageable size. They are further explained later in the manual.

Cataloguing Tools

To create a catalogue, you will require both “manual” and electronic tools. It is recommended that you record object information on worksheets before entering it into the electronic catalogue, this section is organized to reflect that process.

Workspace and Manual Tools

Space is important when documenting objects, as the risk of damaging items is increased in a small, cluttered or badly lit area. A designated cataloguing space is ideal, with a table large enough to hold both your cataloguing tools and the objects. It should be well lit and secure, as there will be times when collection materials are left unsupervised. It is the cataloguer’s responsibility to ensure object’s security during cataloguing and their return to storage on completion.

All cataloguing tools and materials should be on hand when you begin, and they should be of good quality. To complete the catalogue worksheet, you will need:

- blank worksheet
- HB pencils
- a quality eraser, and
- a legal sized file folder
- pen, preferably retractable

You will also need the following items for examining objects:

- a metric measuring tape
- metric ruler
- white cotton gloves, and
- latex or powder-free nitrile gloves

Apart from the worksheets, these materials are available at museum supply stores, art shops, pharmacy and stationary stores.

Gloves are used to protect objects from the oils and salts of your skin while they are being handled. Cotton gloves are mainly used, but for objects with smooth surfaces, such as glass, they pose a risk. These objects are easier to grip with latex or nitrile gloves. Latex gloves are more readily available and affordable than nitrile gloves, which can be purchased at the pharmacy.

Computer

The computer and cataloguing software (Virtual Collections) are essential. In an ideal world, a central server will host the catalogue, so that it can be accessed from more than one computer but the FRM is a small community museum and does not have the budget to provide this resource. The catalogue is on a single computer.

Cataloguing Software

The FRM uses Virtual Collections, provided through the Provincial Government heritage department. Using it makes the museum eligible for funding and technical support. An activities report is required each year at the end of March if funding is received under the Collections Inventory Program.

Authority Lists and Thesauri

Authority lists and thesauri are useful software add-ons that make cataloguing faster – and they make both cataloguing and information retrieval easier. They provide consistent terms and spelling by imposing standardized terminology.

Authority lists, also called “look-up lists”, are pop-up word lists that can be loaded into some of the catalogue fields to control the terms used in the specific fields. They are used in fields in which similar data recurs, such as those requiring the maker’s role, town and country names, and information on how an object was acquired.

Virtual Collections lists are self-generated. Self-generated lists require maintenance. Cataloguers need to be mindful that words are spelled correctly and the list does not become unwieldy.

A thesaurus is a more complex authority list, controlling subject terminology. Essentially, it is a classification system, and it is used to control the preferred term(s) to describe an object. For example, an aeroplane could be described as a plane, an aircraft or an aeroplane by different cataloguers. All are correct, but what would a researcher use when searching the object records of the database. The thesaurus avoids such confusion by classifying according to a preferred term, and hierarchically grouping any related terms. The cataloguer can then select a general or specific term simply by scrolling through the given hierarchy.

A thesaurus is also used to place an object within a grouping of similar collection objects, but this can be done through a picture thesaurus (see the following paragraph). For example, you may wish to group all objects relating to food and drink containers under that name that that “food and drink containers” becomes the term for all similar items associated with the kitchen. You may also want to include narrower or broader terms, such as “ceramic cup” or “domestic technology” respectively. More descriptive details, such as “floral pattern”, can be entered into the “description” field so do not need to be part of a thesaurus. A good thesaurus will provide such a hierarchy of terms, which enable broad and narrow searches to be made with relative ease.

The Canadian Heritage Information Network has a page dedicated to authority lists and thesauri:

http://www.pro.rcip-chin.gc.ca/normes-standards/guide_normes_musees-museum_standards_guide/vocabulaire-vocabulary-eng.jsp#sub1_5.

Cataloguing Rules (Data Content Standards):

http://www.pro.rcip-chin.gc.ca/normes-standards/guide_normes_musees-museum_standards_guide/regles_catalogage-cataloguing_rules-eng.jsp

Parks Canada and CHIN have collaborated to create this Web version of the Parks Canada Descriptive and Visual Dictionary of Objects. The Descriptive and Visual Dictionary of Objects is a bilingual museum classification system and vocabulary standard used in Canada for humanities collections. It helps museums cataloguing collections to identify, name, and classify objects using definitions and illustrations. This classification system is based on an object's original function (the purpose for which the object was created).

Museums can consult the Parks Canada Descriptive and Visual Dictionary of Objects online, navigating through the hierarchical classification structure, or searching for definitions of categories, classes or object terms. Images and descriptions of many terms are included.

<http://www.pro.rcip-chin.gc.ca/application/dvp-pvd/appli/descr-eng.php>

Handling Objects

During cataloguing, you will need to handle collection objects to some degree. A guiding principle is that objects should be handled as infrequently as possible, as this reduces the risk of damage and deterioration.

Even when an object is small and light, it should be handled with both hands and with great care. In most cases, gloves should be worn so that objects are protected from the oils of your skin and remain in as pristine a condition as possible. There will be occasions on which you should exercise your discretion about the sense of using cotton gloves. These would be simply too slippery when handling, for example, objects made of crystal, glass or some ceramics. You can wear latex or nitrile gloves, or if gloves are not worn, make sure your hands are clean and dry before handling objects. To reduce the risk of damage, you can examine objects over a padded or covered bench top.

Before moving an object, check for points of weakness and / or damage that could be exacerbated through handling or lead to it being dropped. These will determine how it should be handled and carried. Handles or rims may have been weakened by age or general deterioration, so avoid carrying objects by these components; always support objects by their base. If you are moving two or more small items, it's advisable to place them in a padded box or padded plastic tub before moving them. Otherwise, make sure the objects are moved one at a time.

When furniture is being moved, it should be carried and not dragged. Often it will require more than one person, so ask for help and have an agreed game plan and clear pathway before you begin. If a small team is required, it's best that one person directs and supervises activities. Remember to check doorway clearances before you begin.

Managing Digital Files

The storage capacity of your computer system is important, as it will determine the amount of digital information you can store for the long term. We do not recommend indefinite storage of files on CDs or DVDs; an external hard drive is a good option.

You may find that you are collecting a large number of digital documents relating to your collection. These can be emails, Word documents, requests for information or additions to object data or requests to publish collection images. These files must be stored in an organized fashion, just as “hard” documents are filed systematically for easy retrieval. A good system is to create folders by registration number, as this is the unique identifier for each collection object. If an object has a large digital supplementary file, you might want to use subfolders such as “Research Material”, “Images”, “Correspondence”, with files named in a manner that indicates their content.

High-resolution digital photographs (at least 1200x1200 pixels) – for reproduction in publications, exhibition catalogues, newsletters and the like – can also be stored. They can be stored in folders named by registration number.

Naming image files can be complex. If you name each by the object’s accession number, how do you cope with multiple views of one object? One system is to give each an image number. Another is to add a one word description of the view.

Low-resolution digital photographs can be linked to catalogue records as reference images, so these will need to sit on the same hard drive as the catalogue.

Notes:

- Two-dimensional items should be scanned
- Use the macro setting for detail shots
- Make sure the object is the only object in the photograph
- Angles and lighting matters
- If the picture did not turn out, redo it
- The image file name needs to match the accession number, but replace any dots with underscores or dashes (1999.4.5 = 1999-4-5.tif). Do not add extra numbers or letters for additional views or it looks like you've changed the accession number. Use qualifying terms for additional views, i.e. 1999-4-5-side.tif or 1999-4-5-label.tif.
- Do not photograph objects in groups. Each object should have its own image.

The Register

Accessioning objects has a natural relationship with cataloguing them, as an object must be formally registered before it is documented. During accessioning, an object is assigned a unique and permanent identification number, which distinguishes it from all other items held in the collection. This section explains the procedures for registering and numbering objects.

Accessioning Objects

Each collection object acquired by a museum must be entered into its registration book, also known as the “acquisition register” or “accession log book”. It is used for objects entering or leaving (deaccessioning) the permanent collection. A separate book can be used to record items arriving on temporary loan.

The book should be permanently bound, with stitched binding and a heavy-duty cover, and have ruled and numbered pages of quality paper. This may appear old fashioned in the digital age, but the register is the museum's most important primary reference of the collection and a backup if the catalogue cannot be accessed and worksheets are misplaced. The book should be kept in a safe place.

Entries are made to the book using a pen with black fade- and waterproof ink. The registrar's handwriting should be clear and neat, and all information should be double-checked for accuracy as it is entered. Minor errors can be deleted using correcting fluid, but resist writing over this as the dried fluid can flake off, taking the information with it. Alternatively, rule a line through an incorrect entry; the correct information can then be written just above it – signed and dated, just as you would a wrongly scribed cheque.

At the moment, the FRM completes the columns in the registry or accession book as follows:

- Record the number for the accession. The accession number is a unique number that allows you to connect the objects in an accession to the documentation. Use one number for each accession transaction. Some accessions may contain one object; others may contain thousands of objects.
- Record the date that you acquired / accessioned the material for the museum collection.
- Briefly describe the accession.
- Record the full name of the source of the accession.

Ideally, each double-page spread of the register should be ruled into seven columns titled:

- registration date
- accession number
- object name and description
- acquisition method
- acquisition date
- source's name and address
- comments

The width of the columns for "object name and description" and "source's details" will need to be wider than the other five columns. The following sections explain the information required for each column.

Registration Date

The date the object is entered into the book is often different from the date it was acquired; it may have been acquired in 1985 but not accessioned for another five years or more. This is often the case when a museum has a large documentation backlog, or when a collection is acquired. The registration date indicates the pace at which accessioning is progressing and makes the acquisition date more meaningful.

Accession Number

This is a unique identifying number that distinguishes one object from another. The entry of numbers is usually sequential, according to when the object was acquired. The simplest method is to begin at 1, but this is not imperative. Some museums use a compound numbering system, beginning with the year of accessioning followed by a sequential number.

At the FRM, object identification numbers are formatted as to:

- Year donated

- Order of donation within the calendar year (first, second, ninetieth, etc.)
- Order of number of artefacts within that donation
- Number of component parts within that artefact.

i.e. 2002.5.1abcde
 abcde (number of component parts)
 2002 (year)
 1 (order of number of artifacts within donation)
 5 (donation within that year)

If the last object identification number used was 2002.287.1 and the object or work of art is unrelated to the last item accessioned (i.e. not donated by the same person or group), the next object identification number assigned would be 2002.288.1.

Where it is difficult to tell if objects are part of a set and you are in doubt as to whether to assign a component letter or a separate accession number, create a separate number. You can then link the objects by recording the number(s) of any other parts in the “comments” column of the register and the “notes” field of the worksheet and catalogue.

Remember, it is imperative that each number is unique to an object. A number should *never* be assigned to more than one item, or reallocated if an object is deaccessioned. It is also important that an object only be registered once. If it is registered a second time, cancel one of the entries by ruling a line through the entry in the register and adding a note in “comments”.

If an archive is acquired, it preferred that it is allocated a single accession number. There may be occasions where a single accession can contain materials from multiple collections. There may be occasions when a single collection may be acquired in multiple accessions. It is simpler and more efficient to handle archival materials when a single accession represents a single collection in its entirety, if at all possible. In defining an archival collection, however, the overriding factor is provenance—not the accession.

A single archival collection may be composed of multiple accessions, while a museum object is always associated with only one accession. For example, one archival collection may be composed of ten accessions from a single original source. Even though there are ten accessions, catalog the collection with one catalog record and one catalog number. The reverse is true in object collections, however, because an accession containing ten objects can result in ten catalog records and ten catalog numbers.

It is not uncommon for a collection to be acquired by the museum in two or more accessions. Sometimes collections can be acquired through many small accessions over a period of many years. This is particularly true for ongoing or recurring series, MS1 YSHS Administrative Records, which will be produced as long as the YSHS and Museum continues to exist. Although *cataloged* YSHS Administrative Records will always have an end date, the end date will always be subject to change as you accession more recent records.

The archival collection is given the first number of a collection. For instance, if there were three items in a collection (documents, cup and quill) then the archival collection would be assigned the first number of the collection.

2008.34.1 – documents

2008.34.2 – cup

2008.35.3 – quill

Once the accession number is generated, the object must carry that number. This is covered later in the manual.

Object Name and Description

Specify the object in a word (i.e. spoon) and describe it with one word in the “Type” field (i.e. serving). If the object has another alternate name, place it in the “Alternate Object Name” field.

Acquisition Method

It is useful to know whether the object was acquired by the museum through donation, purchase or by other means. The method of acquisition should be specified in this column.

Acquisition Date

This indicates the object’s arrival at the museum, not the date it is registered. Dates should always be written in full and in the same day-month-year form; for example 16 Feb 2014.

Sources Name and Address

Whether the object was donated, purchased or collected by other means, the source’s name (personal or company) and contact details must be recorded.

Comments

Important additional information is given in this column. It may highlight the object’s significance or relate it to another object in the collection. Subsequent information about the object can also be recorded here, such as if it is missing or stolen, or has been deaccessioned or transferred, as shown below:

Comments
Part of Good Collection
Stolen 17 Mar 2008

Or:

Comments
Accession no. cancelled; object accessioned twice in error, see accession number 2008.1.32

Numbering Objects

Each Object in the collection must physically carry the number assigned to it during registration (accessioning), even when it is on display. This ensures the link between the object and its documentation is retained. Once a number is assigned during registration, the object itself can be numbered.

Traditionally, three-dimensional objects are numbered directly on their surface, and often a small, acid-free card label is attached with cotton tape or string.

Paper items are numbered using a 2B to 6B pencil, and textiles by stitching on a piece of numbered white cotton tape. All methods are reversible, in the event a number must later be removed. Numbering methods that should at all costs be avoided are sticky labels, as the adhesive can damage object surfaces, and ballpoint and texta pens, which can also permanently damage objects.

Your kit should include the following items:

- acid-free card or tyvek labels
- Pigma pen or indian ink (white and black) and fountain pen
- 2B-6B pencils
- quality eraser
- scissors
- 6mm and 12mm white cotton tape
- white cotton string, and
- sewing needles and white cotton thread
- Varnish (basecoat and topcoat) and paintbrush
- Varnish remover and Q-tip

To begin numbering, place the object on a clean empty bench top. You may want to cushion it or protect it with a layer of acid-free paper or foam. The surface of the object should be clean before you begin. Dust can be removed with a sable brush.

Three-dimensional Objects

Paint a small rectangle of basecoat and low this to dry completely. Write the number on the basecoat with an acid free pen, or using Indian ink. The colour of the ink will depend on the colour of the object; contrast increases legibility so will guide your decision. Allow the written number to dry before applying a topcoat of varnish. The following guidelines are useful to remember:

- Choose a place on the object where the number will be unobtrusive and yet easy to locate without excessive handling of the object. The number should not be visible when the object is on display.
- Be systematic, placing the number in a similar position on similar object. This will make it quicker and easier for colleagues to locate the number, and will save unnecessary handling.
- The number should not deface or damage an object, and must not interfere with its finish, design or other markings.
- Avoid numbering an object on its flat base, as the number will become scratch or wear off.
- The number should measure around 2-5mm in height.
- If an object is very small or there is no surface on which to place a number, attach a numbered label.

Attach a tag using an acid-free card with reinforced tie holes or a Tyvek label – a paper-like material that's near impossible to rip, so does not need reinforcing. Tyvek labels are more expensive and harder to find than acid-free cards. Most objects can be tied with a 6mm-wide cotton tape tie or a cotton string; large objects may require a 12mm-wide cotton tape tie. The accession number should be written on the tag in an acid free pen that is fade resistant and waterproof.

When attaching the numbered label, look the string through the label and tie a knot before attaching to the object. This stops the edge of the label rubbing the object's surface. The label should always be tied fairly close to the object, so it does not get knotted with the labels of other objects or caught around protruding components. Consider carefully how to attach the label so it will not damage the object or become detached. It can be safely tied around a handle or through a hole in an object, or if the object is round – with no obvious and safe point for attachment – it can be cross-tied much like a parcel.

Paper Objects

Paper objects such as photographs, books and documents should be numbered using a soft-leaded pencil. A 2B to 6B pencil will not damage the paper and can be easily removed with a quality art eraser if necessary. Flat paper objects should be discretely numbered on the lower right-hand corner of the reverse side.

