

**“The Baltimore Collection” Shared Shelf Data Fields**

<b>ARTstor Data Fields</b>		
<b>Shared Shelf-Data Field</b>	<b>ARTstor Guidelines*</b>	<b>Input</b>
<b>Creator</b>	Name, brief biographical information, and roles (if necessary) of the named creator or creators in the design and production of the work, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance.	Photographer Name, Studio Name, Address Street, City, State OR Unidentified operating at [Address as above] OR Unknown
	<i>We wanted to highlight the information we had about the photographers and the studios by including the location of their practices. These details also forefront the connections between the objects in the collection and ground the photographs in geographical space.</i>	
<b>Culture</b>	Name of the culture, people, or nationality from which the work originated.	American
	<i>This designation was used for all of the photographs. While we did not know if all of the sitters were American, we know that most of the photographs were made in the United States. The culture of the objects therefore is American.</i>	
<b>Title</b>	Titles, identifying phrases, or names given to a work of art, architecture, or material culture.	[Descriptive title]
	<i>We put brackets around the title to indicate that it was devised by the cataloger. We only capitalized the first word again to indicate that the title was not formally given to the object, but rather supplied at a later point by the cataloger. When appropriate we described the sitters as “unidentified” rather than “unknown” to mark that while their identities are not available at this time, they are not altogether undiscoverable. This designation encourages further research on the collection. We included the key identifying features of the photograph in order to differentiate them from similar types of objects. As a class we agreed that it was not necessary to maintain absolute consistency across the collection. This decision allowed the cataloger freedom to approach the object in his/her way. Importantly we did not describe the sitters by their racialized identity in the title. We operated from a black center and sought to retain the sitters’ subjectivity through this decision.</i>	

<b>Date</b>	Concise description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, presented in a syntax suitable for display to the end--user and including any necessary indications of uncertainty, ambiguity, and nuance.	Example: 1860-1880
	<i>We did not use century when describing the date in order to make the designation as straightforward as possible. Instead of circa we included a range for the approximate date. We included an explanation of how the date/date range was determined in the description field.</i>	
<b>Materials/ Techniques</b>	Indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication, presented in a syntax suitable for display to the end--user and including any necessary indications of uncertainty, ambiguity, and nuance.	Example: Albumen Print
	<i>In this field we used the proper name for the type of photographic process. We determined these designations during our class period with photograph conservators, Professor Debra Hess Norris and her student Amber Kehoe.</i>	
<b>Measurements</b>	Information about the dimensions, size, or scale of the work, presented in a syntax suitable for display to the end--user and including any necessary indications of uncertainty, ambiguity, and nuance.	Image: length x width centimeters (l x w inches)  Mount: length x width centimeters (l x w inches)
	<i>We decided as a class the format above in order to ensure consistency and legibility for users of the collection. If a specific object had only one set of dimensions we left off the terms "image" and "mount." We also used both centimeters and inches and wrote these terms out in full to appeal to all users.</i>	
<b>Work Type</b>	Term or terms identifying the specific kind of object or work being described.	Example: Photograph, cabinet card
	<i>All of the objects received the descriptor "photograph." If the photograph had</i>	

	<i>a specific known function we included that designation after "photograph." These identifiers include: Carte de Visite, Tintype, Cabinet Card, Halftone, and Photographic Postcard.</i>	
<b>Repository</b>	The name and geographic location of the repository that is currently responsible for the work.	Museums Collections, University of Delaware Library, Museums, and Press
	<i>This field was predetermined by the University.</i>	
<b>Accession Number</b>	Any unique identifiers assigned to a work by the current or last known repository.	Example: 2001.0017.0053
	<i>These numbers were given to the objects by the University Museums. The final set of four digits are the only ones that vary throughout the collection, ranging from 0001 to 0053. 2001 refers to the year that the photographs were accessioned and 0017 designates the number assigned to the collection.</i>	
<b>Latitude</b>	GIS using latitude to establish location (other geocodes in Work and Collection records).	Example: 39.290488
	<i>This field was calculated based on the photographic studio's location. If a photograph did not have a known studio, this field was left blank.</i>	
<b>Longitude</b>	GIS using longitude to establish location (other geocodes in Work and Collection records).	Example: -76.608975
	<i>This field was calculated based on the photographic studio's location. If a photograph did not have a known studio, this field was left blank.</i>	
<b>Description</b>	Text that describes the content and context of the work, including comments and an interpretation that may supplement, qualify, or explain the physical characteristics, subject, circumstances of creation or discovery, or other information about the work.	

