YALE
UNIVERSITY
ART
GALLERY

CONSERVATION IMAGE INGEST

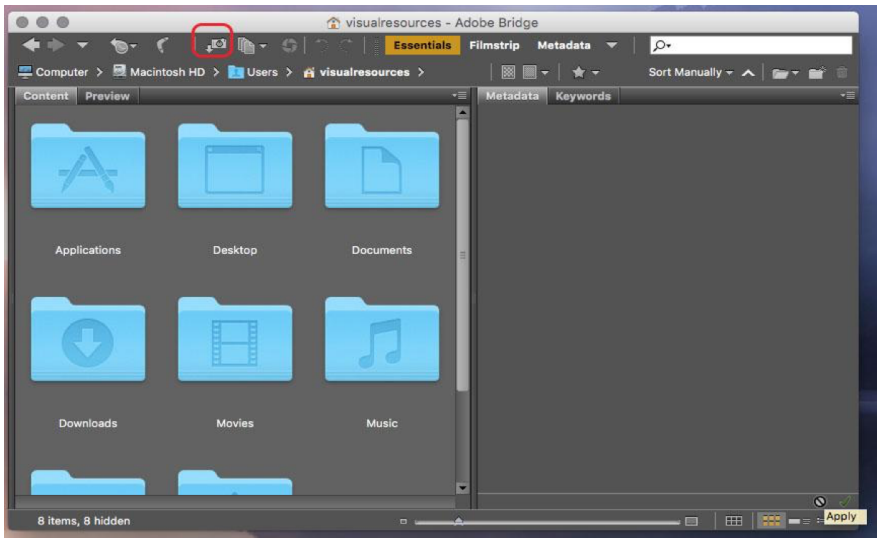
January 2020, v.3

1. IMPORTING IMAGES FROM CAMERA

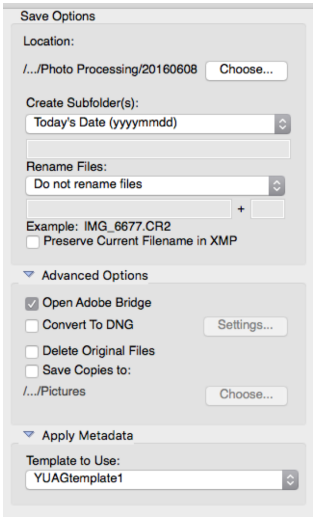
As you take photographs of treatments, it is recommended that you create a folder on the desktop of you computer labeled 'Pictures' or 'Photo Processing' to streamline the process of finding new images and ensuring that they don't hide somewhere on the laptop taking up space after being moved to the appropriate project folder—located in the Conservation server space organized by Conservator's last name.

A. Open Adobe Bridge; connect camera to the computer or insert SD card into card reader

   i. Click 'Get Photos from Camera'



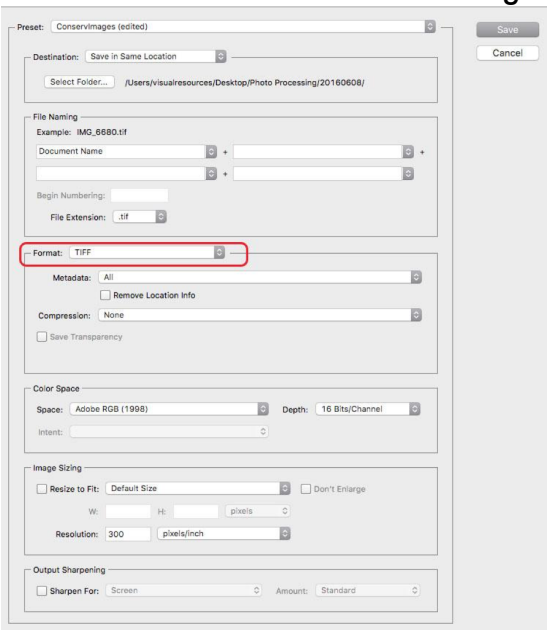
   ii. Make sure save options look like this before importing:
      1. *Recommended: use 'Choose' under 'Location' to ensure you know where the program will put the images. If you created a specific folder, change the path to match the location of that folder.*



   iii. Images are now imported onto the computer via Bridge.
      1. *IF the images were captured using a DSLR camera, follow the steps below to convert the file format. If the images came off of a smartphone, skip to Image Review: Round 1*