Textile Objects

Numbers should never be written directly onto textiles, such as costumes, flags, Manchester and needlework. They should be written onto a piece of 6mm white cotton tape (20-25mm in length with a black acid free pen, and then hand sewn onto the item using a single thread of white cotton. Small stitches should be made along the short sides of the tag only, and not be visible from the other side of the item.

We recommend sewing the tag to the inside back waistband of skirts and trousers, to the underside of the left-hand shoulder seam of shirts and coats, and to the lower right-hand reverse side of flat items.

Virtual Collections

The computer catalogue is a powerful tool for centralising knowledge about the collection. Where once it was a paper-based archive, it is now a computer database, with a separate record for every object catalogued. When it is created, managed and used correctly, it assists all staff and volunteers in their work – from collections managers to curators, conservators to administrators.

The objective of cataloguing is not to document every object in the collection at the expense of meaningful records, but to create a useful resource for knowing, accessing and managing the collection. Some forethought is therefore required before building a catalogue, or before adding new object records. You need to consider the strengths of the collection and where the museum will gain most value from having particular objects or parts of the collection catalogued. Many collections have component parts, and this will make it easier to determine propriety areas; in other cases, you may need to consider the most important or used objects in the collection and prioritise these. And remember, the life of a catalogue record does not end with its initial completion. New information about an object may come to light, and this should be added. Similarly, if an object's location changes, the catalogue should reflect this movement.

The paper cataloguing worksheet is completed first. The worksheet reflects a computer catalogue record; this enables comparatively fast documentation. It is also a useful approach because the cataloguing workspace needs to be uncluttered, and the space required for a computer can make it difficult to work with the objects in a way that guarantees their safety.

Needless to say, Virtual Collections is intended to be valuable and practical for all users. To achieve this, all users must be aware of how it works and how to use it. Any system takes time to learn, but the key is to make the catalogue as straightforward as possible and to provide guidelines to help users access the information they are after. These guidelines would also include, for example, directions on how to interpret the storage locations as they are designated in the catalogue and museum, and would form part of the museum's general reference information for staff and volunteers.

Cataloguing in Virtual Collections

The rest of this chapter is devoted to cataloguing fields. It explains the information that belongs in each field and, where relevant, raises issues to consider when completing fields. In many instances, we give examples for guidance.

When completing a worksheet, remember the importance of using standardised terminology wherever possible. You will find the glossaries of descriptive terms, production methods and materials in the appendices of the manual helpful in this regard.

When describing objects such as photographs or other images of people, do not say "persons identified" or "see file for names". If paper records are destroyed by fire or files are lost, this information would be lost as well. If the files are uploaded to Artefact Canada, the users would not have access to the files and it would defeat the purpose of making these files accessible to a global audience. Take the time to type out the names or other details into the digital record.

Do not use abbreviations when cataloguing. They are a time saver, however, with records being shared globally, you cannot be certain that everyone will know what you meant when you abbreviated. The same applies to future museum workers. Some abbreviations may look like incoherent gibberish or extreme typos. Along the same lines, watch your spelling and grammar. [Note: we use Canadian spelling for all our exhibits, publication and cataloguing.]

One of the biggest problems in data entry work is spelling. While these sometimes bring some much-needed laughs to the office, sweather, gic=n, Hong Knog, and the many ways that people try to spell photograph are all incorrect and make the museum look bad.

Do not use subjective language and insider information. When objects are uploaded to Artefact Canada, the audience is global. If a user lives in Rwanda, they might not understand some of the terms or nicknames we use. At some point in the future, museum's staff or volunteers might not understand them either. Think long-term when creating narratives and descriptions. It might feel like you are over-explaining something, but statements like "this house is located where the Flynn family used to live" just will not make sense to everyone. Put yourself in your audience's shoes. Read through your documentation and ask yourself if someone on the other side of the planet will understand it, or even just if your successor will understand it.

When adding multiple items that are not identical into Virtual Collections, give each item its own database entry (unless it falls under the identical items). It will take a bit more time to enter each item from the donation, but items received in the same group does not necessarily mean that they should share one catalogue record in the database. "Various" is not an acceptable object name.

Below is a guide to Virtual Collections fields provided by the Provincial Department of Heritage. Note, do not use abbreviations and if you do not have information for a field, leave it empty. Do not include terms such as "not available" or "not applicable". It is best to leave a field blank if you are not sure what to put in it or do not have the information.

Field Label: **Accession Number**

Status: Required field for uploading to Artefacts Canada unless Catalogue Number is used.

Definition: This field contains the museum accession number of the object. If there is only one number to identify the object, it should be entered here. Ideally, the accession number is a unique record identifier.

Requirement: Mandatory

Entry rules:

- Each number can be assigned to only one object.
- Do not use commas, semicolons or colons in accession numbers.
- This field may not contain more than one entry.

Example: 1991.24.3
 2004.21.3

Notes: Do not alter accession numbers. This is not the field should not include comments or symbols that that other users will not understand. The accession number is the unique number that is labelled on the object. It does not matter what system was used in the past, you never, NEVER change this number unless you have encountered a duplicate and need to reconcile that. Renumbering the collection is making an insane amount of extra work for you or future cataloguers. You also have to be consistent in your numbering.

Do not abbreviate accession numbers or you may have duplicate entries because someone entered the full numbers - 1997.3.5 - and then someone else came along and abbreviated - 97.3.5. Same item, same description, time wasted. The database will only alert you to a duplicate number if it is identical to one in the system. If you are not consistent, you will waste a lot of time and resources and create a mess in the process.

Field Label: **Previous Numbers**

Definition: This field contains any previous numbers that have been assigned to the object.

Observation: The number in this field could include a number given to the object before it was acquired by the museum, or a previous accession number.

Entry rules: Enter the previous number, do not use abbreviations.
This field may contain multiple entries separated by a semicolon followed by a space.
Example: X1952; X220

Field Label: **Accession Sort Number**

Definition: This field is linked to the Incoming and Outgoing Loans Module of Virtual Collections.

Requirement: Mandatory

Observation: This field was created by the vendor as an internal working process within Virtual Collections. When in the Incoming and Outgoing Loans Module you have the capacity to create a list of artefacts on loan. There is a field called "Accession Sort Number". The number is filled in and it automatically draws information to compile your list.

Entry rules: Enter the same accession number as in the Accession Number field. Copy and paste number from Accession Number field to Accession Sort Number field.

Field Label: **Institution**

Status: Default value when mapping to Artefacts Canada.

Definition: This field contains the full name of the institution responsible for the creation and

maintenance of the record.
Requirement: Mandatory
Entry Rules: Enter the full name of the institution. Repeating the same information in each record is not necessary, because data in this field may be automatically generated.
Example: Fredericton Region Museum
Musée Acadien

Field Label: **Institution City**
Status: Default value when mapping to Artefacts Canada.
Definition: This field contains the full name of the city, town or municipality in which the museum is located.
Requirement: Mandatory
Entry Rules: Enter the city name in full. Repeating the same information in each record is not necessary, because data in this field may be automatically generated.
Example: Saint John
Fredericton

Field Label: **Institution Province**
Status: Default value when mapping to Artefacts Canada.
Definition: This field contains the name of the province, territory or state in which the museum is located.
Requirement: Mandatory
Entry Rules: Enter the city name in full. Repeating the same information in each record is not necessary, because data in this field may be automatically generated.
Example: New Brunswick

Field Label: **Department**
Definition: This field contains the official name of the department within the museum that contributed the record.
Example: Decorative Arts
Human History

Field Label: **Category**
Status: Strongly recommended for uploading to Artefacts Canada.
Definition: This field contains the primary level of classification for the object.
Requirement: Use a single classification system for all your collection. Use a classification system such as that developed by Blackaby's *The Revised Nomenclature for Museum Cataloguing. A Revised and Expanded Version of Robert G. Chenhall's System for Cataloguing Man-Made Objects* (Chenhall's Nomenclature), or the Canadian Park Service's *Classification System for Historical Collections*.
Entry rules: This field must be used hierarchically and in conjunction with the Sub-category field. Enter the full category name, respecting the spelling and capitalization prescribed by the category list in the classification systems. This field may contain no more than two entries. List the category that you feel is the most important for research first followed by a semicolon, a space and the second category.
Example:
Furnishings

Personal Artifacts

Example: A well-managed database makes research easier by providing shortcuts. For the category field, this means we only have to pick the most specific or lowest level, category. For instance, if you have a hay rake, it falls under Tools & Equipment for Materials → Agricultural Tools & Equipment → Harvesting Equipment. So in the category field, just enter Harvesting Equipment.

Field Label: **Sub-Category**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the second level of classification for the object.

Requirement: Use a single classification system for all your collection. Use a classification system such as that developed by Blackaby's *The Revised Nomenclature for Museum Cataloguing. A Revised and Expanded Version of Robert G. Chenhall's System for Cataloguing Man-Made Objects* (Chenhall's Nomenclature), or the Canadian Park Service's *Classification System for Historical Collections*.

Entry rules: This field must be used hierarchically and in conjunction with the Category field. Enter the full sub-category name, respecting the spelling and capitalization prescribed by the sub-category lists in the classification systems. This field may contain no more than two entries. The data should be entered in the same order as in the *Category* field.

Example: CLOTHING-ACCESSORY
Food Processing Tools & Equipment

Field Label: **Museum Collection**

Definition: This field contains the name of the special or major collection or donation that includes the object. Example:
Ganong Collection
Old Government House

Field Label: **Discipline**

Status: Required for uploading to Artefacts Canada

Definition: This field names the discipline or branch of learning under which the object may fall.

Observation: Please use the document "Discipline Authority List proposed for the Humanities (2006) Derived from the Art & Architecture Thesaurus" provided in this binder to enter the name of the discipline under which the object falls.

Entry Rules: This field may contain multiple entries separated by a semicolon followed by a space.

Example: history
military history; local history

Field Label: **Object Name**

Status: Required field for uploading to Artefacts Canada

Definition: This field contains the common name of the object described in the record.

Requirement: Mandatory

Observation: Use a standardization tool such as Blackaby's *The Revised Nomenclature for Museum Cataloguing. A Revised and Expanded Version of Robert G. Chenhall's System for Cataloguing Man-Made Objects* (Chenhall's Nomenclature), or Art & Architecture Thesaurus (AAT) at

http://www.getty.edu/research/conducting_research/vocabularies/aat/, or Canadian

Parks Service *Classification System for Historical Collections*.

Entry rules: Enter the object name in the singular unless the name is usually in the plural; i.e. glove, or oilskins. If you are unsure whether the information is correct, include a space and a question mark after the keyword. This field may not contain more than one entry.

Example:

carriage

painting ?

niddy noddy

Note: When you look at how Nomenclature 3.0 presents object names, the first letter is always capitalized. They tell you to use Chair, Rocking rather than chair, rocking. At the other end of the spectrum, never use ALL CAPS.

RECOMMENDED CONTROLLED VOCABULARIES FOR CLASSIFICATION AND OBJECT NAMES

- *The Revised Nomenclature for Museum Cataloging: A Revised and Expanded Edition of Robert G. Chenhall's System for Classifying Man-Made Objects.*
- *Parks Canada Classification System for Historical Collections.*
- *Parks Canada Look and Learn: Descriptive and Visual Dictionary of Objects.*
- Social History and Industrial Classification: A Subject Classification for Museum Collections (SHIC) More information or entire resource available at <http://www.holm.demon.co.uk/shic> (consulted 2006-09-26)
- ICONCLASS, More information or entire resource available at <http://www.iconclass.nl> (consulted 2006-09-26)
- *Outline of Cultural Material.* Murdock, G.P., et al. 1961. Fourth revised edition. Human Relations Area Files, Inc., New Haven.
- Art & Architecture Thesaurus (AAT) created by the J. Paul Getty Trust. More information or entire resource available online at http://www.getty.edu/research/conducting_research/vocabularies/aat
- *Religious Objects - User's Guide and Terminology*
- *Vocabulary of Basic Terms for Cataloguing Costume.* More information or entire resource available online at <http://www.mda.org.uk/costume/vbt00e.htm>
- *British Museum Object Names Thesaurus.* More information or entire resource available online at <http://www.mda.org.uk/bmobj/Objintro.htm>
- *Thesaurus of Monument Types.* More information or entire resource available online at http://thesaurus.english-heritage.org.uk/thesaurus.asp?thes_no=1
- **mda** Archaeological Objects Thesaurus. More information or entire resource available online at <http://www.mda.org.uk/archobj/archcon.htm>

Field Label: **Object Type**

Definition: This field contains details on the name of the object. In the case where a museum uses a combined object term, the term is entered in the *Object Name* field.

Observation: Use a standardized vocabulary such as that developed by Blackaby's *The Revised Nomenclature for Museum Cataloging. A Revised and Expanded Version of Robert G. Chenhall's System for Cataloguing Man-Made Objects* (Chenhall's Nomenclature), or the Canadian Park Service's *Classification System for Historical Collections*.

Entry rules: This field must be used in conjunction with the *Object Name* field. If you are unsure whether the information is correct, include a space and a question mark after the keyword. This field may contain multiple entries separated by a semicolon followed by a space.

Example:

Object Name jacket

Object Type bed

Example: Some museum databases have a gender field, but we use the Object Type field for this information. One pitfall is that previous cataloguers have not always been consistent with how they enter a gender designation. Male-associated objects have been plugged in as man, men, man's, men's, gentleman's etc. It is important that cataloguers pick one method and are consistent. If it is a female item, enter Woman's in the object type field. Man's can be entered for male-associated items. If the gender of the owner is not known, do not make an assumption.

Field Label: **Alternate Object Name**

Definition: This field contains all the terms used to name the object, other than the standardized name of the object. It can be foreign, archaic, local or other name variations for the object.

Entry rules: This field may contain multiple entries separated by a semicolon followed by a space. If you are unsure whether your information is correct, include a space and a question mark after the keyword. The field is used only if there are one or more alternate names, other than the one in the Object Name field.

Example: bandanna
bongo

Field Label: **Quantity**

Definition: This field records the number of objects described in the record, and is expressed only as a whole number. In the case of a portfolio or set that has a separate record for each object, the quantity field reflects the object rather than the full set, enabling a count of the objects in the collection.

Entry rules: Enter a whole number, without fractions or decimals.
Enter "1" even if the object is incomplete, since this part of the object is considered an entity for the purposes of the database; i.e. object name – bicycle wheel, quantity – 1.

Example: 1
15

Notes: Let's say someone donates a set of dishes; 6 dinner plates, 6 cup & saucer sets and 6 bowls. Do not create an entry for every single plate and every single bowl. Create one entry for the dinner plates and put 6 in the quantity field. Do the same for the cup & saucer sets and the bowls, and then link the relationship function.

Field Label: **Number of Components**

Definition: This field contains the number of removable parts making up the object.

Entry rules: This field is not used if there are no component parts. A piece that can be displayed by itself is an object. An element whose primary purpose is to complete the object it belongs to is a component part. Enter a whole number. This field must be used in conjunction with the Component Part Names field. This field may not contain more than

Example: one entry.
3

Field Label: **Component Part Names**

Definition: This field contains the names of the component parts of the object.

Entry rules: A piece that can be displayed by itself is an object; use the Object Name field. An object whose primary purpose is to complete the object it belongs to is a component part. When an object consists of several elements, enter the name of each component part and separate each with a semicolon followed by a space. If several elements have the same name, enter this name in the singular, even if there is more than one, followed by a space and the total number in parentheses. If you are unsure whether the name is correct, include a space and a question mark after the word.

Example: sugar bowl; lid
chest of drawers; drawer (3)
finial ?; post

Field Label: **Series Volume Number**

Definition: This field gives the relationship of the object to the book, portfolio or series that incorporates the object.

Entry rules: Enter the plate number, item number or position in the book, portfolio or series.
Example: frontispiece

This field may contain multiple entries separated by a semicolon followed by a space.
Example: figure 12; plate xi

Field Label: **Series Volume Date**

Definition: This field contains the date of publication of the book, portfolio or series that incorporates the object.

