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Being Offered a Donation/ Loan

- Before doing anything else, you first must decide on your museum's theme and mandate for collecting.
- Just as important, is who within the museum staff or board is responsible for accepting new acquisitions. Consistency and continuity are the keys to successful acquisitions. Guidelines must be followed for all pieces entering the museum.
- Does it follow with the theme (general time period, or geographical area) that the museum aims to represent? If it does and you feel it is a piece in good condition that can augment your collection and help to tell the story of your intended theme, there are now additional standards and practices to incorporating it into your collection.
- If the piece does **not** fall within your intended theme, consider declining the offer as accepting it will only add undue stress to the museum's staff hours and financial resources in the research and preservation.



Remember...we do not have to accept everything that is offered, nor should we feel we have to.

- Long-term loans are discouraged, but short-term loan can create interesting, various and changing exhibits and can greatly enhance displays.
- Short term Loans usually means 3-6 months



See Appendix A for a sample sheet to use when accepting a short-term loan

Accepting the Donation

- It is very important to be sure that the transfer of ownership is accompanied by a legal document. Donations are preferred over loans, as museums have run into situations in the past where the donor's next of kin wanted the loans back.
- Make sure that for every donation accepted, a signed transfer of ownership form is filled out.
- These forms should include spaces for: Donor's name, address and phone number, a description of the artefact, relative questions on provenance, terms and conditions, the date, place for signatures
- All documentation should clearly state that the donation becomes property of the museum, and that the museum can do what it wishes with the object (including disposing of/ selling). Ascertain that the object is being DONATED, not loaned.
- Make sure that everything is filled out properly and that you have accurate contact information.
- Give the donor a copy of the form; this will act as a receipt.
- While you have the donor in for the proper documentation of the transfer of ownership, this is a valuable time to collect other information. Try to glean from them as much ABOUT the object as you can. Things like who originally owned it, what that person did with it, any alterations over time, or interesting stories that pertain to the object or use of the object will greatly aid you in the research process.



Keep in mind that asking questions on history and provenance at this time is the most convenient and time effect way to gather relevant information. Many of our donors move away, or become increasingly hard to contact as time goes on. Resources available to collect this information in the future are limited. Gather as much as possible now, and record it all. You never know what you may need to know later.

1. Review that the donation falls within your mandate
2. Verify with donor they understand the terms and conditions of donation
3. Prepare donation forms
4. Have donor sign forms
5. Collect provenance from donor
6. Give copy of form to donor as receipt
7. File donation form



See Appendix B for a sample temporary deposit form to use when first reviewing a new donation.



You may find it helpful to have several copies made on “Questions to Ask A Donor”, and use them each time you accept a donation, Appendix C

Begin Cataloguing



Just as there should be certain people dedicated within your museum to accept donations, there should also be those who process the information. Again, continuity and consistency is key to good collections management.

Step 1.) Accession Number

The first step is to assign an accession number. Accession numbers follow a very specific schema.

As an example, lets use CMA.07.01.120

CMA.07.01.120

The initial section, **CMA** refers to the organization where the object resides.

CMA.07.01.120

The second section refers to the year in which the object was recorded (ideally in the same year it was donated). **07** refers to 2007.

CMA.07.01.120

The third section identifies the source of the artefact. Mary Smith is the first donor, so she is given the number **01**.

CMA.07.01.120

The third section identifies the artefact sequence. In this example, it was the **120th** piece in the Mary Smith collection

*If an object has more than one *component*, say a teapot with lid, the use of letters after the number denotes these component pieces.

If Mary Smith's 120th piece in her donation were a teapot with a lid, its number would then be CMA.07.01.120 **a-b**.

*To mark a *set* of objects (such as limoge dishes), the accession number would require additional digits. For example: CMA.07.02.108.**1-8** (set of 8 dinner plates)

1. Follow numbering schema for accessioning artefacts
2. Ensure the use of additional numbers for sets
3. Use additional letters for component pieces
4. Use prefixes to denote specific museum site

Now that you have your accession number, you are ready to begin the catalogue sheet.

