

Cataloging Conventions Collection Level Bibliographic Records

This document describes cataloging conventions focused, but not limited to, collections of still photographic materials and reflects the efforts of the Archives to establish and maintain standards in the cataloging of collection records. This document is created for the use and purposes of the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. These instructions were adopted, revised, and expanded from the Eliot Elisofon Photographic Archives of the National Museum of African Art, with permission from senior Archivist Amy Staples. FSG Archives has updated the Cataloging Conventions from using *Archives, Personal Papers and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies and Manuscript Libraries*, 2nd ed. (Chicago: Society of American Archivists, 1989) to the descriptive standard set forth in *Describing Archives: A Content Standard (DACs)*, (Chicago: Society of American Archivists, 2007).

Each Cataloging Element is color coded to indicate the level of necessity for each field. Please refer to the legend below to see what the colors indicate. There are two separate levels of DACS processing the Minimum and the Optimum. Once the DACS level is decided there are also fields required by FSG Archives. Last there are suggested fields where applicable according to the MARC Core Record Standards by the Library of Congress.¹ The level of cataloging is up to the cataloger's interpretation of necessity factoring in time of work, processing, entry, and if the collection warrants the greater benefit of a more in depth record.

Required by DACS for Minimum Level Processing

Required by FSG in addition to DACS Minimum Level Requirements

Required for DACS Optimum Description

Required where applicable by MARC Core Record Standards (Library of Congress)

Subfields are |a unless otherwise stated.

LDR Leader

(RecS)Record Status	=	“corrected or revised”
		When editing, select “corrected or revised”
(Type) Type of Record	=	select appropriate code
(BLvl) Bibliographic level	=	“c” for collection
(Cntl) Type of Control	=	“a” for archival
(ELvl)Encoding Level	=	“Full Level”
(CatF) Descriptive Cataloging Form	=	“AACR2”

008 Fixed-Length Data Elements

¹ <http://www.loc.gov/catdir/pcc/bibco/coreintro.html>, retrieved January 28, 2009.

Type of date/Publication status	=	“I” for inclusive dates
	=	“S” for single known/probable date
Date1 & Date2	=	Date range of collection

040 Office Responsible for Cataloging

The U.S. MARC Organization Code for FSG Archives is DSIFSA. It is assigned by the Network Development MARC Standards Office at the Library of Congress for use in Machine Readable Cataloging (MARC) records. The code identifies our office and is published in the MARC Code List for Organizations. The first part of the code is a geographic prefix and institution, “DSI.” The last part of the code takes letters from the name of the organization, “FSA.” Subfield e indicates the descriptive conventions used.

040|a DSIFSA |e DACS

098 Archival Office Identification

098|a Freer Gallery of Art and Arthur M. Sackler Gallery Archives |b fsa

099 Local Call Number

Local Call Number, ex. A.1 (Accession Number)

099|a A.1

100 Creator

Name of the photographer, or collection record’s creator if known. Import the name from the Library of Congress Name Authority file. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library.

If the photographer is unknown, but the owner of the studio is known, the studio owner is usually credited with the photograph.

For postcards, list the printer or publisher when the photographer is unknown.

MARC only allows one creator in the field. Other creators are placed in field 700. If there are multiple creators, the name entered should be the first named or, if that is not given, the senior responsible party.

245 Title

Full name of the photographer, or collection record’s creator if known, with the first letter of each word capitalized, i.e. First, MI, Last, Suffix. . Follow the proper

name with the type of media found in the collection, all letter lower case. In this case, follow DACS cataloging conventions; i.e. spell out media type when only one or two types exist, in all other cases, use the term collection, i.e. Antoin Sevruguin photographs or Myron Bement Smith collection.

245|a Antoin Sevruguin photographs.

When the photographer is unknown, name the collection after the nationality of the country. Choose whichever best reflects the collection.

245|a Indigenous Peoples photographs

245|a Iranian photographs

245|f Inclusive dates

The time period over which the material spans. Always give the date as the last item in the title. For open collections which are still receiving material, give the earliest date of the material followed by a hyphen and the word “ongoing” in square brackets.

245|a Antoin Sevruguin photographs, |f 1875-[ongoing].

245|g Bulk dates

The dates for which the materials bulk are largest or are most significant; use only with the inclusive dates and enclose in parenthesis and precede with the word bulk.

245|a Antoin Sevruguin photographs, |f 1898-[ongoing] |g (bulk 1898-1920).

300 Physical description

300|a Extent.

The Quantity or number of units described.

300|f Type of unit.

The type of photographic material. For a list of terms see Appendix A. There is not punctuation between subfields a and f. The division of the Extent and Type at the collection level allows for reports listing collection quantities, which is an aide in compiling collection statistics.

300|a 128 |f slides : |b color

300|a 46 |f photographic prints : |b color

300|b Other physical details

Indicates whether the images are color or black and white.
Precede the subfield with a colon.

300|c Dimensions.

The size of the image is always height by width and expressed in centimeters unless a standard English ruler size is used. Precede the subfield with a semi-colon. When the image is described as a slide in subfield |a, then the size is understood to be 35 millimeter and does not require cataloging.

300|a 53 |f photographic negatives : |b black and white ; |c 6 x 8 cm.

When sizes of a group of images vary, use the measurement from the largest sized image and add the words “or smaller.”

300|a 26 |f photographic prints : |b black and white ; |c 12 x 16 cm. or smaller.

300|3 Materials Specified

Describes the type of photographic materials, i.e. albumen, collotypes, tintype, etc. Also used to note duplicate images with the words, “dupe negs” or “dupe prints.” The originals and duplicate descriptive entries usually appear one following the other.