Entry rules: Enter a numeric date, from the most recent to original.
Example: 1925

Record the date in YYYYMMDD order; always give all four digits of the year.
Example: 19270325

Use the abbreviation "c" (for circa) when the date of publication may have been within a period of five years before or five years after the date indicated. Enter the date followed by a space and "c".
Example: 1920 c

Use the abbreviation "P" (for "prior to") if the date of publication could have been at the latest on the date shown, or earlier. Enter the date followed by a space and "P".
Example: 1875 P

Use the abbreviation "L" (for "later than") if the date of publication could have been at the earliest on the date indicated, or later. Enter the date followed by a space and "L".
Example: 1960 L

Use a dash to separate a range of dates.
Example: 1920-1945

Use “s” for decades.
Example: 1920’s

If you are unsure whether the information is correct, include a space and a question mark after the date.
Example: 1910 ?

If the date is unknown enter “unknown”. If the date is unknown and no research has been done to find it, leave the field blank.

This field may contain multiple entries separated by a semicolon followed by a space.
Example: 1875; 1910

Field Label: **Series Volume Author**

Definition: This field contains the name of the author (not the artist or maker) of the book, portfolio or series that incorporates the object.

Entry rules: Enter the names of individuals, from the most senior to junior, or alphabetically, in the following format: surname, given name(s) or initial(s)
Example: Allen-Scott, Janice

Enter organization or business names without inverting in format.
Example: Acme Insurance Company Limited

This field may contain multiple entries separated by a semicolon followed by a space.
Example: Nisbet, Thomas; New Brunswick Museum

Honorific titles or other information which ordinarily precede the name should be entered after the given name, separated by a comma followed by a space.

Field Label: **Series Volume Title**

Definition: This field contains the title or name of the book, portfolio or series that incorporates the object. Example:
Sketches of New Brunswick Scenes

Field Label: **Series Volume Publisher**

Definition: This field contains the name of the publisher of the book, portfolio or series that incorporates the object.

Entry rules: Enter the names from the most recent to the original. Enter organization or business names without inverting in format.
Example: American Association of Museums

This field may contain multiple entries separated by a semicolon followed by a space.
Example: American Association of Museums; Société des musées québécois

Field Label: **Series Volume Place**

Definition: This field gives the location of the publisher of the book, portfolio or series that incorporates the object.

Entry rules: Enter the name of the city or location of the publisher. This field may contain multiple entries separated by a semicolon followed by a space.
Example: Toronto; Montreal

Field Label: **Artist/Maker (Artist/Craftsman in Virtual Collections)**

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains the name of the artist, craftsperson or designer responsible for the design and/or execution of the object. The field contains more than one entry only for collective works.

Entry rules: Enter the family name followed by a comma, a space and the first name.
Example: Nisbet, Thomas

Initials should be followed by a period.

Example: Howe, John D.

Periods and commas should be followed by a space, unless they are followed by other punctuation. If you are unsure whether your information is correct, include a space and a question mark after the name. When the name of the artist is unknown and no research has been done to identify him or her, leave the field blank.

RECOMMENDED CONTROLLED VOCABULARIES FOR ARTISTS NAMES

- *The Artists in Canada database*. . More information or entire resource available online at http://www.chin.gc.ca/English/Reference_Library/index.html
- *The Union List of Artist Names (ULAN)*. More information or entire resource available online at http://www.getty.edu/research/conducting_research/vocabularies/ulan/index.html

Field Label: **Artist Remarks (Remarks in Virtual Collections)**

Definition: This field contains remarks concerning the artist, maker or designer.

Observation: Remarks fields are for information that cannot be entered in any other field.

Entry rules: Enter supplementary information that is pertinent to the artist or maker that cannot be entered in any other field.
Example: attributed to

Field Label: **Other Artist (Other Artist/Craftsman in Virtual Collections)**

Definition: This field contains the name of another artist, maker or technician who contributed to the creation of the work. In the case of prints, printmakers are recorded in the *Artist/Maker* field and the original artist in the *Other Artist* field.

Example: *Artist/Maker* Scheuer, W.
Other Artist Russell, Edward John

Entry rules: This field must be used in conjunction with the Artist/Maker field.
Enter the family name followed by a comma, a space and the first name.

Example: Nisbet, Thomas

Initials should be followed by a period.

Example: Howe, John D.

Periods and commas should be followed by a space, unless they are followed by other punctuation. If the artist has a title, enter his or her family name, a comma, a space, first name, a comma, a space and then the title.

Example: Chabert, Joseph, father

If you are unsure whether your information is correct, include a space and a question mark after the name. This field may contain multiple entries separated by a semicolon followed by a space. List the names in order of importance.

Example: Nisbet, Thomas; Emery, Alban

Enter the name of an organization or company, without inverting it. Do not use acronyms.

Field Label: Other Artist Role (Role in Virtual Collections)

Definition: This field contains the role or function of the other artists, makers or technicians in the production or creation of the object.

Entry rules: This field must be used in conjunction with the Other Artist field.

Example:

Other Artist Russell, Edward John

Other Artist Role original artist

This field may contain multiple entries separated by a semicolon followed by a space. List the entries in order of importance and match each entry with the entry in the Other Artist Role field. If you are unsure whether your information is correct, include a space and a question mark after the keyword.

Field Label: Title

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains the title given to the object. For fine art, the curatorial title is based on that assigned by the artist.

Entry rules: Enter the whole title, do not use abbreviations. If this object is a work of art and has no title, enter "untitled". It may be assigned a title, however. If the artist is living, you may settle on a title with him, or her. If the artist is deceased, the curator may choose a title, following appropriate research and with respect for the work. If the object is not part of a fine art collection and no title has been assigned to it, leave this field blank. A common object may have been designed and given a title by its artist or maker. If so, enter this information in this field. This field may not contain more than one entry.

Example: A Winter Scene

Mona Lisa

Field Label: Manufacturer

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains the name of the manufacturer of the object.
Entry rules: Enter the name of the organization or the company, without inverting any of the names.
Example: Irving Oil Limited

Enter the name of the company as it was officially used when the object was made. Use an acronym if that is how the company was best known, and give the full name in brackets.

Example: IBM (International Business Machines)

This field may contain multiple entries separated by a semicolon followed by a space. The names should be given in order of importance.

Field Label: **Manufacturer Country**

Definition: This field contains the name of the country of the Manufacturer.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: This field is used in conjunction with the Manufacturer Province and Manufacturer City fields. Enter the full name of the country; do not use abbreviations.
Example: United States of America, and not U.S.A.

If the manufacturer country name has changed, begin by entering the current name followed by a comma and a space, and then the name that was used at the time that the object was manufactured.

Example: Sri Lanka, Ceylon

If you are unsure whether the information is correct, include a space and a question mark after the name. This field may contain multiple entries separated by a semicolon followed by a space. They should match the entries in the Manufacturer field.

Example: Manufacturer Canon; Kodak

Manufacturer Country Japan; United States of America

Field Label: **Manufacturer Province**

Definition: This field contains the name of the province, territory or state of the manufacturer.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: This field is used in conjunction with the Manufacturer Country and Manufacturer City fields. Enter the full name of the province; do not use abbreviations.
Example: New Brunswick, and not N.B.

If the manufacturer province name has changed, begin by entering the current name followed by a comma and a space, and then the name that was used at the time that the object was manufactured.

Example: Ontario, Upper Canada

If you are unsure whether the information is correct, include a space and a question mark after the name. This field may contain multiple entries separated by a semicolon followed by a space. They should match the entries in the Manufacturer field.

Example: Manufacturer Hudson Bay
Company; Irving Oil Limited
Manufacturer Province Manitoba; New Brunswick

Field Label: Manufacturer City

Definition: This field contains the name of the city, town or municipality of the manufacturer.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: This field is used in conjunction with the Manufacturer Country and Manufacturer Province fields. Enter the full name of the city, town or municipality; do not use abbreviations.

Example: Montreal, and not Mtl.

If the manufacturer city name has changed, begin by entering the current name followed by a comma and a space, and then the name that was used at the time that the object was manufactured.

Example: St, Petersburg, Leningrad

If you are unsure whether the information is correct, include a space and a question mark after the name. This field may contain multiple entries separated by a semicolon followed by a space. They should match the entries in the Manufacturer field.

Example: Manufacturer Canon; Kodak
Manufacturer City Tokyo; Rochester

Field Label: Brand Name

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the manufacturer's brand name for the object.

Example: Cheerios

Entry rules: If you are unsure whether the information is correct, include a space and a question mark after the Brand Name.

Example: Special Blend Tobacco ?

Field Label: Date of Object, from (Begin Date in Virtual Collections)

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field indicates the date of production of the object.

Entry rules: This field is used only when the begin date is known. This field is used in conjunction with the Date of Object, to field. If only one date is known, enter the information in the Date of Object, to field and leave the Date of Object, from field blank. If a range of dates is known enter the oldest date in the Date of Object, from field and the most recent date in the Date of Object, to field. Use the abbreviation "c" (for circa) when the object may have been produced within a period of five years before or five years after the date indicated. Enter the date followed by a space and "c".

Example: 1920 c

Use the abbreviation "L" (for "later than") if the object could have been produced at the earliest on the date indicated, or later. Enter the date followed by a space and "L".

Example: 1960 L

If you are unsure whether the information is correct, include a space and a question mark after the date.

Example: 1825 ?

To delimit a century or part of a century, you may use the Date of Object, from and Date of Object, to fields as follows.

Example:

Date of Object, from 1800 L

Date of Object, to 1850 P

Notes:

This field may not contain more than one entry.

Dates do not have to be perfectly exact. If you know something was made in the 1950's, you can put in 1950-1960 as a date range. Or if you know something is 19th century, you can enter 1800-1900. What we need to do is start narrowing down these date ranges so that browsing by date will be more and more accurate for researchers.

Object Dating Tips:

- If you know who is in a photograph, or who made an object, visit do a quick genealogy search and for basic information such as birth, marriage or death to help narrow a date range down.
- Fashions change quickly, so for textile collections and photos of people, check out what they are wearing.
- Talk to the donor, even if they cannot say exactly when something was made or when a photo was taken, they can tell you what they remember about the object, ex. "it came from my great-grandparents' house; we got it after they passed away". Once you tie the artefact to a person, refer to genealogical material. Maybe they remember buying the object, or getting it for Christmas one year. Their memories will help you start the process of narrowing down a date range.
- Talk to antiques dealer, they have a lot of knowledge on a variety of subjects.
- Talk to local historians.
- Coins are dated, most books have a publishing date, ceramics and silverware have makers marks/stamps, a lot of manufactured goods have patent dates (or numbers that can be looked up to get a date). Various objects in the collection will have a date right on them.
- The internet can be very helpful in identifying and dating artefacts. Academics, collectors, and enthusiasts have created reference sites for all kinds of objects. Use this as a jumping off point. Maybe the site seems a little funny, but there's a reason they say this [insert random object here] dates to the mid-20th century. Subsequent searches and enquiries using the suggested date may get you better results from more reputable sources.

Field Label: **Date of Object, to (End Date in Virtual Collections)**

Definition: This field contains the date of production of the object or the date that production was completed.

Entry rules: If only one production date is known, enter it in this field. Use the abbreviation "c" (for circa) when the object may have been produced within a period of five years before or

five years after the date indicated. Enter the date followed by a space and “c”.
Example: 1920 c

Use the abbreviation “P” (for “prior to”) if the object could have been produced at the latest on the date shown, or earlier. Enter the date followed by a space and “P”.
Example: 1875 P

Use the abbreviation “L” (for “later than”) if the object could have been produced at the earliest on the date indicated, or later. Enter the date followed by a space and “L”.
Example: 1960 L

If you are unsure whether the information is correct, include a space and a question mark after the date.
Example: 1825 ?

To delimit a century or part of a century, you may use the Date of Object, from and Date of Object, to fields as follows.
Example:
Date of Object, from 1800 L
Date of Object, to 1850 P

If the date is unknown enter “unknown”.
Example: unknown

Note:

If the date is unknown and no research has been done to find it, leave the Date of Object, to field blank. This field may not contain more than one entry.
If you have absolutely no idea when the object was made, look to the acquisition date for guidance. You at least know the object was made before it was acquired and accessioned by the museum, so can say "before YEAR". Then you've at least drawn a line in the sand, you've stopped the clock. This will provide guidance for anyone searching for items made after that year date.

Field Label:

Period

Status:

Strongly recommended for uploading to Artefacts Canada.

Definition:

This field contains the historical or prehistorical period or the non-numeric chronological data associated with the object. It may also contain data identifying a century or part of a century.

Entry rules:

Enter chronological data that cannot be entered in the dating field. This field may also contain data identifying a century or part of a century. For more precision concerning data identifying a century or part of a century, enter the information as follows

- 1st quarter of the 19th century
- 2nd quarter of the 19th century
- 3rd quarter of the 19th century
- 4th quarter of the 19th century
- 1st half of the 19th century
- 2nd half of the 19th century

If you are unsure whether the information is correct, include a space and a question mark after the period name.

Example: Renaissance ?

This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Unit-Linear**

Definition: This field contains the unit of linear measurement used to record the dimensions of the object.

Entry rules: Use only metric measurements. Use official metric abbreviations; mm, cm, m, km. This field may not contain more than one entry.

Field Label: **Height**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the measurement of the maximum height of the object.

Observation: Height is the vertical dimension of an object measured from the base to the top.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions should always be expressed in centimeters, except when an object is too large or too small. Enter a single measurement, in real numbers.

Example: 2.35

This field may not contain more than one entry.

Field Label: **Width**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the measurement of the maximum width of the object.

Observation: Width is one of the horizontal dimensions of an object. For objects with a main side, the width is the maximum dimension measured from left to right. The depth is the other horizontal dimension, measured from front to back. For objects with no main side, the width is the smaller horizontal dimension, and the length, the larger one.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions should always be expressed in centimeters, except when the object is too large or too small. Enter single measurement, in real numbers.

Example: 12.25

This field may not contain more than one entry.

Field Label: **Length**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the measurement of the maximum length of the object.

Observation: Length is one of the horizontal dimensions of an object. Length is used only for objects with no main side; the length then identifies the larger horizontal dimension, and the width, the smaller dimension. If an object has a main side, i.e. a desk, use the width and depth and not the length.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions are expressed in centimeters, except when the object is too large or too small. Enter a single measurement, in real numbers.

Example: 13.65

This field may not contain more than one entry.

Field Label: Depth

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the measurement of the maximum depth of the object.

Observation: Depth is one of the horizontal measurements of an object. For objects with a main side, i.e. a desk, the depth is the maximum dimension measured from front to back. The width refers to the other horizontal dimension, measured from left to right. If the object has no main side, use the length and not the depth to designate the longer horizontal dimension.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions are expressed in centimeters, except when the object is too large or too small. Enter a single measurement, in real numbers.

Example: 13.5

This field may not contain more than one entry.

Field Label: Outside diameter (Diameter in Virtual Collections)

Definition: This field contains the measurement of the outside diameter of the object.

Observation: The diameter corresponds to the largest straight dimension along a line through the center from one side to the other of the spherical part of a cylindrical object.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions are expressed in centimeters, except when the object is too large or too small. Enter a single measurement, in real numbers.

Example: 25.6

This field may not contain more than one entry.

Field Label: Thickness

Definition: This field contains the measurement of the maximum thickness of the object.

Observation: Thickness is the distance between the object's two closest surfaces that are more or less parallel.

Entry rules: This field is used in conjunction with Unit-Linear field. Dimensions should always be expressed in centimeters, except when the object is too large or too small. Enter a single measurement in real numbers.

Example: 2.4

This field may not contain more than one entry.

Field Label: Image Height

Definition: This field contains the image, composition or plate mark height measurement for prints, including engravings, etchings, aquatints, mezzotints and other like media.

Observation: The image height corresponds to the height of the image part of a print or stencil. If removing object from frame a qualified person should disassemble the object for measuring.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions are expressed in centimeters, except when the object is too large or too small. Enter a single measurement, in real numbers.
Example: 2.4

To measure image height the object is removed from the frame. This field may not contain more than one entry.

Field Label: Image Width

Definition: This field contains the image, composition or plate mark width measurement for prints, including engravings, etchings, aquatints, mezzotints and other like media.

Observation: The image width corresponds to the width of the image part of a print or stencil. If removing object from frame a qualified person should disassemble the object for measuring.