- It is preferred to have both a paper copy of a catalogue sheet as well as the data entered into Past Perfect.
- Using a prepared catalogue sheet (see examples in appendix), follow along and fill out as many fields as possible.
- Some fields are considered the MINIMUM, these include **Classification, Description, Measurements, Condition, Provenance** (from the transfer of ownership), and **Location** (storage or display)

Step 2.) Classification

*Use the Chenhall Nomenclature System carefully to classify each object.

- The Chenhall nomenclature is a three-tiered classification system. Starting at the broadest it has 10 categories ranging from furnishings to communication artefacts. Each category is divided into sub-categories, which narrow the scope of the object. Finally, specific artefact names are within each sub-category. When classifying, note first the category, then sub- category and finally artefact name.
- The nomenclature book can be used in various ways to search for the classification you are looking for. One effective way is to refer to the alphabetical listing at the end of the book. Another way is to review the general categories and sub-categories, and search within themes to find the exact object term.

1. Using alphabetical listing at back, search for object name
2. If unable to find, review categories, and search within applicable according to function
3. From page heading, collect Category and Sub Category
4. Enter name, category and sub-category onto catalogue sheet

Step 3.) Description

- Always keep in mind that someone will have to visualize the object from your description. If you feel your words are not enough, draw a picture. (Using effective time management)
- Always describe from the general to the particular.



Never name things unless you are sure.

- Do not, for example, say a wood is maple when you are not sure if it is maple or birch; instead, mention that it is a light coloured hardwood and try to describe the grain. This follows for everything you describe. You can always suggest possibilities by adding a question mark or by saying “possibly....”
- Each of the parts should be described in detail beginning either at the top and working systematically down, or vice versa. Important dimensions should be included
- If there is more than one colour- mention all colours and the parts to which they belong, listing the dominant or main colour first.
- Within description record any maker’s marks or other marks made to the artefact.

Example:

A Hall Manufacturing Thresher with painted lettering on side, add the following to the end of your description:
Makers marks located on wooden side board, upper right of thresher, painted in yellow block letter “Hall Manufacturing/ Summerside, PE”

Note: the use of / indicates what is written is on a line below.

- Everything should be recorded **as is**. If it is written in caps, make sure you write it in caps.
- If you feel the addition of an alternative name for an object would be beneficial to others reading the records, a note can be made in description. Ex. A potato beater digger is classified as a potato digger in Nomenclature- but specifying the type is necessary in quickly understanding the nature of the object.

Order of description:

- Begin with the most obvious elements: Shape
 Colour
 Material

For example: “Round, honey coloured maple, pedestal table”

This immediately gives you a general picture of the object to which the mental eye can apply details

- Next, list the details pertaining overall: Varnished
 Veneered
 Painted
- Or the glaze in the case of ceramics, whether it is:
 Clear, or coloured
 Shiny or Dull
 Smooth or Cracked
 Glazed all over or with
 some parts unglazed
 (specify)

Example:

Table Top; has inlaid 6 pointed star in mahogany stringing; points are 15 cm from edge; thumb moulded edge.

Pedestal; is baluster shaped turned wood, 57 cm in high

Base; is square- 45 cm; 10 cm high with 4 ball feet.

1. Describe the artefact from general to particular
2. Note features from top down
3. List colours starting with dominant
4. List materials starting with dominant
5. Take measurements of features
6. Transcribe makers or other marks
7. If unsure about a mark, or material use possibly to describe



See Appendix D for a sample catalogue sheet

Step 4.) Measurements

- Measurements are important as they help to distinguish from similar objects. Begin by taking over all measurements, like height, width, depth and diameter. Then as you describe sections of the artefact, make additional notes on measurements.

- Measuring accurately, and in cm takes only a few minutes to complete, and greatly aids your record. With measurements recorded, it reduces needless handling of the artefact in the future if verifications are required. Completing all these steps in the beginning is a good practice of time management and artefact conservation.

- Metric is the Canadian standard and should be used in noting measurements of artefacts. CHIN also recognizes and requires measurements to be noted in the metric system. A second measurement can be taken and noted if the museum would also prefer to have imperial measurements.