a. *Select all images and go to 'File' menu, click 'Open in Camera Raw' (keyboard shortcut ⌘-R)*

b. *Once in Camera Raw select all images again, then click 'Save Images'. Make sure the 'Format' is changed to 'TIFF' before saving.*



c. *Let Camera Raw process the files. Close once it is done.*

2. IMAGE REVIEW: ROUND 1

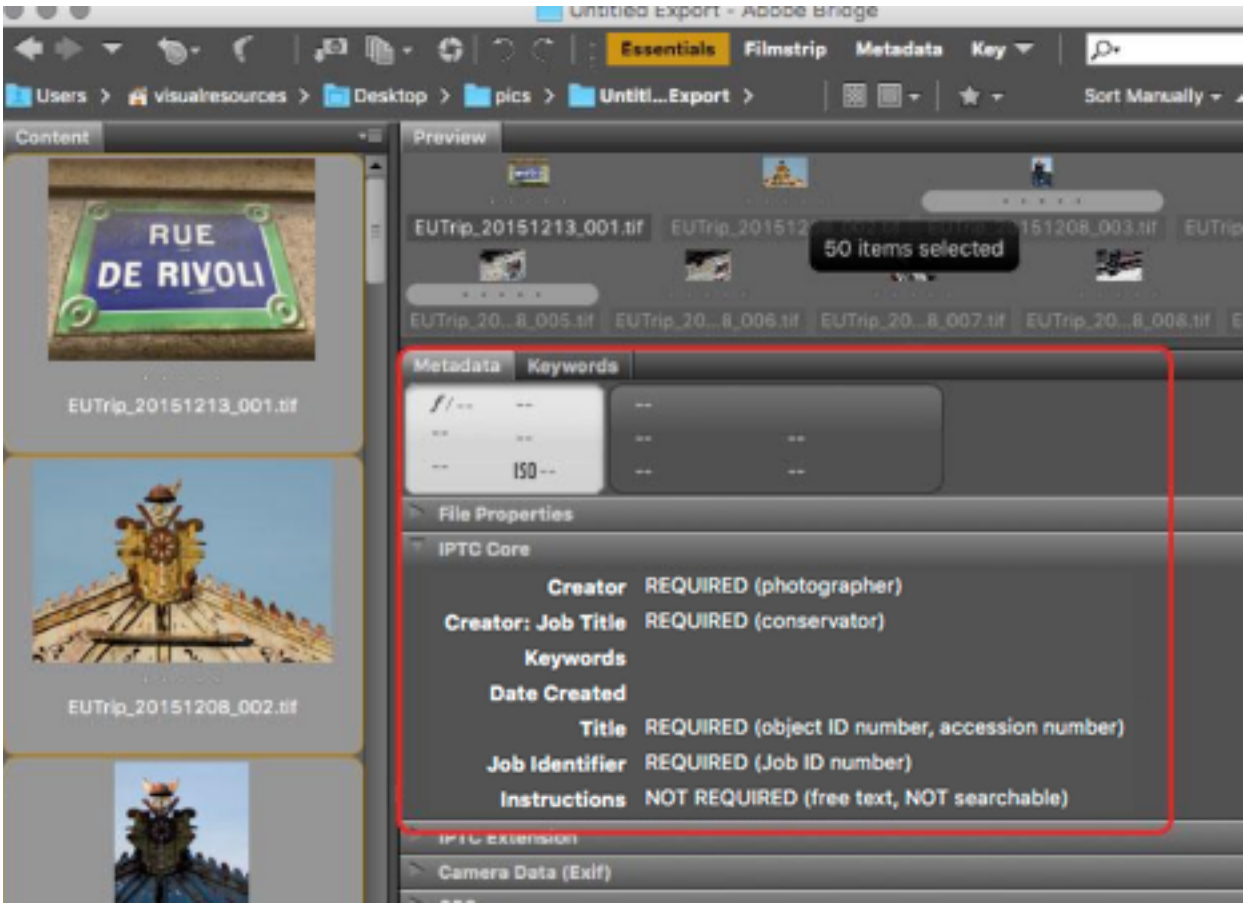
A. Use Bridge to review the photos on the computer. Determine which may be useful for future reference (as part of work process, potential inclusion in treatment report, presentations, research) and which are not due to quality issues, repetition (i.e. took multiple images of the same thing, select best image or top 3 using the star rating system).

   i. *Recommended: use Bridge's own rating system to rate images (Label menu)*

B. Move the images that pass the first round of review on to project folder (typically referenced by accession number), within the conservator's folder (organized by last name) on the Conservation$ server. Delete discarded image from the computer.