Entry rules: This field is used in conjunction with the Unit-Linear field. Dimensions are expressed in centimeters, except when the object is too large or too small. Enter a single measurement, in real numbers.
Example: 2.4

To measure image width the object is removed from the frame. This field may not contain more than one entry.

Field Label: Dimension Remarks

Definition: This field contains remarks on the dimensions of the object, including comments on partial or questionable dimensions.

Observation: Remarks fields are for information that cannot be entered in any other field.

Entry rules: Note the information clearly, concisely and consistently.
Example: The print was measured without being removed from the frame

Field Label: Material

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains the name of the material(s) used in making the object.

Observation: For better search results use a standardized list of terms such as Ewing, Calum. *Standards for the use of the Material (MA), Technique (MT) and related fields in the Humanities National Database of the Canadian Heritage Information Network (CHIN)*, Ottawa, CHIN, 1992.

Entry rules: Use this field in conjunction with the Technique field.
Example:
Object name napkin
Material fibre, linen
Technique woven

Use a generic term for the material, followed by a comma, a space and the specific term.
Example: wood, maple

When you use the generic term for two specific terms, repeat the generic term before each specific term. Separate the entries by a semicolon followed by a space.

Example: wood, pine; wood, mahogany

If you do not know the specific term, enter the generic term only.

Example: wood

Enter the names of the material used from the most predominant to the least predominant. Multiple terms should be separated by a semicolon followed by a space.

Example: wood; wood, mahogany

If you are unsure whether the information is correct, include a space and a question mark after the keyword. If the information is missing and no research has been done to identify the material, leave the field blank. This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: Medium

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains the name of the medium or media used in making a two-dimensional object, such as a painting, print or photograph.

Observation: For better search results, avoid using a large variety of term; draw up an authority list and add keywords as necessary. Use the Medium and Support fields only for two-dimensional objects. Use the Material and Technique fields for three-dimensional objects.

Entry rules: Use this field in conjunction with the Support field, which indicates the type of support material on which the medium was applied.

Example:

Medium crayon

Supportpaper

Enter the medium as a single noun.

Example: pencil, and not penciled

Do not enter an article or preposition before the medium name. Enter the different media from the most predominant to the least predominant. Multiple entries are separated by a semicolon followed by a space.

Example: crayon; pencil

If you are unsure whether the information is correct, include a space and a question mark after the keyword.

Example: acrylic ?

This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: Support

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field lists the materials used as the main support for a two-dimensional object, such as a painting, print or photograph.

Observation: For better search results, avoid using a large variety of term; draw up an authority list

and add keywords as necessary. Use the Medium and Support fields only for two-dimensional objects. Use the Material and Technique fields for three-dimensional objects.

Entry rules: This field is used in conjunction with the Medium field.

Example:

Medium oil

Supportpanel

Enter support names as a single noun. Multiple supports should be entered from the most predominant to the least predominant. Entries should be separated by a semicolon followed by a space.

Example: paper; panel

If you are unsure whether the information is correct, include a space and a question mark after the keyword.

Example: particle board ?

Field Label: **Technique**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field indicates the processes, methods or techniques used to manufacture the object.

Observation: For better search results use a standardized list of terms such as Ewing, Calum. *Standards for the use of the Material (MA), Technique (MT) and related fields in the Humanities National Database of the Canadian Heritage Information Network (CHIN)*, Ottawa, CHIN, 1992.

Entry rules: This field is used in conjunction with the Material field. Enter techniques from the most predominant to the least predominant. Entries should be separated by a semicolon followed by a space. They should correspond to the entries in the Material field.

Example:

Material glass; wood

Technique

blown; sawn

Describe the object with a singular adjective or past participle used as an adjective.

Example: lacquered, and not lacquer

If you are unsure if the information is correct, include a space and a question mark after the keyword.

RECOMMENDED CONTROLLED VOCABULARIES FOR MATERIAL & TECHNIQUE

- *British Museum Materials Thesaurus*. More information or entire resource available online at <http://www.mda.org.uk/bmmat/matintro.htm>
- Art & Architecture Thesaurus (AAT) created by the J. Paul Getty Trust. More information or entire resource available online at http://www.getty.edu/research/conducting_research/vocabularies/aat

Field Label: **Style**

Definition: This field contains the name of the style or stylistic association for the object.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary. History museums use the term 'style' for decorative art. Fine art museums often use the term as a sub-division of the more general School/Style field.

Entry rules: Enter the name of the style of the object; make sure to respect capitalization rules.
Example: Sheraton

If you are unsure whether the information is correct, include a space and a question mark after the keyword.

Example: Hepplewhite ?

This field may contain multiple entries separated by a semicolon followed by a space.

Example: Sheraton; Hepplewhite

Field Label: **Marks/Labels**

Definition: This field contains a description of the maker's marks or labels associated with the object.

Entry rules: Enter the location of the inscription, followed by a colon, a space and the description of the inscription.

Example: underside of drawer: John Green

If a two-dimensional object is described on the back, enter "on back", a comma, a space and then the location of the inscription.

Example: on back, bottom left: Provincial collection

This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Subject/Image**

Status: Required field for uploading to Artefacts Canada where applicable for the object.

Definition: This field contains keywords to provide searchable data on the thematic content of the object.

Observation: Use a keyword to enter thematic content. For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules If you are unsure whether the information is correct, include a space and a question mark after the keyword. If there are multiple themes enter a maximum of three different keywords in decreasing order of importance. Separate entries by a semicolon followed by a space.

Example: abstract; landscape

RECOMMENDED CONTROLLED VOCABULARIES FOR SUBJECT

- *Thesaurus of Graphic Materials I: Subject Terms (TGM I)*. More information or entire resource available online at <http://www.loc.gov/rr/print/tgm1>
- *Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms (TGM II)*. More information or entire resource available online at <http://www.loc.gov/rr/print/tgm2>
- *Government of Canada Core Subject Thesaurus*. More information or entire resource available online at http://en.thesaurus.gc.ca/intro_e.html

Field Label: Pattern Name

Definition: This field contains the pattern name or number given to the non-functional motifs found on the object.

Example: Blue Willow

Field Label: Current Condition

Definition: This field contains an assessment of the overall condition or details of deterioration of the object at the date recorded in the *Current Condition Date* field.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary. Use: poor – object is seriously damaged, with one or more major alterations, good – object is slightly damaged with one or more minor alterations, excellent – object is not damaged and no visible alterations.

Entry rules: Use in conjunction with Current Condition Date field. Enter a keyword describing the current condition of the object. In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space.

Example: Good; Poor

Notes: The general physical condition of the object should be recorded, along with the date of assessment. This information allows colleagues to anticipate which objects are likely to require conservation or preservation, and whether an object is a contender for display based on its condition. For someone not versed in conservation work, this can be a difficult and subjective call. The following points give a basis on which to make assessments:

Good – The object is in a reasonable state of preservation. It is clean and generally in a stable condition. Any deterioration is minor and does not detract from display potential.

Fair – The object is in need of some attention before it is displayed.

Poor – the object is not structurally sound. It is subject to environmental conditions that cause deterioration and it will be lost if steps are not taken to preserve it.

If a conservation report has been prepared, its date of completion should be recorded. A conservation report can be an assessment of condition and/or a record of treatment by a professional conservator. These reports should be stored in the object's accession file (and digital folder).

Ideally, the condition of important or significant objects will be assessed on a regular basis – perhaps annually. The catalogue should reflect any changes to its status, and any written report filed in the supplementary files.

Field Label: **Condition Remarks (Remarks in Virtual Collections)**

Definition: This field contains remarks about the condition of the object.

Observation: Remarks fields are for information that cannot be entered in any other field.

Entry rules: Note the information clearly, concisely and consistently.

Example: object too fragile to be exhibited

To keep an audit trail, enter the initials of the person who made the remark, in parentheses, following each remark.

Example: object repaired with fish glue (dpl)

In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Examiner**

Definition: This field identifies the examiners who assessed the overall condition of the object.

Entry rules: Enter names of individuals in the following format: surname, given name(s) or initial(s).

Honorific titles or other information that ordinarily precede the name should be entered after the given name or initials, and separated from them by a comma. Initials should be followed by periods. Commas and periods should be followed by a space unless they are followed by other punctuation. In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space.

Example: Allen-Scott, Janice; Oliver, Phil

Field Label: **Current Condition Date (Date in Virtual Collections)**

Definition: This field contains the date on which the current condition of the object was determined.

Entry rules: Use in conjunction with Current Condition field. Enter the date in the form YYYYMMDD.

Example: 20040627

If the Current Condition field is blank, the Current Condition Date field should also remain blank. Use the abbreviation "c" (for circa) when the current condition date may be within a period of five years before or five years after the date indicated. Enter the date followed by a space and "c".

Example: 1975 c

Use the abbreviation "P" (for "prior to") if the current condition date may be at the latest on the date shown, or earlier. Enter the date followed by a space and "P".

Example: 1999 P

Use the abbreviation "L" (for "later than") if the current condition date may be at the earliest on the date indicated, or later. Enter the date followed by a space and "L".

Example: 1960 L

Use a dash to separate a range of dates.

Example: 1973-1975

Use "s" for decades.

Example: 1980's

If you have undated assessments in your records, enter the most recent possible assessment followed by a space and the abbreviation "P" for "prior to".

Example: 19970215 P

If you are unsure whether your information is correct, include a space and a question mark after the date.

Example: 19980211 ?

In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space.

Example: 19980817; 19920829

Field Label: Custodian

Definition: This field identifies the person responsible for the care of the object.

Entry rules: Enter names of individuals in the following format: surname, given name(s) or initial(s). Honorific titles or other information that ordinarily precede the name should be entered after the given name or initials, and separated from them by a comma. Initials should be followed by periods. Commas and periods should be followed by a space unless they are followed by other punctuation.

Field Label: Fragility

Definition: This field contains an assessment of how fragile the object is.

Observation: For better search results, avoid a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Note the information clearly, concisely and consistently.

Field Label: Strength of Assembly of Mounting

Definition: This field contains an assessment of any mounting or attachments associated with the object.

Entry rules: Note the information clearly, concisely and consistently.

Example: frame for painting is separating at corners

Field Label: Operating Principle

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains information on the principle governing the operation of the object.

Entry rules: The operating principle refers to the mechanisms, processes and physical or chemical principles that govern the operation of the object.

Example: the image is reflected in the first mirror and then in the second, where the image is inverted, before being reflected into the dual eyepiece.

Field Label: Description

Status: Required field for uploading to Artefacts Canada.

Definition: This field contains text to describe the object, and is used for descriptive information that is not found in other fields.

Entry rules: Enter information clearly, concisely and consistently.
Notes: This field is for the physical description of the item, as though you are telling someone over the phone what it looks like. It is not the catch-all field. Do not include the location of the item; that goes in the location field. Do not include information on condition and conservation treatments; that goes into the condition field. Internal administrative information does not go in this field.

Field Label: **Narrative**

Status: Required field for uploading to Artefacts Canada.

Definition: This field contains comments, stories or contextual information about the object. Include information on associated people, organizations, places and events in the object's history, comments from an interpretative/curatorial perspective, text off a wall label, entry from a published catalogue, etc.

Notes: How many times have you asked a curator about an object and have been given a wonderful and detailed explanation. It is important that this information be recorded in the Narrative field. Curators are a wonderful source of information, however, there will come a point when the Curator will retire and that information will go with him or her. If you are not sure if the information is 100% accurate, there are tactful ways of indicating this in the narrative. For instance, use phrase such as, "*it was said that ...*" or, "*the donor indicated ...*"

Field Label: **History of Use**

Status: Required field for uploading to Artefacts Canada.

Definition: This field contains information on the original and subsequent use or function of the object.

Entry rules: Some objects may have been altered for uses other than their original intended function. Enter that information here.

Example: worn by men when dancing

Bathtub converted to feeding trough

Field Label: **Current Location Building (Building in Virtual Collections)**

Definition: This field indicates the name of the current location building where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Use in conjunction with Current Location Date field. Enter a keyword describing the current location of the object.

Example: Tilley House

Use Current Location Site field (Site in Virtual Collections) if there is only one current location entry. In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.

Example: Ingraham; Morehouse

Field Label: **Current Location Room (Room in Virtual Collections)**

Definition: This field indicates the current location room, gallery, hall or vault where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Enter a keyword describing the current room where the object is stored.
Example: Director's Office

Use Current Location Site field (Site in Virtual Collections) if there is only one current location entry. In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.
Example: Kitchen; Pantry

Field Label: **Current Location Shelf (Shelf in Virtual Collections)**

Definition: This field indicates the current location shelf where the object is stored.

Entry rules: Use Current Location Site field (Site in Virtual Collections) if there is only one current location entry. In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.
Example: shelf 22; 53-1-1

Field Label: **Current Location Box/Drawer (Box in Virtual Collections)**

Definition: This field indicates the current location box or drawer where the object is stored.

Entry rules: Use Current Location Site field (Site in Virtual Collections) if there is only one current location entry. In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.
Example: box 14; drawer 35

Field Label: **Current Location Site (Site in Virtual Collections)**

Definition: This field indicates the name of the current location site or branch where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Use this field if there is only one current location entry.

Field Label: **Current Location Date (Date in Virtual Collections)**

Definition: This field indicates the date the current location was assigned for the object.

Entry rules: Record the date in YYYYMMDD order; always give all four digits of the year.
Example: 19890325

Use the abbreviation "c" (for circa) when the current location may have been assigned within a period of five years before or five years after the date indicated. Enter the date followed by a space and "c".
Example: 1975 c

Use the abbreviation "P" (for "prior to") if the current location could have been assigned at the latest on the date shown, or earlier. Enter the date followed by a space and "P".
Example: 1999 P

Use the abbreviation “L” (for “later than”) if the current location could have been assigned at the earliest on the date indicated, or later. Enter the date followed by a space and “L”.

Example: 1960 L

Use a dash to separate a range of dates.

Example: 1973-1975

Use “s” for decades.

Example: 1980’s

If you are unsure whether the information is correct, include a space and a question mark after the date.

Example: 1990 ?

In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.

Example: 19980625; 19950918

Field Label: Permanent Location Building

Definition: This field indicates the name of the permanent location building where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Use in conjunction with Permanent Location Date field. Enter a keyword describing the permanent location of the object.

Example: NBHCC

Use Permanent Location Site field if there is only one permanent location entry. In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.

Example: NBHCC; Red Barn

Field Label: Permanent Location Room

Definition: This field indicates the permanent location room, gallery, hall or vault where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Enter a keyword describing the permanent room where the object is stored.

Example: Treasure Room

Use Permanent Location Site field if there is only one permanent location entry. In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should

always be placed in the leading position in the field.
Example: Treasure Room; Freezer

Field Label: Permanent Location Shelf

Definition: This field indicates the permanent location shelf where the object is stored.

Entry rules: Use Permanent Location Site field if there is only one permanent location entry. In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.
Example: shelf 22; 53-1-1

Field Label: Permanent Location Box/Drawer

Definition: This field indicates the permanent location box or drawer where the object is stored.

Entry rules: Use Permanent Location Site field if there is only one permanent location entry. In early versions of Virtual Collections, this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.
Example: box 14; drawer 35

Field Label: Permanent Location Site

Definition: This field indicates the name of the permanent location site or branch where the object is stored.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Use this field if there is only one permanent location entry.

Field Label: Permanent Location Date

Definition: This field indicates the date the permanent location was assigned for the object.

Entry rules: Record the date in YYYYMMDD order; always give all four digits of the year.
Example: 19890325

Use the abbreviation "c" (for circa) when the permanent location may have been assigned within a period of five years before or five years after the date indicated. Enter the date followed by a space and "c".

Example: 1975 c

Use the abbreviation "P" (for "prior to") if the permanent location could have been assigned at the latest on the date shown, or earlier. Enter the date followed by a space and "P".

Example: 1999 P

Use the abbreviation "L" (for "later than") if the permanent location could have been assigned at the earliest on the date indicated, or later. Enter the date followed by a space and "L".

Example: 1960 L

Use a dash to separate a range of dates.

Example: 1973-1975

Use “s” for decades.

Example: 1980’s

If you are unsure whether the information is correct, include a space and a question mark after the date.

Example: 1990 ?