1. Measure in Metric
2. Note Height
3. Note Width
4. Note Length
5. Note Diameter
6. Note Depth

Step 5.) Condition

- Condition of an artefact is very important, and having the condition noted helps to easily and quickly make decisions about its use and storage. If you have a piece in your collection that is fragile or deteriorating, a decision on whether it should be displayed must be made.
- Never allow the public to handle your artefacts, try to reduce handling even by trained staff.
- On the catalogue sheet there is provided a space to make note of condition. Here you record any discolorations, dirt or grime, measure cracks and breaks and assess its overall condition.
- If a piece is in need of a conservator's attention, a separate condition report is necessary.
- Having made note of condition when the piece enters the collection allows you to track it over time. Cracks may worsen in certain display areas. Periodical measuring and recording of cracks, rips etc. will help to assess the situation and determine if undo damage is occurring.

1. Make note of over all condition
2. Reference if there are components or parts in better or worse condition
3. Record any alterations or restorations made
4. Measure cracks, rips, broken pieces in metric
5. Prepare a condition report if artefact requires conservation



See Appendix E for definitions of condition classification



See Appendix F for a list of condition terms to use when describing and measuring condition.

Step 6.) Provenance

- Provenance refers to the history of the ownership of an object.
- It can answer such questions as who used it/ owned it, what it was used for, and how it related to the owner and the community from which it came.
- Gather as much information from the donor as possible
- Also ask the donor if they know of anyone else that can provide you with details.
- Note all the information gathered onto the donation form, and then add to the catalogue record

1. Ask donor who owned originally
2. When was it used/ purchased
3. Historical Significance
4. Continue to update when more information is gathered



See appendix C for sample questions to ask a donor

Step 7.) Location

- Knowing where an artefact is at all times requires only a small amount of effort, but the return is great. Creating an authority list of possible locations within your museums is an easy step to follow and can save time and confusion when wanting to “pull” and artefact.

- Make a list of possible location, distribute and post this list, so everyone from the cataloguer to the interpreter can easily locate pieces in your collection.

- But also remember, that if you change the location of an object, make note of the move both in past perfect and on the catalogue sheet. If this location authority list is followed and the data entry done using the same spelling and capitalization, quick searches can be preformed in Past Perfect.

1. Create an authority list of locations
2. Use authority list and note specific location
3. Update location on both the catalogue sheet and Past Perfect if moved within or out of the museum

Step 8.) Research

- Research can be an ongoing project within your museum, but there is also no time like the present.
- Performing and entering research at the time of data entry can save time, and ensures that the object is not forgotten.
- Local community members may provide to be a valuable resource
- The office of the Community Museums Association of PEI provides access to the resource library free of charge to our members and our library collection is always growing.
- The Internet can be a great tool to begin your research, but be sure to verify your information comes from a reputable source.
- Areas to research could include the maker and date of the object, historical significance, artist, style and function.



See appendix G for a list of web resources for researching a mixed collection.

Step 9.) Numbering

Now that the transfer of ownership is completed, the object has been assigned a number and the catalogue sheet filled out, it is time to physically apply the accession number to the artefact following musicological standard.



As artefacts require different considerations, please refer to the appendix for location, methods and tips on numbering your collection, but most importantly, everything you do must be **REVERSIBLE**

- Numbers should be clear of makers or other marks
- Avoid areas of wear (example: rim of a sugar bowl lid)
- Choose to mark on metal over wood if the artefact has more than one material
- Apply numbers so they are hidden from view- but easily accessible
- Numbering Locations Guidelines:
 - Reverse Side, lower right corner (example: jewellery box, furnishings)
 - Reverse Side, upper left corner for hanging objects (example: pictures and mirrors)



Anytime you work with the information of an object, it is advisable that you have both the Past Perfect record and paper version of the catalogue sheet at hand to make amendments to both at the same time. This way, both files are consistent.



See Appendix H for numbering standards, methods and locations- as each material requires different considerations

Records Management

The paper work is done- now what?

- Create a file for each accession
- Numerically file by accession number for easy retrieval. By accession number allows users to find a number on an artefact and easily search for records.
- If filing is done by donor, the worker must either know what number corresponds to each donor, or a master list be made and updated for each donor and located with the accession file records.
- Collecting information is only one step in collections management, being able to find information in a timely fashion and keep it all organized is just as important.



A great way to keep on track and ensure all aspects of cataloguing and data entry are done is to use a cataloguing organizer sheet.