300|a 26 |f photographic negatives : |b black and white; |c 4x5 in. |3 silver gelatin.

300|a 26 |f photographic negatives : |b black and white; |c 4x5 in. |3 duplicate negatives

351 Organization and Arrangement of Materials

Describes the organization (groupings or subdivision) in subfield a, arrangement (order or pattern) in subfield b, and hierarchical level of the material in subfield c. Used only for collection level records.

351|b Chronological by region.

351|a Images indexed by negative number.

351|3 film 35 mm: |b arranged numerically by film sheet

351|3 prints: |a organized in 10 boxes; |b arranged numerically by image number

351|3 slides: |a organized in four volumes; |b arranged numerically by image number.

351|3 slides: |a organized in slide filing cabinet; |b arranged numerically by image number.

506 Restrictions on Access

Used for physical access restrictions. This includes the terms governing access in subfield a (Restricted) and the physical access provisions in subfield c (Access by appointment only). Use the following standard text line in all collection level records.

506|a Restricted: |c Access by appointment only.

520 Summary Note

Narrative description of the scope and content of the collection, for Minimum Level Processing the description should be in the form of an abstract. For Optimum Description the summary should be a full length. Summaries should include the photographer, or collection record's creator, the major subjects, countries and the span of years covered. Subjects should specify the ethnic peoples, cultures and activities. Lengthy summaries can be divided in paragraphs among separate 520 entries.

520|a Taken in the 1850s and 1860s, these photographs portray the people of many castes, culture groups, and occupations in India, posed individually and in groups. Indian culture groups portrayed include Bhogta, Bhoti, Chero, Dombo, Gond, Gujarati, Ho, Kachari, Kishangarh, Kota, Lepcha, Mishmi, Munda, Naga, Pahari, Paithan, Rajput, Saora, Singpho, Thakur, Tharu, and Toda. Peoples portrayed are from parts of India and surrounding areas, now in Afghanistan, Burma, Iran and Pakistan, such as Assam, Bareli, Behat, Cachar, Chittagong, Delhi, Hazara, Hisar, Kohat, Lahore, Madras, Munjpur, Mysore, Palamau, Shahabad, Shahjahanpur, Sikkim, and Sind.

520|a Occupations illustrated include barbers, blacksmiths, carpenters, charcoal carriers, farmers, fish vendors, horse dealers, interpreters, landlords, mendicants, merchants, officials, priests, warriors, and water carriers. Activities shown include dancing and knitting. Artifacts and material culture documented include books, buildings, devotional objects, tools, and weapons such as bows, clubs, shields, guns and spears.

540 Terms Governing Use and Reproductions Note

Used for Intellectual restrictions on use including reproduction. Use the following standard text lines when appropriate in all collection level records. Leave blank when no restrictions exist.

540|a Copyright: Sujatha Pelletier, 1995.

540|a Restricted: Donor's permission required for duplication.

540|a Restricted: For study purposes only; copy photographs not available.

540|a Duplicate images available.

545 Bibliographic or Historical Note

Bibliography of a collection creator, especially if the person is unpublished.

545|a Burton E. Ashley, geologist, worked for the British South Africa Company (1930-1933). He received a M.A. degree from the University of Minnesota in 1936 and worked for the Texas Company (1936-1943), Phillips Petroleum Company (1943-1950), U.S. Geological Survey (1950-1957) and the U.S. Bureau of Mines (1957-1960). In 1961, he became minerals officer for the U.S. Department of State, serving in Australia. After retiring, Ashley served as a volunteer in the Mineral Sciences Department of the National Museum of Natural History.

561 Provenance

Donated, Purchased, Loaned or Transferred from whom or from where and year. When purchased, do not mention the name of the seller.

561|a Donated by Volkmar Wentzel, 1999.

561|a Donated by Robert and Nancy Nooter, 1993.

561|a Purchased, 2000.

561|a Transferred from the Anchorage Museum of History and Art, 2000.

561|a Collected by the Archives Staff, National Museum of African Art.

561|a Donated by the estate of Eliot Elisofon, 1973.

561|a Originally collected by Ethel Mary who had received them from her husband; maintained by her daughter, Mary Shephard Slusser; Donated by Mary Shephard Slusser as part of a larger collection of postcards to the Freer-Sackler Art Gallery, Smithsonian Institution; transferred to the National Museum of African Art, 2002.

600s Access Points

It is the cataloger's decision as to which names, terms, and concepts found in a description will be included as formal access points, but repositories should provide them in all levels of description. Access Points fall into six categories: names, places, subjects, documentary forms, occupations, and functions. All Access Point terms should first be looked for in the Library of Congress Authority files, or the Art and Architecture Thesaurus. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library. FSG Archives most commonly uses these Access Points:

600|a Personal Name

650|a Topical Term

651|a Geographical Name

695|a Culture

673 and 674 Identification of the Whole Part Relationship (Parent/Child Relationship)

Internally the Smithsonian Institution uses the 673 field to express the parent relationship and the 674 to express the child relationship. This is necessary when item level records exist for this collection.

673|a Parent

674|a Child

673|a The People of India: A Series of Photographic Illustrations, with Descriptive Letterpress, of the Races and Tribes of Hindustan. 1868.

674|a The People of India, Volume Two

852 Location, of Archive

852|b Sublocation

852|e Address

852|a Smithsonian Institution, |b Freer Gallery of Art and the Arthur M. Sackler Gallery Archives, |e 1050 Independence Avenue, S.W., Washington, DC 20013-7012