In early versions of Virtual Collections this field may contain multiple entries separated by a semicolon followed by a space. Where audit trails are maintained, new entries should always be placed in the leading position in the field.

Example: 19980625; 19950918

Field Label: Components Location

Definition: This field contains remarks concerning the location of component parts of the object.

Entry rules: Enter the location of component parts of the object if they are different from the storage location of the object.

Example: Bicycle tires are stored separately from bicycle: Bicycle is stored in room 3 – “bicycle tires are stored in room 4, shelf 15”

Field Label: Object Status

Definition: This field indicates the status of the object in the collection.

Entry rules: Check off a box to indicate the current status of the object. If the object is part of the permanent collection, check “active”. This field may contain multiple entries, check boxes as required.

Field Label: Origin-Country

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the name of the country where the object originated.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add names as necessary.

Entry rules: Enter the full name of the country; do not use abbreviations.

Example: United States of America, and not U.S.A.

If the name of the country has changed, first enter the current name, followed by a comma and a space, then the name that applied at the time that the object was produced.

Example: Sri Lanka, Ceylon

If you are unsure whether the information is correct, include a space and a question mark after the name of the country.

Example: Canada ?

This field may not contain more than one entry.

Field Label: Origin-Province

Status: Strongly recommended for uploading to Artefacts Canada.
Definition: This field contains the name of the province, territory, state, Swiss canton, French department, Japanese island or other equivalent place where the object originated.
Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add names as necessary.
Entry rules: This entry is used in conjunction with the Origin-Country field.

Example:
Origin-Country Canada
Origin-Province Quebec

Enter the full name of the province; do not use abbreviations.
Example: Ontario, and not Ont.

If the name of the province has changed, first enter the current name, followed by a comma and a space, then the name that applied at the time that the object was produced.
Example: Ontario, Upper Canada

If you are unsure whether the information is correct, include a space and a question mark after the name of the country.
Example: New Brunswick ?

This field may not contain more than one entry.

Field Label: **Use-Country**

Status: Strongly recommended for uploading to Artefacts Canada.
Definition: This field contains the name of the country where the object was used.
Entry rules: For better search results, avoid using a large variety of terms; draw up an authority list and add names as necessary. Enter the full name of the country; do not use abbreviations.
Example: United States of America, and not U.S.A.

If the name of the country has changed, first enter the current name, followed by a comma and a space, then the name that applied at the time that the object was produced.
Example: Sri Lanka, Ceylon

If you are unsure whether the information is correct, include a space and a question mark after the name of the country.
Example: Canada ?

This field may contain multiple entries. Entries should be separated by a semicolon followed by a space.
Example: Canada; France

Field Label: **Use-Province**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the name of the province, territory, state, Swiss canton, French department, Japanese island or other equivalent place where the object was used.

Entry rules: For better search results, avoid using a large variety of terms; draw up an authority list and add names as necessary. Enter the full name of the province; do not use abbreviations.

Example: Ontario, and not Ont.

If the name of the province has changed, first enter the current name, followed by a comma and a space, then the name that applied at the time that the object was produced.

Example: Ontario, Upper Canada

If you are unsure whether the information is correct, include a space and a question mark after the name of the country.

Example: Nova Scotia ?

This field may contain multiple entries. Entries should be separated by a semicolon followed by a space.

Example: New Brunswick; Ontario

RECOMMENDED CONTROLLED VOCABULARIES FOR GEOGRAPHICAL DATA

- *Thesaurus of Geographic Names (TGN)*. More information or entire resource available online at http://www.getty.edu/research/conducting_research/vocabularies/tgn
- *Canadian Geographical Names Data Base (CGNDB)*. More information or entire resource available online at http://geonames.nrcan.gc.ca/index_e.php

Field Label: **School/Style**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the name of the school or stylistic associations for the object. This field gives information on the artistic school applying to the object.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry rules: Enter the name of the artistic school or style of the object; make sure to respect capitalization rules.

Example: Group of Seven

If you are unsure whether the information is correct, include a space and a question mark after the keyword.

Example: Cubist ?

This field may contain multiple entries separated by a semicolon followed by a space.

Example: Canadian; Group of Seven

RECOMMENDED CONTROLLED VOCABULARIES FOR PERIOD & SCHOOL/STYLE

- Art & Architecture Thesaurus (AAT) created by the J. Paul Getty Trust. More information or entire resource available online at http://www.getty.edu/research/conducting_research/vocabularies/aat

Field Label: **Culture**

Status: Required field for uploading to Artefacts Canada.

Definition: This field identifies the culture associated with the object based on its social/geographic origin, and contains the primary information on culture.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add names as necessary.

Entry rules: Indicate the culture associated with the object using the adjectival form.
Example: Canadian, and not Canada

If you are unsure whether the information is correct include a space and a question mark after the name of the culture.

Example: Chinese ?

If no research has been done to identify the culture associated with the object, leave the field blank. If, even after conducting research, you are unable to determine the name of the culture associated with the object, enter “unknown”. This field may not contain more than one entry.

Field Label: **Additional Associations**

Status: Strongly recommended for uploading to Artefacts Canada.

Definition: This field contains the name of the school or stylistic associations for the object. This field gives information on the artistic school applying to the object.

Observation: This field provides a cross-reference, such as accession number, to other objects in the collections that are associated by collection, history or use.

Entry rules: When you want to indicate that an object belongs to a group, simply enter the accession number of the first and last objects in the group. Enter the first accession, a space, “to”, another space and the final accession number.

Example: 1990.1.1 to 1990.1.6

Field Label: **Validation Officer in Charge**

Definition: This field contains the name of the staff person responsible for ensuring the accuracy of the database.

Entry rules: Enter the name of the individual in the following format: surname, given name(s) or initial(s).

Field Label: **Validation Level**

Definition: This field signifies the level of completeness of the data in the catalogue record.

Observation: Each museum should determine what the numbers mean, i.e. 1 – the most skeletal information and 5 – the data in the record is complete and no more work needs to be

done.

Entry rules: Check off the appropriate box.

Field Label: **Cataloguer Remarks**

Definition: This field contains cataloguer remarks pertinent to the object.

Observation: Remarks fields are for information that cannot be entered in any other field.

Entry rules: Note the information clearly, concisely and consistently. To keep an audit trail, enter the initials of the person who made the remark, in parentheses, following each remark. This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Cataloguing References**

Definition: This field indicates the bibliographic references used by the cataloguer for cataloguing the object.

Entry rules: Enter the bibliographic references in a technical citation style, generally in the format, Author last name, first name or initials. Year. Title of article. Title of journal or book. Editors. Publisher, City. Pages. [type of medium] Availability (e.g. URL) [Access date]. Example: Berkebile, Don H. 1978. Carriage Terminology: An Historical Dictionary. Smithsonian, Washington.

This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Publication Citation (Publications in Virtual Collections)**

Definition: This field contains bibliographic references to publications, which have mentioned or illustrated the object.

Entry rules: Enter the bibliographic references in a technical citation style, generally in the format, Author last name, first name or initials. Year. Title of article. Title of journal or book. Editors. Publisher, City. Pages. [type of medium] Availability (e.g. URL) [Access date]. Example: Acheson, T.W. 1985 Saint John: The Making of a Colonial Urban Community. University of Toronto Press, Toronto.

Field Label: **Photo Type (Photo Base Type in Virtual Collections)**

Definition: This field is used to describe the type of photograph or photographic media used to document the object.

Observation: For better search results, avoid using a large variety of terms; draw up an authority list and add keywords as necessary.

Entry Rules: Enter keywords or phrases to describe the types of photographs.
Example:
colour print
black and white print

This field may contain multiple entries separated by a semicolon followed by a space.
Example: colour slide, 35 mm; colour print

Field Label: **Photographer**

Definition: This field indicates the name of the photographer who photographed the object.

Entry rules: Enter names of individuals, from most recent too original in the following format:

surname, given name(s) or initial(s). Honorific titles or other information that ordinarily precede the name should be entered after the given name or initials, and separated from them by a comma. Initials should be followed by periods. Commas and periods should be followed by a space unless they are followed by other punctuation. This field may contain multiple entries separated by a semicolon followed by a space. If the photographer maintains the copyright to his or her work, enter “©” as a suffix to the photographer’s name.

Field Label: **Photographer Note**

Definition: This field contains remarks pertinent to the photograph of the object.

Observation: Remarks fields are for information that cannot be entered in any other field.

Entry rules: Note the information clearly, concisely and consistently. Enter remarks pertinent to the copyright of the photograph of the object.

Example: This copyright was revoked in 1968

To keep an audit trail, enter the initials of the person who made the remark, in parentheses, following each remark. This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: **Image Thumbnail**

Status: Required field for uploading to Artefacts Canada.

Definition: This field contains a file name for thumbnail images of the object.

Entry rules: Enter the name of the thumbnail image prefixed by a “t”.

Example: tM2000-21-2.JPG

Use a dash “-” as a separator between the different elements of the file name.

Example: t2000-22-3.JPG

Include the file extension (i.e. “.jpg”) on the thumbnail image name.

Field Label: **Image Full Size**

Status: Required field for uploading to Artefacts Canada.

Definition: This field contains a file name for full size images of the object.

Entry rules: Enter the file name of the full size image.

Example: M2000-21-1.JPG

Use a dash “-” as a separator between the different elements of the file name.

Example: t2000-22-3.JPG

Include the file extension (ie. “.jpg”) on the full size image name.

Field Label: **Image User Name**

Status: Required for uploading to Artefacts Canada. Default value when mapping to Artefacts Canada.

Definition: This field contains a user name to identify the institution and to provide image access. This information is provided by CHIN to institutions whose images will be located on a CHIN server. Data for this field should be confirmed with Luc Pesant at CHIN. Please

contact him at 1-800-520-2446. The information is entered as a default value when mapping to Artefacts Canada.

Field Label: Image Server

Status: Required for uploading to Artefacts Canada. Default value when mapping to Artefacts Canada. Data for this field should be confirmed with Luc Pesant at CHIN. Please contact him at 1-800-520-2446.

Definition: This field identifies the location of the images, whether on the CHIN server or a museum server. This information is provided by CHIN to institutions whose images will be located on a CHIN server. Data for this field should be confirmed with Luc Pesant at CHIN. Please contact him at 1-800-520-2446. The information is entered as a default value when mapping to Artefacts Canada.

Entry Rules: Enter the full path (directory names) to access the images. Data should be entered into this field as a default value.
Example: www.susan.gc.ca

Field Label: Image Details

Status: Strongly recommended for uploading to Artefacts Canada

Definition: This field describes details about the digital images that illustrate the object.

Entry Rules: Enter details. This field may contain multiple entries separated by a semicolon followed by a space.
Example: Images were digitized by students under the SEED program.

Field Label: Copyright-Image

Status: Strongly recommended for uploading to Artefacts Canada

Definition: This field contains the name of the person or their agent who holds the copyright of the digital image of the object and the copyright date.

Entry Rules: Enter names of individuals in the following format: surname, given name(s) or initial(s). Honorific titles or other information that ordinarily precede the name should be entered after the given name or initials, and separated from them by a comma.
Example: Roy, Rob 1992

Initials should be followed by periods. Commas and periods should be followed by a space unless they are followed by other punctuation. Enter organization or business names without inverting in format.

Example: Fredericton Region Museum

This field may contain multiple entries separated by a semicolon followed by a space.

Field Label: Credit Line-Image

Status: Strongly recommended for uploading to Artefacts Canada

Definition: This field contains the credit line or acknowledgement to be used with the digital image of the object.

Entry Rules: Enter the exact text of the credit or acknowledgement to be used for exhibition or publication.
Example: Published with the permission of the Restigouche Regional Museum.

A Note about Colour

“Various” is not a colour. When documenting colour, enter a quick list of colours focusing on those most prominent, i.e. blue, red, yellow, orange. Do not explain which part is which colour. You just need to document that if you're looking for the item you are going into storage and looking for something purple instead of yellow.

Source

This information is NOT optional. You need to document who gave you what. Once this name is entered, references to the donor in other fields should be done by calling them "the donor". We don't want to broadcast the names of our donors via Artefacts Canada. Do not use the donor's name in history of use, narrative or description fields. You have already documented it in the Source field.

Acquisition Method

This field is NOT optional. If your paper records are lost or destroyed, the database becomes your proof of ownership. The database is where information from the temporary receipt, gift agreement, donor questionnaire, condition report and every other document related to the item gets pulled together into one resource.

Appendices

1. Cataloguing Worksheet
2. Glossary of Descriptive Terms
3. Glossary of Production Methods
4. Glossary of Materials
6. Useful Resources

Glossary of Descriptive Terms

Acanthus Styled	Carved ornament based on the leaves of the acanthus plant, especially as used on the capital of a Corinthian column
Arm	Resembling an arm in appearance, position or function, especially when branching out from a central support or larger mass; arm of the record player
Base	Bottom or supporting part
Border	Band or margin around or along the edge of something
Bow	Form or cause to form a curve or curves
Bulbous	Shaped like a bulb; swollen; bulging
Cantilever	Part of a beam or a structure projecting outwards beyond its support
Cartouche	Carved or cast ornamental tablet or panel in the form of a scroll, sometimes having an inscription
Casing	Protective case or cover
Cavity	Hollow or empty space; hole
Checked	Pattern of small squares
Chevrons	Badge or insignia consisting of one or more V-shaped stripes to indicate a non-commissioned rank or length of service
Coil	Wind or gather rope, hair or the like into loops, or to be formed in such loops
Concave	Curving inward
Concentric Circles	Circles with a common centre
Convex	Curving or bulging outwards
Cornucopia	Representation of a horn in painting, sculpture or the like, overflowing with fruit and vegetables; horn of plenty; a horn-shaped container
Cuboid/Cubic	Shaped like a cube; of three dimensions
Dapple	To mark with spots or patches of a different colour
Decagonal	Polygon with 10 sides
Decahedron	Solid figure with 10 planes
Distended	Expanded as if by pressure from within; swell; inflate; to stretch out or extend
Dome	Hemispherical roof or vault
Dovetail	Wedge-shaped tenon; to fit or cause to fit together closely
Drape	Hang or cover with flexible material or fabric; usually in folds; adorn
Elliptical	Shaped like an ellipse
Flange	Radially projecting collar or rim on an object for locating or strengthening the object or for attaching it to another object
Flecked	Small markings or streaks; speckle
Flex	A flexible, insulated electrical cable, used especially to connect appliances to mains
Floral Design	Decorated with or consisting of flowers or patterns of flowers
Fluting	Design or decoration of flutes on a column or pilaster etc; grooves or furrows
Foot	Lower part or base of an object
Fragment	Pieces broken off or detached
Fretwork	Decorative interlaced work, the design formed by perforated areas
Fringe	Edging of hanging threads, tassels or the like

Furrow	Long deep groove
Gild	Cover with, or as if with, gold
Globule/Globular	Spherical or approximately spherical; shaped like a globe
Gnarled	Knotty protuberance or swelling on a tree; rough, twisted and weather-beaten in appearance
Gouge	To cut a hold or groove into something
Grainy	Resembling granules; a photo with poor definition due to large grain size
Grill	Framework, especially of metal bars, arranged to form an ornamental pattern; used as a screen or partition
Ground	A surface finished; thickness reduced; an edge sharpened by grinding
Heptagon	Seven-sided object
Herringbone	Pattern used in textiles, brickwork and the like, consisting of two or more rows of short parallel strokes slanting in alternate directions to form a series of V's or zigzags
Hexagon	Six-sided object
Incise	To produce lines of a design or similar by cutting into a surface with a sharp tool
Incision	Cut, gash or notch
Incurvate	To curve or cause to curve inwards
Incuse	Design stamped or hammered onto a coin
Infill	Filled cavity, gap, hole or the like
Interlace	Join together by crossing, as if woven; intertwined
Intertwine	Join by twisting, twining or interlacing
Interweave	Weave, blend, or twine together; see also <i>intertwine</i>
Lobe	Round projection that forms part of a larger structure
Lozenge	Diamond-shaped charge (heraldry)
Lunate	Shaped like a crescent
Monochrome	Black-and-white photograph or transparency; coloured in a range of tones of a single colour
Moonlike	Crescent-shaped
Mottled	Coloured with streaks or blotches of different shades
Nonagon	Nine-sided object
Oblique	At an angle; slanting or sloping; lines neither perpendicular nor parallel to one another or to another line, plane, etc.
Oblong	Elongated, usually from the round or square shape
Octagon	Eight-sided object
Opaque	Not transparent or translucent
Openwork	Ornamental work, as of metal or embroidery, having a pattern of openings or holes
Ovate	Shaped like an egg, or the longitudinal section of an egg with the broader end at the base
Ovoid	Egg-shaped
Paisley	Pattern of curving, teardrop-like shapes, with intricate detailing
Pear-shaped	Globular base and tapered towards the apex
Pedestal	Base that supports a column, statue or similar
Pentagon	Five-sided object