Each entry is dated and initialled by the one who completed the work. As each step is completed, mark it as done.



See appendix I for a sample organizer sheet

Deaccessioning

Now we know how to enter new objects into the museum collection, but what do we do when we no longer need pieces?

- Deaccessioning should only be considered if the following hold true
 - Physical condition of material is poor
 - Requires excessive or ongoing maintenance
 - Duplication of artefact- but keep in mind you may want to make a “working collection” pieces that can be used to demonstrate or educate your audiences.
 - They pose health hazards

- Maintain the original records (paper) for deaccessioned pieces, and file them away separately. Again, you never know when this information may be valuable.

Terms and Condition
Short-Term Loans

The submission for short-term loan is gratefully acknowledged by the _____ Museum. It is understood that the objects in this loan will remain in the condition received and will not be repaired, restored, cleaned, or altered in any way without the permission of the lender. The condition is understood to be as stated on the form.

The borrower is responsible for packing, transportation, insurance, and all other factors of transporting the loan, unless otherwise stated. The borrower is responsible for returning the loan at the time stated.

I, _____, acknowledge that I have read this form, and that the information provided is true. I acknowledge that I am the legal and rightful owner of the article(s) offered and have the right to loan it (them) free and clear of obligations to any persons.

If the _____ museum accepts all or part of the property described herein, I agree to give, transfer, assign and deliver all of my right, title and interest in and to the property, including any copyrights which I may possess in and to said property, to the _____ museum as an unrestricted gift to utilize in its programs and policies without further reference to me, unless limited conditions are specified here and mutually agreed upon:

This offer is presented to _____ as a representative of the _____ Museum.

Dated this _____ day of _____, 20__.

Depositor _____

For the Museum Director

-See Reverse-

Short-Term Loan Deposit

Received From: _____

Address: _____

Telephone: _____

E-mail: _____

Description of Property:

Condition of Property:

Submitted for:

Donation Purchase

Since documentation of the origin and history of the above-described property is necessary in assessing its relevance to our collection, we would appreciate your providing us with the following information:

1. How, when and from whom did you acquire the above described property?

2. What other information can you provide about the described property, its users or previous owners?

Terms and Condition of Deposit

The submission for examination is gratefully acknowledge by the _____ museum, which will now present the offer to the Museum's Collection Committee. This Committee will consider whether or not acceptance of this submission conforms to the Collection Policy of the Museum. Until the Collections Committee decides to accept the articles offered, those articles are at the risk of the person offering them. If the _____ museum acquisitions policy requires that the submission be declined, then the responsibility of removing the articles shall be that of the person offering them,

I, _____, acknowledge that I have read this form, and that the information provided is true. I acknowledge that I am the legal and rightful owner of the article(s) offered and have the right to dispose of it (them) free and clear of obligations to any persons.

If the _____ museum accepts all or part of the property described herein, I agree to give, transfer, assign and deliver all of my right, title and interest in and to the property, including any copyrights which I may possess in and to said property, to the _____ museum as an unrestricted gift to utilize in its programs and policies without further reference to me, unless limited conditions are specified here and mutually agreed upon:

This offer is presented to _____ as a representative of the _____ Museum.

Dated this _____ day of _____, 20__.

Depositor _____

For the Museum Director

-See reverse-

Temporary Deposit Receipt and Deed of Gift

Received From: _____

Address: _____

Telephone: _____

E-mail: _____

Description of Property:

Condition of Property:

Submitted for:

Donation Purchase

Since documentation of the origin and history of the above-described property is necessary in assessing its relevance to our collection, we would appreciate your providing us with the following information:

3. How, when and from whom did you acquire the above described property?

4. What other information can you provide about the described property, its users or previous owners?

Questions to ask a donor

- What is the object?
- What was it traditionally used for? What did the person who owned it actually use it for?
- Is the object homemade? If so, what is it made from?
- Who owned it previously? Where did they live? What did they do?
- When did they get the object?
- How did you come to acquire it? Was it passed down through the family?
- How much would it have cost at the time of its purchase?
- Was it involved in any significant event? Are there any stories that involve the object?
- If there are any noticeable markings or wear on the object that don't seem to be original, how did they get there? From day-to-day use? From something else?
- How is it tied to the community?
- Why is it being donated?
 - From the answers to these questions you or your acquisitions committee can determine if the artefact fits into the mandate of your museum.
 - Make sure to record all of the answers to these questions. It may be helpful to have an additional form. Write them down, or have a tape recorder on hand (used with the permission of the donor).