	<p><i>This field was predominantly left to the discretion of the individual cataloger. We did, however, decide on specific language usage in some instances. For example, we used “man” or “woman” rather than “male figure” or “female figure” when describing the sitter in order to maintain the subjectivity of those depicted. We used the terms “recto” and “verso” when referring to the front and back of the objects respectively. When writing out an inscription we included quotation marks and maintained the spelling, punctuation, and capitalization found on the object. We did not create a standard for referring to racial identity in the description, but rather left the decision to the individual catalogers. Knowing that we were going to have the WordPress site we left out lengthier details we discovered through our research. We did include justifications for the date range in the description.</i></p>	
<p><b>Subject</b></p>	<p>Terms that identify, describe, and/or interpret what is depicted in and by a work.</p>	<p>The list of subject terms we used for this project can be found at the end of this document.</p>
	<p><i>The list of subject terms we agreed upon as a class is included at the end of this document. We used the plural form of all nouns in order to make the terms discoverable. For many of the terms we followed the Library of Congress standards. While we did not signal racial identity in the title or consistently in the description we used the subject terms to explore this aspect of the sitters. We have a term for both White Americans and African Americans so as to not create a racialized “Other.” We also used the designation “Black” alongside “African American” in order to account for those sitters who may not be from the United States. If a subject’s race was not easily determined, we included multiple racial markers. This choice allowed the sitters’ subjectivity to be maintained. Individual catalogers decided on the amount of subject terms for each entry.</i></p>	
<p><b>Relationships</b></p>	<p>Terms or phrases describing the identity of the related work and/or the relationship between the work being cataloged and the related work or image.</p>	<p>Example: Both 2001.0017.0018 and 2001.0017.0008 were taken in studios at the same address but under a different proprietor  Related to 2001.0017.0047c, combined image of recto and verso of photograph.</p>
	<p><i>For all of the objects we included a relationship with the file containing an image of both the back and the front of the photograph (the second item in this example). ARTstor is unable to attach multiple image files to one entry so each object will have two access points, one of the central image and one of the combined file. In order to link these two entries we created a relationship between them. We also included a relationship for objects that came from the same photographic studio. Additionally, we created a relationship for those objects that were from the same address, but had different proprietors and were created at different times. Finally, we had a relationship for any objects in which the sitters were related to one another.</i></p>	

<b>Rights</b>	Information about rights management; may include copyright and other intellectual property statements required for use regarding the work and/or image.	Copyright Museums Collections, University of Delaware Library, Museums, and Press
	<i>The University predetermined this field.</i>	
<b>ARTtor Classification</b>	Term used to categorize a work by grouping it together with other works on the basis of similar characteristics, including materials, form, shape, function, etc. A list of the 16 terms accepted by ARTstor may be provided.	Photographs
	<i>ARTstor predetermined this field.</i>	
<b>Country</b>	A type of “nationality” field, though not in adjectival form; country refers to the modern name of the country from which the artist came. A list of those currently in use by ARTstor may be provided.	United States
	<i>This designation was used for all of the objects. While we did not know if all of the sitters were American, we know that most of the photographs were made in the United States.</i>	
<b>Custom Data Fields</b>		
<b>Data Field</b>	<b>Guidelines and Purpose</b>	<b>Example</b>
<b>Acquisition Information</b>	<i>This designation was used for all of the photographs. While we still do not know much about how the collection was assembled, we do know the name of the family who donated it. After learning about our class’s research, they agreed to be included in this field. The format was specified by the donors.</i>	Donated by the Porter Family - Neil, Reba and Jessica

<p><b>Notes</b></p>	<p><i>This information is included on all of the photographs. We included the date of this decision in order to create a timeline not only for the photographs, but also for the collection and the cataloging process. We used the verb “devised” to show that this information is not objective; rather it was a subjective decision made by the catalogers.</i></p>	<p>Title devised by cataloguer, November 2017</p>
<p><b>Conservation Notes</b></p>	<p><i>This field was supplied by art conservators. If an object did not have notes by these experts, it was left blank.</i></p>	<p>Example: Baryta paper, True black tone, Dark image overall</p>
<p><b>Physical Location of the Original</b></p>	<p><i>This field was provided by the University.</i></p>	<p>Museums Collections</p>

\*For more information on ARTstor guidelines for data fields visit the article “Works: Field Descriptions” on the Shared Shelf/JSTOR Forum support page:  
<http://support.sharedshelf.org/article/works-field-descriptions>.

### Subject Headings:

19th century
20th century
Baltimore, Maryland
Baltimore, Maryland – Rowhouses
Birdbaths
Clothing and dress - United States - Pinstripes
Clothing and dress - United States - cut-away jacket
Clothing and dress - United States - tie pins
Clothing and dress - United States - History - 19th century
Clothing and dress - United States - History - 20th century
Flatweave Rugs
Furniture - curule chair
Group Photo
Hairstyles - Bobs
Hairstyles - Pressed Hair
Hats
Hats - Bowler
Havre de Grace, Maryland
Occupations - Reverend
Photographs - African Americans/Black [Americans]
Photographs - Cartes de Viste
Photographs - Children
Photographs - Men
Photographs - Postcard
Photographs - White Americans
Photographs - Women
Photographs - Cabinet Card
Photographs - Portrait

Photographers - Bachrach
Photographers - Lewis Horning
Photographers - Men
Photographers - Richard Walzl
Photographers - William Keyes Bachrach
Photographers - Women
Photographers – J.H. Proctor
Photographers – James H. Proctor
Photography - 19th century
Photography - 20th century
Photography - Mandel-ette
Photography Studios
Photography Studios - A.L. Rogers
Photography Studios - Arthur Laidler Macbeth
Photography Studios - Atlantic City, New Jersey
Photography Studios - B. W. Stein Studio
Photography Studios - Baltimore Photo Company
Photography Studios - Baltimore Photographic Company
Photography Studios - Baltimore, Maryland
Photography Studios - Blessing and Kuhn
Photography Studios - Egbert G. Fowx Photography Gallery
Photography Studios - Hebbel
Photography Studios - Kuhn and Cummins
Photography Studios - Monumental Art Studio
Photography Studios - Parlor Gallery
Photography Studios - Penn Studio
Photography Studios - Philadelphia, Pennsylvania
Photography Studios - Plumley
Photography Studios - Proctor and Finley
Photography Studios - The National Photographic Emporium



Photography Studios - W. Getz
Photography Studios - Washington, D.C.
Portraits - African Americans/Black [Americans]
Portraits - Children
Portraits - Men
Portraits - School
Portraits - White Americans
Portraits - Women
Portraits - Yearbook
Studio Backdrops - Capitol Building
Studio Backdrops - Lighthouse
Tobacco
Toys - Teddy Bears