Perforate	To make a hole or holes in something
Periphery	Outermost boundary of an area, or outside surface
Perpendicular	Lines or planes at right angles to one another
Phallic	Relating to or resembling a phallus
Plait	To intertwine strands or strips in a pattern
Piping	Strands of icing decorating a cake; a thin strip of covered cord used to edge a hem
Polychrome	Made or decorated with various colours
Polygon	Closed plane figure consisting of three or more straight sides that connect three or more points (the vertices), none of the sides intersecting
Porous	Able to absorb air, water or other fluids, or have them pass through pores
Prisms	Transparent polygonal solid, often having triangular ends and rectangular sides, for dispersing light into a spectrum or for reflecting and deviating light
Quadrant	Quarter of the circumference of a circle
Recurve	To curve or bend something back or down
Rhombus/Rhomboidal	Oblique-angles parallelogram, having four equal sides
Scoop	A spoon-like utensil
Scroll	Roll of parchment; decorative carving or moulding shaped like a scroll
Segment	One of several parts into which something is divided; portion
Sheathing	Material used as an outer layer, as on a ship's hull
Stipple	Drawn, engraved or painted dots or flecks
Streamlined	Contour on a body that offers minimum resistance to a gas or liquid flowing around it
Striations	Arrangement or pattern of <i>striae</i> (parallel scratches or grooves on the surface)
Supine	Resting on back with face, palms, etc., upwards
Taper	Becoming narrower towards one end
Taut	Tightly stretched; tense
Tempered	Heat treated
Tenon	The projecting end of a piece of wood to fit into a corresponding mortise in another piece
Tetrahedron	Solid figure having four plain faces
Textured	A surface not smooth or plain
Torso	The trunk of the human body, without arms and legs
Transparent	Permitting the uninterrupted passage of light; clear
Transverse	Crossing from side to side; crossways
Triangular	Shaped like or relating to a triangle; having three corners and sides
Trim	Extra piece used to decorate or complete
Truncate	Shorten; having the apex or end removed
Tubular	Having the form of a tube
Tuck	Fold in a garment; a gather
Turned	A piece such as wood shaped or cut by rotating on a lathe
Variagation	Displaying differently coloured spots, patches, streaks or the like
Vignette	Small illustration placed at the beginning or end of a book or chapter; carved ornamentation that has a design based upon tendrils and leaves, such as a vine motif
Wavy	Formed into curves or undulations

Wedge-shaped	Narrow V-shaped solid form
Whorl	Radial arrangement of petals or similar; single turn in a spiral shell
Wirework	Functional or decorative work made of wire; objects made of wire, especially netting

Glossary of Production Methods

Alloy	To add one metal or element to another to obtain a substance with a desired property
Ambrotype	Thin collodion negative on glass with black backing of paper, cloth or paint to make look positive; usually in a velvet-lined presentation case
Appliqué	Decorate or trim one material by sewing or fixing onto another
Bake	Cook or hardened by dry heat, as in an oven
Basketry	Containers made of a mesh of plant fibres using a technique similar to weaving
Batik	Fabric-printing method in which wax is used to stop parts of the fabric being dyed
Beading	Small, usually spherical beads of glass, wood or plastic sewn to fabric
Beaten	Shaped or made thin by hammering
Bevel	To cut an oblique face on a piece of timber, as in shoes
Blacking	A preparation for producing a black coating, as in shoes
Blind-tooling	Decorative technique used in leatherwork, especially in bookbinding; the design or lettering stamped, embossed or otherwise impressed on the surface of the leather and left blind, i.e. without the addition of gold leaf or colouring
Blow	To shape glass and ornaments by forcing air or gas through the material when still molten
Bound	In bonds; tied with, or as if with, a rope; secured within a cover or binding, i.e. a book
Braid	Decorate with an ornamental trim or border
Burnish	Make shiny or smooth by friction; polish
Carve	To cut or chip to form a shape; decorate by cutting or chipping
Cast	Molten metal, glass or the like given shape by pouring into a mould
Chalk	To draw or make something with chalk; mark, rub, or whiten with, or as if with, chalk
Chase	Ornament metal by engraving or embossing; to form or finish a screw thread with a chaser
Chrome-plating	To plate with chromium, usually by electro-plating
Cloisonne	Design made by an outline of flattened wire filled in with coloured enamel; also made by Cloisonne
Daguerreotype	Photograph taken using silver-plated (rarely solid silver) or copper-sheet plate, usually found in velvet-lined leather case; introduced in 1839 and popular for around 20 years
Dovetail	Two pieces of wood joined at right angles by means of wedge-shaped tenons and mortices, carved out of each piece
Draw	Depict or sketch in lines, with a pencil or pen
Drawn Threadwork	Some threads drawn out from a panel of linen, the rest grouped and whipped together to form geometrical and other patterns
Dye	To colour or stain something, such as fabric or hair, with the application of a dye

Ebonise	To stain or otherwise finish in imitation of ebony
Electro-plating	To plate an object by electrolysis
Emboss	To mould or carve a decoration or design on a surface, so that it is raised above the surface in low relief
Embroider	To do decorative needlework upon cloth or similar
Enamel	To inlay, coat or otherwise decorate with enamel
Enchase	See <i>chase</i>
Engrave	To inscribe a design or writing onto a block, plate, or other surface by carving, etching, or other process
Etch	To wear away the surface of a metal, glass or similar with an acid; to cut or corrode a design on a metal or other printing plate by acid, on parts not covered by wax or acid-resistant coating
Fabricate	To make, build or construct
Facet	To cut faces, such as in a gemstone
Ferrotypes	See <i>tintype</i>
File	To shape or smooth a surface with a file
Filigree	Openwork decorations of slender threads and usually tiny balls of gold or silver
Fire	To bake a ceramic in a kiln to harden the clay and fix the glaze
Flake	To peel or cause to peel off in flakes; to cover or become covered with flakes
Forge	To shape (metal) by heating and hammering
Frame	To enclose a picture, window, door, etc.
Frosting	To cover with icing, as in a cake; a surface roughened, as if to cover with frost and preventing transparency
Galvanise	To cover iron or steel with a protective zinc coating by dipping into molten zinc or by electro-deposition
Gild	To cover with, or as with, gold
Glaze	To fit or cover with glass; to cover with a vitreous solution to make impervious to liquid and smooth to touch; to cover (a painting) with a layer of semi-transparent colour to modify tones; to make glossy or shiny; a smooth lustrous finish or a fabric produced by various chemicals
Gold-plating	To coat other metal with gold, usually by electro-plating
Gold-tooling	A decorative technique used in leatherwork, especially bookbinding; the design or lettering is stamped, embossed or otherwise impressed on the surface and gold leaf applied with heated tools
Gouache	Also known as "body colour"; a painting technique using opaque watercolour in which the pigments are bound with glue and the lighter ones contain white
Ground	A surface finished, thickness reduced or edge sharpened by grinding, such as with a stone axe
Handmade	Made by hand, not machine, usually with great care and craftsmanship
Hewn	Something struck, especially wood, with cutting blows, as with an axe; to carve from a substance or sever from a larger portion
Hochschnitt	Engraving glass in cameo (rather than intaglio), so that the decoration is in relief
Hone	To sharpen or polish with or as if with a hone (stone)
Inlay	To decorate an object, especially furniture, or a surface, by inserting pieces of wood, ivory or another material into prepared slots in the surface
Intaglio	Incised relief carving, the opposite of cameo, especially on gems, hard stones or glass; also an old printing method

Japan	Lacquered with japan or any similar varnish
Knit	To make a garment or textile by looping and entwining wool by hand, using long, eyeless needles
Knot	To tie or fasten a knot
Lacquer	Decorative objects coated with lacquer, often inlaid
Laminate	To make material in sheet form by bonding together two or more thin sheets; to cover or overlay with laminae
Lantern slide	Positive transparency intended for projection and produced between 1850 and 1914; usually around 9cm square and painted with oils or watercolours
Lapping	The process for covering exposed copper in Sheffield plate, usually along rims and edges
Lash	To bind or secure with rope, string or similar
Luting	The process used for joining separate pieces of clay together with liquid slip, such as when applying clay decoration to a vessel
Machine	To shape, cut or remove excess material using a machine tool
Magnetise	To make a substance or object magnetic
Marbling	Colouring sheets of paper or edges of books through their contact with patterns of colour floating on water
Mass produce	Identical products made by machine in very large numbers
Metallic	Of, concerned with or consisting of metal
Mint	To make coins by stamping metal
Motion picture film	Film strip, with or without sound, bearing a sequence of images which give the illusion of movement when run through a projector
Mould	To shape or form, as with a mould
Natural process	Produced by nature
Negative	Developed photographic image in which the lights and shades are reverse (i.e. in negative), usually then transferred to positive through printing
Oil	To lubricate, smear or polish with oil or an oily substance
Opaque	To reduce transparency so light is not transmitted
Photograph	Recording of an image on a sensitised surface by the chemical action of light or radiation; see also <i>print</i>
Plait	Intertwined strands or strips in a braid
Plate	Coat with a layer of metal
Polish	To make or become smooth or shiny by rubbing, especially with wax or an abrasive
Press	To make objects from soft material by pressing with a mould; to squeeze or compress to alter in shape
Print	To reproduce text or pictures, often in large numbers by applying inks to paper or other materials; to mark or indent a surface by pressing something onto it; to produce a photographic print from a negative, using light and chemicals
Pulp	To reduce a material to pulp
Punch	To pierce, cut, stamp, shape or drive with a punch
Quilt	To stitch together two pieces of fabric with a padding or lining between them
Raising	An ancient craftsman's process of making a hollow vessel from a sheet of fairly soft metal by hammering it into shape on a wooden block
Record	The act or process of recording, especially a sound recording but also documenting through transcription

Sculpt	To carve, cast, or fashion a material in three dimensions, e.g. the art of making figures or designs in relief
Sew	To join or decorate pieces of fabric or other material by means of needle and thread
Silver	To coat with silver or a silvery substance, as in silvering a spoon
Silver-plate	To coat a metal or object with silver through electro-plating
Skin	To strip of the skin
Smoke	To darken glass or similar material by exposure to smoke
Solder	To join or mend with solder; joining metal surfaces by melting an alloy so that it forms a thin layer between the surfaces
Spin	Form or manufacture by spinning, e.g. spun glass, spun gold
Stain	A solution of liquid used to penetrate a material's surface, especially wood, to colour the surface without fully covering its surface texture or grain
Stamp	To impress or mark a device or sign on something
Stencil	To mark a surface with a stencil
Stereotype	A pair of photographic prints designed to be viewed in tandem, side by side, to produce an effect of depth; usually used for scenic views and taken with a camera with two lenses
Stipple engraving	To decorate glass with incised dots of varying density, giving an appearance of light and shade
Stud	To ornament or make with studs
Tan	To change to brown through exposure to ultraviolet rays; to convert a skin or hide into leather by treating it with a tanning agent
Taxidermy	The art of preparing, stuffing and mounting animal skins so that they have a life-like appearance
Throw	To shape material on a potter's wheel
Tie-dye	To dye textiles with patterns produced by tying sections of cloth together so they do not absorb the dye
Tin	To plate, coat or treat with tin
Tint	To colour or tinge with colour
Tintype	Photograph, usually portrait, produced in the second half of the 19 th century by the collodion process directly on japanned iron; it contains no tin, but is grey or tinny in appearance
Tool	To decorate a book cover with a bookbinder's tool
Transparency	Lantern slide or other positive image designed to be viewed by looking through it; the colour film for making modern transparencies was introduced in 1935
Turn	To shape or cut a thread in an object by rotating it on a lathe against a cutting tool
Type	To write copy using a keyboard
Upholster	To fit with padding, springs, webbing and covering, e.g. chair, sofa, car seat
Varnish	To cover with varnish (resinous matter dissolved in volatile liquid) or varnish-like substance
Videotape/recording	Recording designed for television playback on which sound and images have been registered electronically
Walter	To produce a wavy, lustrous finish on fabrics, especially silk
Wax	To coat or polish with wax
Weld	To join pieces of metal or plastic by softening with heat and hammering, or by

	fusion
Wood-graining	To apply a pattern to a wood surface that looks like wood grain
Weave	To construct something by interlacing elements, especially fabric produced by yarn woven on a loom

Glossary of Materials

Acid	Any substance that dissociates in water to yield a sour corrosive solution containing hydrogen ions; having a pH of less than seven and turning litmus red
Adobe	Clay-like material from which sun-dried bricks are made
Alabaster	Fine-grained usually white, opaque or translucent variety of gypsum used for statues and vases etc.; a variety of hard semi-translucent calcite, often banded like marble
Alloy	Metallic material, such as steel, brass or bronze, consisting of two or more metals or metallic elements with non-metallic elements
Aluminium	Light, malleable, ductile silvery-white metallic element that resists corrosion
Amber	Hard yellow or yellowish-brown translucent fossil resin derived from extinct coniferous trees
Ammonia	Colourless, pungent, highly soluble gas, mainly used in the manufacture of fertilisers, nitric acid and other nitrogenous compounds and as a refrigerant and solvent
Asbestos	Any of the fibrous amphibole and serpentine mineral; it is widely used in fabric or board form as a heat-resistant structural material
Bakelite	Any one of a class of thermosetting resins; used as electric insulators and for making plastic ware
Balsa wood	Very light wood of the bombacaceous tree
Bamboo	Any tall tree-like tropical or semi-tropical fast-growing grass of the genus Bambusa, with hollow wooded stems and ringed joints
Barkcloth	Papery fabric made from the fibrous inner bark of the paper mulberry or a similar tree
Basalt	Fine-grained, dark, basic igneous rock
Beechwood	Any temperate tree of the genus Fagus (family Fagaceae) especially F. sylvatica of Europe, with a smooth greyish bark
Birch	Hard, close-grained wood of betulaceous trees or shrubs
Blacking	Any preparation, especially one containing lampblack, for giving a black finish to shoes and metals, etc.
Blackwood	A tall Australian Acacia tree; a highly valued dark timber
Boxwood	The hard, close-grained, yellow wood of the box tree, particularly Buxus sempervirens, used to make tool handles and small turned or carved articles
Braid	Narrow ornamental tape of woven silk, wool or similar
Brass	Alloy of copper and zinc containing more than 50% copper
Bristle	Any short stiff hair of an animal or plant, such as that on a pig's back
Britannia metal	Alloy of low melting point, consisting of tin with 5-10% antimony, 1-3% copper and sometimes small quantities of zinc, lead or bismuth; used for decorative purposes and for bearings
Brocade	Rich fabric woven with a raised design, often using gold or silver threads
Bronze	Hard water-resistant alloy consisting of copper and small proportions of tin and sometimes zinc and lead
Calico	White or unbleached cotton fabric, with no printed design
Cambric	Fine, white linen or cotton fabric