Institution_____

Accession Number_____

Object Name_____

Category_____

Sub-Category_____

Other/ Alternate Name:_____

Acquisition Mode: Donation___ Purchase___ Bequest___ Loan___ Other___

Number Of Components___ Component Part
Names_____

Description:

Manufacturer_____

Patent Number_____

Country_____

Date_____

Province_____

Country_____

City_____

Measurements:

Period_____(early) to _____ (late)

Height_____

Width_____

Length_____

Depth_____

Diameter_____

Location:_____

Transcription:_____

Condition:_____

Research / Donor

Notes:_____

-Please Use Reverse For Additional Space-

Entered Into Past Perfect ___ Digital Image In Past Perfect___

Catalogued By_____

Date_____

Object Condition Designation Terms

Excellent: Use this for objects that appear to be in pristine condition. Maintain all original features, and likely have not been used often.

Good: This can be assigned to artefacts that are in good condition and maintain most if not all of their original features. Some wear or use will be evident- but only minor condition problems.

Fair: Fair is as it sounds, use this for artefacts that have more condition issues that “good”, rips and tears and cracks can result in a fair condition designation. Artefacts should always have all their condition flaws measured and tracked, ones in fair condition may deteriorate at a more rapid pace.

Poor: Use this for objects that are broken, worn, highly used and missing component pieces. These pieces would be difficult to repair or are beyond repair. Generally, objects in poor condition are not displayed. Often if they are weak in historical significance, de-accessioning may be the best option, as objects in poor condition require additional attention and resources that can be a drain on museum resources. But always be sure, and consult others before an object is de-accessioned. If toxic or may be unstable, verify on proper disposal.

Condition Glossary of Terms

Abrasion: A surface loss apparently caused by friction. The loss may be to the substance of the object or to paint or other decoration on it. Often superficial. Related terms: Scrape, Rub.

Accretion: A relatively widespread accumulation of extraneous material adhering to the surface of an object that alters the original texture and usually the color, either generally or locally. Usually tenacious. Often seen on object that were buried. Related terms: Incrustation, Stain, Spot.

Adhesive Residue: Usually a sticky residue from glue, paste, or tape.

Bleaching: Lightening of color through exposure to light and/or chemical agents.

Bleeding: The suffusion of a color into adjacent materials, usually other colors or a ground. Often caused by water or other solvents. Also refers to the penetration of ink through paper.

Blister: An inflated pocket in a film or layer. A separation between layers that appears as an enclosed bubbled area. Generally used when describing painted surfaces. A broken blister may result in a rupture.

Bloom: The bluish-white cloudiness often seen on varnished surfaces especially paintings and wood furniture. Sometimes called efflorescence.

Break: An abrupt, significant change or interruption in a continuous surface.

Bronze Disease: Appearance of powdery, light green spots, resulting from exposure to moisture. Attacks copper, bronze, and brass.

Buckling: A distortion of a plane surface caused by shrinkage or compression. A distortion of the flat plane of a painting or other picture often accompanied by a rupture in paint or ground layer.

Chip: A small cavity in the surface of an object caused by material that has been broken away. See also: Dent, Dig, Gouge.

Corrosion: The chemical alteration of metals caused by agents in the environment or by reagents applied purposely. Hard nodules or crusts are formed on metal surfaces. The color and texture of a metal surface may be changed without alteration of the form if there is no increase in the volume of the corrosion products. Rust is the corrosion product of ferrous metals. Tarnish is a corrosion product of silver. Use the general term “corrosion” for all other metals. See also: Incrustation, Efflorescence, and Patina.

Crack: A surface fracture or fissure across or through a material. It can be in a straight line or branch. There is no loss to the object. A blind crack stops part way. A hairline crack is a tiny fissure. An open crack is a large fissure.

Crazing: A very fine system of crackle or cracking in a varnish, paint film, and glass that appears slightly opaque to the eye. It may be found in aged painting films that are very dry and are approaching their final stages of embrittlement. It can powder off. This term also applies to surfaces of old varnished furniture.