Cane	The long, jointed pithy or hollow and flexible stem of bamboo, rattan or similar plant
Canvas	Heavy durable cloth made of cotton, hemp or jute, used for sails, tents etc.
Carbon	Non-metallic element existing in the three allotropic forms – amorphous carbon, graphite and diamond; e.g. a rod or plate made of carbon, used in some types of battery
Cast iron	Iron containing so much carbon that it must be cast, not wrought, into shape
Cedar	Any old world coniferous tree of the genus Cedrus; made of the wood of a cedar tree
Cellophane	Thin transparent sheeting made from wood pulp and used as a moisture-proof wrapping
Celluloid	Transparent sheet on which film is prepared, as in cinema; flammable thermoplastic material of cellulose nitrate and a plasticiser, usually camphor; used in sheets, rods and tubes for making a range of articles
Cement	Fine, grey powder of calcined limestone and clay, used with water and sand to make mortar, or with water, sand and aggregate to make concrete
Ceramic	Brittle material made by firing clay and similar substances
Chalk	Soft, fine-grained, white sedimentary rock, consisting of nearly pure calcium carbonate
Chambray	Light fabric of cotton or gingham, with white weft and a coloured warp
Chamois	Soft suede leather, formerly made from the hide of this animal, and now obtained from the skins of sheep and goats
Chemical	Any substance used in or resulting from a reaction involving changes to atoms molecules
Chiffon	Fine, transparent or almost transparent plain-weave fabric or silk, nylon, etc.
China	Ceramic-ware of a type originally from China; any porcelain or similar ware
Chintz	Printed, patterned cotton fabric, with glazed finish; painted or stained Indian calico
Chipboard	Thin, rigid sheet made of compressed wood particles bound with a synthetic resin; see also <i>particleboard</i>
Chrome	A hard, grey metallic element (chromium) that takes a high polish, occurring principally in chromite used in steel alloys and electro-plating to increase hardness and corrosion-resistance
Chromium steel	Another name for “chrome steel”
Clay	Very fine-grained material consisting of hydrated aluminium silicate, quartz and organic fragments, occurring as sedimentary rock, soil and other deposits
Coal	Compact, black or dark brown carbonaceous rock
Concrete	Building material made of cement, sand, aggregate and water mixture that hardens as it dries
Copper	Malleable, ductile, reddish metallic element
Coral	Hard red, pink or white calcareous substance secreted by various marine polyps for support and habitation
Corduroy	Heavy cotton-pile, ribbed fabric
Cork	Thick, light, porous outer bark of the cork oak, used widely as stoppers for bottles, casks and the like
Corrugated iron	A thin sheet made of iron or steel, formed with alternating ridges and troughs
Crayon	A small stick or pencil of charcoal, wax, clay or chalk mixed with pigment
Crepe	Light fabric with a fine ridged or crinkled surface
Crepe de	Very thick crepe of silk or a similar light fabric

chine	
Damask	Reversible fabric, usually silk or linen, with a pattern woven into it
Diamond	Usually colourless, exceptionally hard allotropic form; precious stone also used for industrial cutting and abrading
Down	Soft, fine feathers with free barbs that cover the body of a bird and prevent loss of heat
Ebonite	See <i>vulcanite</i>
Ebony	Hard, dark wood derived from the tree of the Ebenaceae family
Enamel	Coloured glassy substance, translucent or opaque, fused to the surfaces of metal, glass etc.; used to ornament or protect
Felt	Matted fabric of wool, hair etc., made by working the fibres together under pressure of by heat or chemical action
Fibre	Natural or synthetic filament; can be spun into yarn, such as cotton or nylon
Fibreboard	Building board made by hot-pressing a mass of wood or other vegetable fibres; woody fibres felted or bonded by natural wood lignin resins, not by cement or adhesives
Film	Thin flexible strip of cellulose coated with a photographic emulsion, used to make negatives and transparencies
Foam	Light, cellular solid made by creating bubbles of gas in liquid material and solidifying it
Foil	Metal in the form of a very thin sheet; gold foil
Gauze	Transparent cloth of loose, plain muslin or similar fabric
Gesso	White ground of plaster, used especially in the Middle Ages and renaissance to prepare panels or canvas for painting or gilding; plaster of Paris or gypsum
Glass	Hard, brittle, usually transparent non-crystalline solid, consisting of metal silicates or similar compounds
Glaze	Vitreous or glossy coating
Glycerine	Colourless or pale-yellow, odourless, sweet-tasting syrup; a by-product of soap manufacture, used as a solvent, antifreeze, plasticiser and sweetener
Gold	Dense inert bright yellow element that is the most malleable and ductile metal, occurring in rocks and alluvial deposits
Gold leaf	Wafer-thin gold sheet with a thickness between about 0.076 and 0.127 micrometre, produced by rolling or hammering gold and used for gilding
Gold plate	A thin coating of gold, usually produced by electro-plating
Graphite	Blackish, soft allotropic form of carbon in hexagonal crystalline form
Gum	Any of various sticky substances exuded from certain plants, hardening on exposure to air and dissolving or forming a viscous mass in water
Hardboard	Thin, still sheet made of compressed sawdust and wood chips, bound together with plastic adhesive or resin under heat and pressure
Hemp	Fibres of hemp plant, used to make canvas, rope etc.
Hessian	Coarse jute fabric similar to sacking, used for bags and upholstery
Hide	Skin of an animal, especially the tough, thick skin of a large mammal, either tanned or raw
Horn	Permanent outgrowths on the heads of animals such as cattle and antelopes, consisting of a central bony core covered with layers of keratin
Horsehair	Hair taken chiefly from the tail or mane of a horse, used in upholstery and for fabrics etc.
Iron	Malleable, ductile, silvery-white ferro-magnetic, metallic element occurring principally in haemalite and magnetite
Ivory	Hard, smooth, creamy-white variety of dentine comprising the major part of elephant

	tusks
Jade	Semi-precious stone consisting of either jadeite or nephrite, varying in colour from white to green and used in making ornaments and jewellery
Japan	Glossy, durable black lacquer used on wood, metal and similar materials
Jute	Herbaceous plant such as <i>Corchorus capsularis</i> cultivated for its strong fibre, used in making sacks, rope, etc.
Lace	Delicate decorative fabric, often made from cotton or silk, woven in an open web of patterns and figures
Lacquer	Hard glossy coating made by dissolving cellulose derivatives or natural resins in a volatile solvent
Lamé	Fabric of silk, cotton or wool interwoven with threads of metal
Lampas	Ornate damask-like cloth of cotton or silk and cotton, used in upholstery
Lead	Graphite or a mixture containing graphite, clay, etc., used for drawing; a heavy, toxic, bluish-white metallic element in alloys, accumulators, cable sheaths, paints and used as a radiation shield
Leatherette	Trademark product that is an imitation leather, made from paper, cloth, etc.
Lignum vitae	Heavy resinous wood used in machine bearings, casters, etc.
Linen	Hard-wearing fabric woven from the spun fibres of flax
Linoleum	Sheet material made of hessian, jute etc., coated under pressure and heat with a mixture of powdered cork, linseed oil, rosin and pigment, used as a floor covering
Lurex	Trademark product of thin aluminium thread coated with plastic fabric containing such thread
Magnetic Tape	Long, narrow plastic strip coated with iron oxide, used to record sound or video signals or to store information in computers
Mahogany	Chiefly from the tree <i>Swietenia mahogoni</i> (family Meliaceae) from the West Indies and Central America, valued for its hard, fine-grained reddish-brown wood often used in furniture; also used more generically when timbers have these qualities
Maple	Any tree or shrub of the northern temperate genus <i>Acer</i> ; the hard, close-grained wood of these trees is often used for furniture and flooring
Marble	Hard, crystalline, metamorphic rock resulting from the re-crystallisation of a limestone; takes a high polish and is used for building and sculpture
Masonite	Fibreboard trade name for tempered hardboard invented by William H. Mason and marketed by Masonite Ltd.; tempered hardboards are impregnated with a polymer drying oil and are resistant to hard wear and weather; see also <i>fibreboard</i>
Mercury	Heavy, silvery-white, toxic liquid-metallic element occurring principally in cinnabar; used in thermometers, barometers and mercury-vapour lamps
Methylated spirits	Alcohol that has been denatured by the addition of methanol, pyridine and a violet dye
Mica	Any of a group of lustrous rock-forming minerals, which due to their resistance to electricity and heat are used as dielectrics in heating elements
Microfilm	Strip of film on which books, newspaper, documents etc. can be recorded in miniaturised form
Moire	Fabric, usually silk, having a watered effect
Moquette	A thick velvety fabric used for carpets, upholstery and the like
Morocco	Fine, soft leather made from goatskin and used, for example, for bookbinding and shoes
Mortar	Mixture of cement and/or lime with sand and water, used to bond bricks or stones and as a wall covering

Mother of Pearl	Hard iridescent substance, mostly calcium carbonate, that forms the inner layer of certain mollusc shells, such as the oyster; it is used for buttons and to inlay furniture and is also called “nacre”
Muslin	Fine, plain-weave cotton fabric
Newsprint	Inexpensive wood-pulp paper used for newspaper
Nickel	Malleable, ductile, silvery-white metallic element that is strong and corrosion-resistant
Nickel plate	Thin layer of nickel deposited on a surface, usually by electrolysis
Nickel silver	Any of various white alloys containing copper, zinc and nickel used in making tableware and the like, also called “German silver”
Nylon	A class of synthetic polyamide materials; yarn or cloth made of nylon
Oak	Any deciduous or evergreen tree or shrub of the genus <i>Quercus</i> , having acorns as fruit and lobed leaves; the wood of these trees, used especially as building and furniture-making timber
Ochre	Any of various natural earths containing ferric oxide, silica and alumina; used as yellow and red pigment
Onion skin	A glazed translucent paper
Opal	Amorphous form of hydrated silicon dioxide that is colourless, or of variable colour, and translucent; found in sedimentary and volcanic rocks and in deposits from hot springs in America and Australia
Organza	Thin fabric of silk, cotton, nylon or rayon
Ormolu	Gold-coloured alloy of copper tin or zinc used to decorate, for example, furniture and mouldings; gold prepared for use in gilding
Pampas grass	Any of various larger grasses of the South American genus <i>Cortaderia</i> and related genera
Papier mâché	A hard, strong substance suitable for painting on, made of paper pulp or layers of paper mixed with paste and “size”, and moulded when moist
Papyrus	A tall aquatic plant, <i>Cyperus papyrus</i> is a part of the sedge family
Parchment	Skin of certain animals, such as sheep, treated to form a durable material once used for bookbinding and manuscripts
Particle board	Panel made of particles, wafers or sawdust, rather than fibres, and combining with a resin binder can be molded to shape; see also <i>fibreboard</i>
Paste	Hard shiny glass used for making imitation gems; also known as “strass”
Pearl	Hard, smooth, lustrous and typically rounded nugget on the inner surface of a clam or oyster shell and much valued as a gem; any artificial gem resembling this
Perspex	Trademark of any of various clear acrylic resins, used chiefly as a substitute for glass
Petersham	Thick corded ribbon used to stiffen belts and skirt/trouser waists; heavy woollen fabric used, for example, for coats
Pewter	Any of various alloys containing tin (80-90%), lead (10-20%) and sometimes small amounts of metals such as copper and antimony
Pigment	Substance occurring in plant or animal tissue; any substance used to impart colour
Pine	Any evergreen resinous coniferous tree of the genus <i>Pinus</i>
Pipe clay	A fine, white pure clay used in the manufacture of tobacco pipes and pottery and for whitening leather and similar materials
Pitch	Any of various heavy, dark viscid substances obtained as a residue from the distillation of tars
Plant fibre	Fibres from often long-leaved plants, typically used to create fabrics, hats, rope, basketry and other materials

Plaster	A mixture of lime, sand and water, sometimes stiffened with hair or other fibres, that is applied to a wall or ceiling as a soft paste that hardens when dry
Plaster of Paris	White powder mixed with water that sets hard when it dries; used to sculptures and casts, as an assistive for lime plasters
Plasticine	Trademarked colour modelling compound, especially used by children
Plywood	Board comprising an odd number of thin layers of wood glued together under pressure, with the grain on one layer at right angles to the grain of the adjoining layer
Polyester	Large class of synthetic materials that are polymers; used as plastics, textile fibres and adhesives
Polystyrene	A synthetic thermoplastic material obtained by polymerising styrene; used as white rigid foam for insulating and packing and as glass-like material in light fittings and water tanks
Poplin	Strong fabric, usually of cotton, in plain weave with fine ribbing, used for garments
Porceline	Vitreous, more or less translucent, ceramic material, the principal ingredients being kaolin and petuntse (hard paste) or other clays
Pumice	Light, porous, acid volcanic rock having the composition of rhyolite; used for scouring, and in powdered form as an abrasive and for polishing
Putty	Stiff paste made of whiting and linseed oil that is used to fix glass panes into frames and to fill cracks and holes in woodwork
Quartz	Hard, glossy mineral of silicon dioxide in hexagonal crystalline form, present in most rocks, especially granite and sandstone
Quartzite	White or grey sandstone composed of quartz
Raffia	Also called raffia palm, the stalks of its large plume-like leaves yield a useful fibre for weaving etc.
Rattan	Climbing plants of the genus Calamus and related genera, having tough stems used for wickerwork and canes
Rayon	Textile fibre made from wood pulp or other forms of cellulose, and the fabrics made from such a fibre
Reed	Any of the tall grasses of the genus Phragmites, especially P. communis, that grow in swamps and shallow water and have pointed hollow stalks; the stalks of these plants especially as used for thatching
Resin	Any of a group of solid or semi-solid amorphous compounds obtained directly from certain plants or their exudations; also known as "rosin"
Ribbon	A narrow strip of fine material, especially silk, used for trimming, tying, etc.
Rock	Any aggregate of minerals that makes up part of the Earth's crust; it may be consolidated, such as granite, or unconsolidated, such as sand, clay or mud
Rolled gold	A metal such as brass coated with a thin layer of gold, usually more than nine carat purity; used in inexpensive jewellery; also known as filled gold
Rosewood	Hard, dark wood of various tropical and sub-tropical leguminous trees, especially of the genus Dalbergia; has a rose-like scent and is used in cabinetwork
Rubber	A cream to dark brown elastic material obtained by coagulating and drying the latex of certain plants, especially Hevea brasiliensis; also known as India rubber, gum elastic and caoutchouc
Ruby	A deep-red, transparent, precious variety of corundum; occurs naturally in Burma and Sri Lanka, but is also synthesised; used as a gemstone, in lasers and for bearings and rollers in watch-making
Rush	Any annual or perennial plant (family Juncaceae) of the genus Juncus growing in wet

	places and typically having grass-like cylindrical leaves and small green or brown flowers; used to make baskets
Salt-glaze	Glaze giving a slightly rough, pitted surface, applied to stoneware by throwing salt onto the kiln fire when the temperature is at its highest
Sandalwood	Evergreen trees of the genus <i>Santalum</i> (family Santalaceae), especially <i>S. album</i> (white sandalwood) of South Asia and Australia, having a hard, light-coloured heartwood; used for carving, burned as incense and for its aromatic oil used in perfume
Sandstone	Any of a group of common sedimentary rocks consisting of sand grains consolidated with material such as quartz, haematite and clay minerals, used widely in building
Sapphire	Any precious corundum gemstone that is not red, especially the highly valued transparent blue variety
Satin	A fabric closely woven to show much of the warp, giving a smooth, glossy appearance
Satinwood	The tree <i>Chloroxylon swietenia</i> (family Flindersiaceae), occurring in Asia; hardwood with a satiny texture used in cabinetwork, parquetry and veneering
Sennit	Flat, braided cordage used on ships; plaited straw, grass, palm leaves etc, used for making hats
Sequin	Small disk of shiny, coloured metal foil or plastic used to decorate garments and other textiles
Serge	Twill-weave woollen or worsted fabric used for clothing
Sheepskin	The skin of a sheep, especially when used for clothing etc., or with the fleece removed and used for parchment
Sheffield plate	Silverware made at Sheffield, England; wares made of copper rolled between and fused with films of silver – a cheap substitute for solid silver
Shell	The protective calcareous or membranous outer layer of an egg, especially a bird's egg; hard outer covering of many molluscs, secreted by the mantle; any hard outer layer, such as the exoskeleton of many anthropoids; the hard outer layer of some fruits; especially of nuts
Shellac	Yellowish resin secreted by the lac insect; commercial preparation of this used in varnishes, polishes and leather dressings
Silk	Very fine, soft, lustrous and strong fibre produced by a silk worm to make its cocoon; a thread or fabric made from this fibre
Silver	Very ductile, malleable, brilliant greyish-white element having the highest electrical and thermal conductivity of any metal used in jewellery, tableware, coinage, electrical contacts and in electro-plating
Silver plate	Thin layer of silver deposited on a base metal
Size	Glutinous or viscous wash used in many papers and which imparts water-resistant qualities to the paper
Slate	Smooth, fine-grained metamorphic rock that can be split into thin layers and is used as a roofing and paving material
Slip	Clay mixed with water to a creamy consistency and used for decorating or patching ceramics
Soapstone	Massive compact variety of talc, used for making, for example, tabletops, hearths and ornaments
Solder	Alloy for joining two metal surfaces by melting the alloy to form a thick layer between the surfaces
Stain	Solution used to penetrate the surface of a material, especially wood, and impart a rich colour without covering the surface or grain