Discoloration: A partial or overall change in color caused by aging, light, and/or chemical agents. Includes yellowing and darkening; bleaching, the lightening of color; and fading, a loss of color and/or change in hue.

Efflorescence: Change from a crystalline salt to a powdery mass with loss of water. The term is used more broadly for museum objects to describe powdery or crystalline crusts on the surface of stone, ceramics, or metals, resulting from other interactions. Not to be confused with corrosion, which is a surface oxidation or other chemical reaction between surface molecules and the environment

Flaking: A loss of material, usually from the surface, resulting from cleavages or crackles in the surface layers. Also a method of manufacture for stone tools.

Foxing: Stains, specks, blotches and spots on paper.

Fracture: Refers to the cracking of hard substances, such as bone, and implies an incomplete break in which there is no significant separation of material. A break can later occur along a fracture line. See also: Rupture.

Fragment: A part broken off or detached, or an object that is incomplete. Use of the term usually implies a small percentage of the whole.

Fraying: Raveled or worn spot indicated by the separation of fibers, especially on the edge of fabric or paper.

Gouge: A surface defect caused by a blow. A gouge implies that some material has been scooped away.

Grime: Soil tenaciously held on the surface of an object.

Missing Element: Loss of an integral component of the object. Oxidation Surface “crust” or tarnish on metal resulting from a chemical reaction with oxygen in the presence of moisture. It can be a dull, reddish-brown or black film, depending on the metal type.

Patina: A surface oxidation, corrosion, or decomposition, usually on glass, lead, pewter, or copper or one of its alloys, which is homogeneous, usually hard, and often attractive. A patina or lack of it is no guarantee of age. The patina often provides a protective barrier against further corrosion, and, consequently, may be desirable to retain. See also: Corrosion, Incrustation. The term may be used

to describe the polished glow acquired by wood that has been frequently handled.

Rip: A hole or flaw caused by a pulling in one rapid uninterrupted motion, especially along a seam or by a joint, or along the straight-line of a fabric. A rip has relatively even or straight sides.

Scrape: Surface damage or injury caused by one or more strokes by an edged instrument or an abrasive resulting in shallow loss of surface material over a relatively wide area. Shallow gouges may occur simultaneously. See also Abrasion.

Scratch: A linear surface loss due to abrasion with a sharp point.

Silvering: Shiny or mirror-like discoloration in the shadow areas of a photographic image caused by the aging of excessive residual silver compounds. Also known as bronzing or mirroring.

Split: A rupture running along the grain of a piece of wood, bone, or ivory. It's usually caused by external mechanical means or too rapid drying. A split could develop into a break.

Dust: Refers to loose soil generally distributed on the surface.

Grime: Refers to soil tenaciously held on the surface.

Smear and Fingerprint: Refer to localized forms of grime, usually caused by human action.

Stain: is similar to a spot, but the term implies discoloration of the surface by penetration of the foreign matter. Spots can stain if the surface is porous or absorbent.

Stiffness: Loss of flexibility and suppleness of fibers, offering resistance to bending.

Tarnish: A dullness or blackening of a bright metal surface.

Tear: A hole or flaw caused by a forceful pulling apart of a material leaving ragged or irregular edges. If the material is organic in composition, such as paper, cloth, or basketry, individual fibers often will be split. See also: Disjoin, Rip, Split.

Wear (Worn): Impaired, deteriorated, or consumed gradually by use or by any continued process, especially by rubbing, scraping, or washing. The term can apply to all parts of an object, not just to its surface. It can describe a defect in an object's function as well as its appearance.