Stainless steel	Type of steel resistant to corrosion due to the presence of large amounts of chromium
Steel	Any of various alloys based on iron containing carbon (usually 1-17%) and often small quantities of other elements
Straw	Stalks of threshed grain, especially wheat, rye, oats and barley, used plaited in hats, baskets etc., or as fodder; single, dry or ripened stalk, especially of a grass
String	Thin length of cord, twine, fibre or similar material used for tying, hanging and binding
Suede	Leather finished with a fine, velvet-like nap, usually on the flesh side of the skin or hide; produced by abrasive action
Taffeta	Thin, crisp, lustrous plain-weave fabric of silk, rayon etc., especially used for women's clothing
Tapestry	Heavy ornamental fabric, often representing a picture, used for wall hangings, furnishing and the like
Teak	Large verbenaceous tree, <i>Tectona grandis</i> , of India and South-East Asia; the hard, resinous, yellow-brown wood of this tree, often used for furniture making
Terracotta	A hard, unglazed brownish-red earthenware; the clay from which it is made
Tin	Malleable, silvery-white metallic element used extensively in alloys, especially bronze pewter
Topaz	Hard, glassy material consisting of silicate of aluminium and fluorine in crystalline form; yellow, yellowish-brown or colourless and a valuable gemstone
Tortoiseshell	Horny translucent yellow and brown mottled substance obtained from the outer-layer of the shell of the Hawksbill Turtle; used for making ornaments, jewellery etc.
Towelling	Absorbent fabric, especially with a nap, used for making towels and bathrobes
Tulle	Fine net fabric of silk, rayon or similar used for evening dresses, ballet dresses and as a trimming for hats
Tungsten	Hard, malleable, ductile greyish-white element occurring principally in wolframite and scheelite; used in lamp filaments, electrical contact points, X-ray targets and (alloyed with steel) in high-speed cutting tools
Turquoise	Greenish-blue, fine-grained secondary mineral consisting of hydrated copper aluminium phosphate; used as a gemstone
Tusk	Pointed, elongated and usually paired tooth in the elephant, walrus and some other mammals that is specialised for fighting; see also <i>ivory</i>
Tweed	Thick, woollen, often-knobby cloth produced originally in Scotland
Twill	Weave in which the weft yarns are worked around two or more warp yarns to produce an effect of parallel diagonal lines or ribs
Twine	String made by twisting together fibres of hemp, cotton etc.
Varnish	Preparation consisting of a solvent, drying oil and usually resin, rubber or bitumen that polymerises to a hard, glossy, usually transparent surface when it dries; a similar preparation consisting of shellac or cellulose ester dissolved in a volatile solvent; also known as "oil varnish"
Vegetable ivory	Hard whitish material obtained from the endosperm of the ivory nut
Velcro	Trademark fastening comprising two strips of nylon fabric, one having fine hooked threads and the other a coarse surface, that form a strong bond when pressed together
Vellum	A fine parchment prepared from the skin of a calf, kid or lamb
Velour	Any of various fabrics with a velvet-like finish, used for upholstery, coats, hats and the like
Velvet	Fabric of silk, cotton, nylon etc., with a thick, close, soft, usually lustrous pile

Veneer	Thin layer of wood, plastic or similar, with a decorative or fine finish that is bonded to the surface of a less-expensive material, often wood
Vinyl	Consisting of or containing the univalent group of atoms CH ₂ =CH-; a vinyl polymer; vinyl resin
Voile	Light, semi-transparent fabric of silk, rayon, cotton etc., used for garments
Vulcanite	Hard, usually black rubber produced by vulcanising natural rubber with a large amount of sulphur; resistant to chemical attack and used in chemical containers and electrical insulators
Wallpaper	Paper usually printed or embossed with designs for pasting onto walls and ceilings
Walnut	Any juglandaceous deciduous tree of the genus, <i>Juglans</i> , occurring in America, south-eastern Europe and Asia, especially <i>J. regia</i> ; the nut of these trees, having a wrinkle two-lobed seed and a hard, wrinkled shell; the light yellowish-brown wood of these trees, often used in making furniture and for panelling
Wax	Any of various viscous or solid materials of natural origin; characteristically lustrous, insoluble in water and sensitive to heat, and consisting largely of esters of fatty acids
Whale bone	Horny, elastic material forming a series of thick plates hanging from the upper jaw on either side of the palate of the toothless (baleen) whales and used to strain plankton from water; a thin strip of this substance, once used to stiffen corsets and bodices; also known as "baleen"
White metal	See <i>Britannia metal</i>
Wool	Outer coat of sheep, yaks etc., consisting of short curly hairs; yarn spun from the coat of sheep etc. and used in weaving, spinning, knitting, carpets etc.
Worsted	A closely twisted thread made from combed, long staple wool; a fabric made from this, with a hard smooth close-textured surface and no nap
Wrought iron	Pure form of iron having a low carbon content and a fibrous micro-structure; made by various processes and often used for decorative work
Zinc	Brittle, bluish-white metallic element that becomes coated with a corrosion-resistant layer in moist air and occurs chiefly in sphalerite and smithsonite; used in die-casting, galvanising metals and in battery electrodes

Discipline Authority List Proposed for the Humanities

Derived from the Art & Architecture Thesaurus

By: Canadian Heritage Information Network (CHIN)

Discipline is a field particularly useful in the context of organizing large-scale databases like Artefacts Canada. Discipline is defined as a "branch of learning" which relates to the specialization of the museum or museum collections. This definition allows a museum to choose one or multiple entries for this field. A museum may designate all of its records with one discipline, or it may divide its collections and assign different areas of its collections different disciplines.

A Proposed Authority List for Discipline, derived from the Art & Architecture Thesaurus

The following list of 43 terms is proposed as an authority for the Discipline field in the Humanities. The 43 terms (called "descriptors" here) are a subset of the over 300 terms in the Discipline hierarchy in the second edition of the *Art & Architecture Thesaurus* (AAT). Notes on broader terms, narrower terms, related terms, and scope notes are then provided to give the user some context in which to understand

the meaning of the term, showing where a term falls in relation to others. Terms are thus at various "levels", indicated by indentation. A museum might wish to use a very broad term in the Discipline field (e.g., history) or a more narrow term (e.g., industrial history), or it may wish to use both terms (ie., history; industrial history).

You will note that some of the terms in the proposed authority list do not relate to humanities disciplines but rather to disciplines in the physical sciences. The terms were selected based on their perceived usefulness for contributors to Artefacts Canada: Humanities, some of which have collections that are not strictly "humanities collections" but are not natural science collections either.

Alphabetical order of terms	Hierarchical order of terms
aeronautics	aeronautics
agriculture	aviation
anthropology	agriculture
archaeology	horticulture
architectural history	anthropology
art	ethnology
astronomy	material culture
aviation	physical anthropology
chemistry	paleoanthropology
church history	social anthropology
classical archaeology	archaeology
decorative arts	classical archaeology
earth sciences	ethnoarchaeology
ethnoarchaeology	industrial archaeology
ethnology	underwater archaeology
film (performing arts)	architectural history
fine arts	art
forestry	decorative arts
heraldry	fine arts
history	church history
history of religion	film (performing arts)
horticulture	forestry
industrial archaeology	history
industrial history	industrial history
local history	local history
maritime history	maritime history
material culture	military history
medicine	oral history
military history	social history
musicology	urban history
naval architecture	heraldry
numismatics	numismatics
oral history	philately
paleoanthropology	history of religion

philately	medicine
physical anthropology	musicology
physical sciences	naval architecture
physics	physical sciences
social anthropology	astronomy
social history	chemistry
underwater archaeology	earth sciences
urban history	physics
video	video

Descriptor **aeronautics**
Narrower Term(s) aviation
Scope Note Science and practice of flight.

Descriptor **agriculture**
Narrower Term(s) horticulture
Scope Note Science or art of cultivating the soil, harvesting crops, and raising livestock.

Descriptor **anthropology**
Narrower Term(s) ethnology
material culture
physical anthropology
social anthropology
Scope Note The scientific study of human history in its biological, linguistic, and social aspects.

Descriptor **archaeology**
Narrower Term(s) classical archaeology
ethnoarchaeology
industrial archaeology
underwater archaeology
Scope Note Study of human history through the remnants of material culture, environment, and animal remains.

Descriptor **architectural history**
Use For architecture, history of
history of architecture
history, architectural
Scope Note Study of the development over time of the human built environment.

Descriptor **art**
Narrower Term(s) decorative arts
fine arts
Scope Note Use with reference to the study or practice of the fine arts or the fine and decorative arts together.

Descriptor **astronomy**
Broader Term physical sciences

Scope Note	The science that deals with the material universe beyond the earth's atmosphere.
Descriptor	aviation
Broader Term	aeronautics
Scope Note	Branch of aeronautics which includes the design, production, and operation of aircraft, particularly heavier-than-air aircraft.
Descriptor	chemistry
Broader Term	physical sciences
Scope Note	Branch of physical science that deals with the composition and properties of the elementary substances of which all bodies are composed, the laws that regulate their combination, and the various phenomena that accompany their exposure to diverse physical conditions.
Descriptor	church history
Use For	history, church
Scope Note	Study of the history of the Christian Church and its sects and branches.
Descriptor	classical archaeology
Broader Term	archaeology
Use For	archaeology, classical
Scope Note	Field of archaeology that deals with the culture and artifacts of the ancient Greek and Roman civilizations.
Descriptor	decorative arts
Broader Term	art
Use For	applied arts arts, applied arts, decorative arts, minor minor arts
Scope Note	Traditional Western designation for those arts involving the creation of works that serve utilitarian as well as aesthetic purposes, or involving the decoration and embellishment of utilitarian objects.
Descriptor	earth sciences
Broader Term	physical sciences
Use For	sciences, earth
Scope Note	The sciences concerned with the nature, origin, evolution, and behavior of the solid earth, its waters, and the air that envelops it, including the geologic, hydrologic, and atmospheric sciences.
Descriptor	ethnoarchaeology
Broader Term	archaeology
Scope Note	Study of contemporary societies from a materialistic perspective, focusing on variability rather than typical and categorical behaviour, with the purpose of interpreting the past of those societies.

Descriptor	ethnology
Broader Term	anthropology
Scope Note	Use for the scientific, historic, or comparative study of the origins, characteristics, and functions of human cultures and societies.
Descriptor	film (performing arts)
Use For	cinema motion pictures (performing arts)
Scope Note	Use for the study and practice of filmmaking and motion pictures as an art and form of expression.
Descriptor	fine arts
Broader Term	art
Use For	arts, fine
Scope Note	Traditional Western designation for those arts involving the creation of works as aesthetic or intellectual expressions intended primarily for visual contemplation or enjoyment.
Descriptor	forestry
Scope Note	The science, management, and cultivation of forests for timber production and other uses.
Descriptor	heraldry
Scope Note	Field of knowledge dealing with coats of arms, including their depiction and use, determination of who is entitled to display them, the genealogy of families having coats of arms, and the maintenance and interpretation of heraldic records.
Descriptor	history
Narrower Term(s)	industrial history local history maritime history military history oral history social history urban history
Scope Note	Discipline that studies the chronological record of events, such as affecting a nation, community, individual, object, or place, based on a critical examination of source materials and usually presenting an explanation of their causes.
Descriptor	history of religion
Use For	religion, history of
Scope Note	Use for the comparative historical study of the nature and structure of the world's religions and their diverse manifestations over time in different societies and cultures.
Descriptor	horticulture
Broader Term	agriculture

Scope Note	Intensive and extensive cultivation of garden plants including fruits, vegetables, flower crops, and landscape and nursery crops.
Descriptor	industrial archaeology
Broader Term	archaeology
Use For	archaeology, industrial
Scope Note	Field of archaeology dealing with the sites, structures, and artifacts of the industries and processes of industrialization of former times.
Descriptor	industrial history
Broader Term	history
Use For	history, industrial
Descriptor	local history
Broader Term	history
Use For	history, local
Scope Note	Field of history concerned with topics that are distinctly localized in subject matter and source materials, generally covering specific neighborhoods, communities, counties or other specific subdivisions of larger geopolitical bodies.
Descriptor	maritime history
Broader Term	history
Use For	history, maritime
Scope Note	Branch of history concerned with any and all aspects of seafaring in any context, such as commerce, exploration, warfare, and culture.
Descriptor	material culture
Broader Term	anthropology
Use For	culture, material
Scope Note	Study of the physical objects made by a people for satisfaction of their needs, especially those articles required for sustenance and perpetuation of life.
Descriptor	medicine
Scope Note	Use generally for the study of human diseases and injuries, including their causes, treatment, and prevention, and with the diagnosis and management of patients.
Descriptor	military history
Broader Term	history
Use For	history, military
Scope Note	Branch of history covering organized warfare and military institutions in general, as well as specific wars, personalities, engagements, units, weaponry, uniforms and other military artifacts.
Descriptor	musicology

Scope Note	Scientific and orderly investigation and study of music and related areas, including history, theory, music education, acoustics, psychology, and social and cultural aspects.
Descriptor Use For	naval architecture architecture, marine architecture, naval marine architecture
Scope Note	Art or science of designing and building ships and other waterborne craft.
Descriptor Scope Note	numismatics Study of coins, tokens, medals, paper money, and objects closely resembling them in form or purpose.
Descriptor Broader Term Use For Scope Note	oral history history history, oral History in which historical information is recorded, or histories are presented, in the form of audible speech or song.
Descriptor Broader Term Scope Note	paleoanthropology physical anthropology Branch of anthropology dealing with fossil remains of the human species and its predecessors.
Descriptor Scope Note	philately Study of postage stamps, revenue stamps, stamped envelopes, postmarks, post cards, covers, and similar materials relating to postal or fiscal history; also the collection of such materials.
Descriptor Broader Term Narrower Term(s) Use For Scope Note	physical anthropology anthropology paleoanthropology anthropology, physical somatology Comparative study of human physical evolution, variation, and classification, especially through measurement and observation of living people as well as human remains.
Descriptor Narrower Term(s)	physical sciences astronomy chemistry earth sciences physics
Use For Scope Note	sciences, physical Division of the natural sciences that systematically studies inanimate matter and energy apart from the vitality of living beings.

Descriptor **physics**
Broader Term physical sciences
Scope Note Science that studies the laws determining the structure of the observable universe and the interaction between its fundamental constituents, such as matter and energy, with the broad goal of explaining natural phenomena.

Descriptor **social anthropology**
Broader Term anthropology
Use For anthropology, cultural anthropology, social anthropology, cultural anthropology
Scope Note Branch of anthropology focusing on the origins, history, and development of human societies and social structure, including in its scope aspects of archaeology, ethnology, and ethnography.

Descriptor **social history**
Broader Term history
Use For history, social
Scope Note History that concentrates on the sociocultural aspects of the life, customs, trends, and institutions of a people.

Descriptor **underwater archaeology**
Broader Term archaeology
Use For archaeology, marine archaeology, submarine archaeology, underwater marine archaeology, submarine archaeology
Scope Note Branch of archaeology that deals with the recovery of ancient objects found beneath the sea, as shipwrecks or remains from submerged human settlements, and with the techniques of underwater exploration, excavation, and retrieval.

Descriptor **urban history**
Broader Term history
Use For cities, history of history of cities, history, urban
Scope Note The history of cities and towns, the urbanization of human life, and all aspects of urban life over time.

Descriptor **video**
Scope Note Use for the study and practice of creating works of video art.

Professional Organizations

Association Museums New Brunswick

www.amnb.ca

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Council of Archives New Brunswick

<http://canbarchives.ca/canb/>

P.O. Box 1204, Station "A", Fredericton, NB, E3B 5C8

(506) 453-4327

Canadian Museums Association

www.museums.ca

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1-888-822-2907

Canadian Heritage Information Network (CHIN)

www.rcip-chin.gc.ca

15 Eddy Street, 7th Floor (15-7-A), Gatineau, Quebec K1A 0M5

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