C:6 NPS *Museum Handbook*, Part II (2000)

Useful Websites for researching Museum collections

Vocabulary of Basic Terms for Cataloguing Costume

<http://www.mda.org.uk/costume/vbt00e.htm>

The Costume Page- Costume resources online

<http://www.costumepage.org/tcpinfo2.html>

Porcelain, Pottery, China & Dinnerware- Marks and History

www.mygrannysatticantiques.com/html/porcelain_pottery_china_marks.htm

Bone China Marks and Factories

www.antiques2jewelry.com/china_marks.htm

The Arlecchino Antique Shop- site has links to information on English Furniture Style Guide, Porcelain and Pottery trademarks, Tiffany Art Glass, Prints and Maps

<http://www.antique-shop-online.com>

A Guide to The Description of Architectural Drawings

http://www.getty.edu/research/conducting_research/standards/fda/

Art & Architecture Thesaurus Online

http://www.getty.edu/research/conducting_research/vocabularies/aat/index.html

From Colony to Country- A Reader's Guide To Canadian Military History

<http://www.collectionscanada.ca/military/025002-6080-e.html>

History of Photography Timeline

<http://photo.net/history/timeline>

History of Photography and the Camera

<http://inventors.about.com/library/inventors/blphotography.htm>

The Virtual Gramophone- Canadian Historical Sound Recording (History of Sound Recording and Record Players, clips of recorded songs)

<http://www.collectionscanada.ca/4/4/m2-3000-e.html#a>

Online Encyclopedia of Silver Marks, Hallmarks and Makers Marks (American, British, Dutch, Finnish, French, German, Swedish, Norwegian, Mexican)

www.925-1000.com

Identification Guide for Sterling Silver Spoon Manufacturers

www.souvenirspoons.com/silver.html

Clock a History- some general history of various types of early clocks

www.ernie.cummings.net/clock.htm

Pre-electric Lighting. Manufactured lamps from 1850-1930

www.antiquelamps.net/

The Kerosene Lantern

<http://home.earthlink.net/~pearsond/>

Artefact Numbering

Artefact Material	<u>Labelling Method</u>	<u>Label Location</u>	<u>Comments</u>
Animal specimen Basketry Semi-tanned skin Skin	Paper Tag Method	Attach the tag to the artefact through existing holes or around narrow parts. If there are components made of other materials such as metal buckles on a belt, use the Nail Polish method	Do not make a hole in the artefact.
Bone Ceramic Glass Ivory Metal Shell Stone Mineral specimens Unfinished Wood	Nail Polish/ White Acrylic Method	The base- at centre or just inside or outside the foot of the base depending on whether or not the whole base touches the surface it sits on. Try for an inconspicuous spot but not one that is difficult to find.	Never write on a broken surface. Never write the number directly on an artefact without a layer of nail polish.
Books	Pencil Method	Write the number on the Inside front cover, lower Right hand corner. If the cover is too dark for the number to show, use the first available clear page.	Never use nail polish or ink.
Documents Drawings Paper Photographs Prints Watercolours	Pencil Method	Write the numbers on the back of tin the lower left hand corner.	Never use nail polish or ink.
Textiles	Fabric Tag Method	Dresses, coats, shirts, blouses- inside back neckband, or inside bottom left sleeve. Skirts and trousers- inside back waistband. Hats- inside at centre back hatband or centre back of crown.	Never use pins, staples, wire or other metal fasteners. Never use nail polish, ink or

		<p>Gloves- inside left armhole.</p> <p>Vests- inside left armhole.</p> <p>Rugs, quilts and other coverings- on reverse corner along a hem or sleeve edge</p> <p>Drapes- reverse lower left corner of each panel.</p> <p>Pillow cases- inside left corner near hem.</p> <p>Shoes- on heel breast parallel to bottom of shoe using nail polish method. Flats/ slippers- on heel at back of shoe.</p>	iron-on materials.
Artefacts in frames	Nail Polish Method	<p>Paintings- on the wooden stretcher at lower right edge</p> <p>Other framed Objects- bottom left hand corner on back of frame (If possible, also label the artefacts in the frame using the correct method.)</p>	
Finished Wood	Nail Polish Method	<p>Commodes, chests- back bottom left corner.</p> <p>Chairs- back of the back left leg.</p> <p>Tables- on the apron or at the base of a leg or underside of the tabletop.</p> <p>Beds- outer side near bottom legs at head of bed.</p> <p>Lamps- lower right hand side at back or on base.</p>	<p>Aim for an unfinished area as finished wood pieces are done so with many different finishes, removal of the number should be undertaken with care not to lift the finish</p> <p>All removable parts such as drawers, shelves, etc. are to be numbered</p>
Upholstered Furniture	Fabric Tag Method	Fabric tag sewn near right back leg	