3. INCORPORATE REQUIRED METADATA

A. Use Adobe Bridge to locate the project folder. Select the imported files and fill in the required IPTC fields in the 'Metadata' tab of Bridge



i. Creator – Photographer's name

ii. Creator: Job Title – Name of conservator treating object.

   1. *Please fill out both fields, even when photographer and conservator are the same person*

iii. Title – Object ID number and Accession Number (ObjectID#, Accession#)

iv. Job Identifier – Job ID number

   1. *Job ID numbers are based on the following criteria:*

      a. If the object being treated is part of an upcoming loan or exhibition, use the loan or exhibit number assigned by TMS

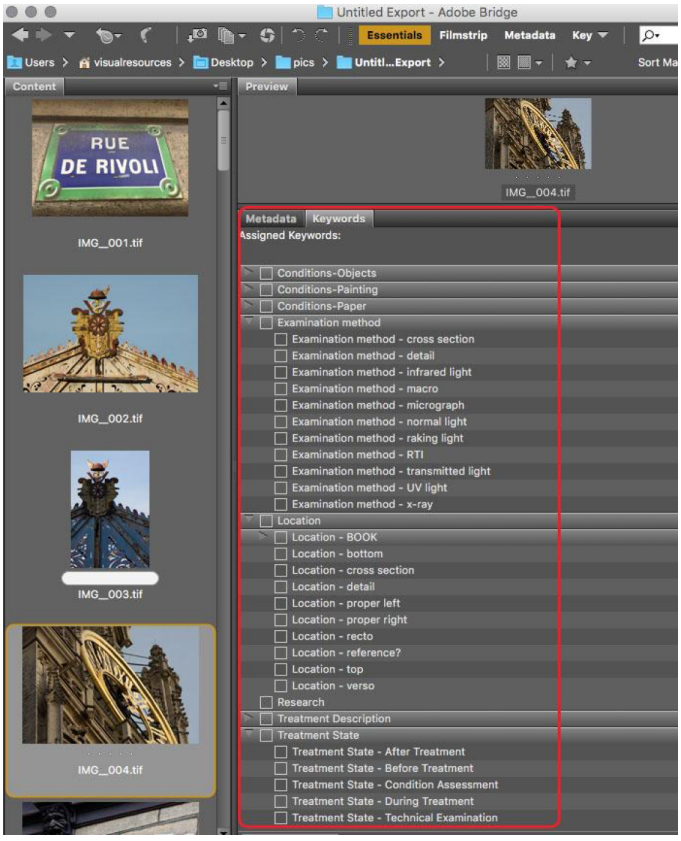
i. If treatment begins before an entry is created in TMS, decide on an internal name for the exhibition (i.e. 'That French Thing') and use that name instead. Once an official TMS number is assigned, Visual Resources will go into The DAM and convert the internal title to the official one.

b. In the case of treatment not connected to a loan or exhibition, use the object ID number – year (i.e. XXXXXX-2016). In the extremely unlikely event that an object needs to undergo multiple different treatments in the same year, the job number would then become XXXXXX-2016a, XXXXXX-2016b and so on.

c. Other – if something does not fall into the prior categories a Job ID number will be assigned on a case-by-case basis. This includes images strictly taken for technical examination or condition assessment purposes that are not linked to an actual treatment.

v. Instructions (NOT required) – free text field that is not searchable. Use to include relevant information that will help clarify the image. If the image in question is an x-ray, please use this field to include exposure information.

1. Examples include: file name of related image in the case of details or cross sections to show exact location sample was taken from; cleaning test comparing multiple different solvents, note what was used; file name of scientific test performed by IPCH on the cross section or area in question.



4. KEYWORDS

A. The following keyword categories are required: Examination method, Location of the image on the object (i.e. Botton, Recto, Side), and Treatment State. Please see text at the end of this manual for a complete list of terms.

Filename:YUAGconservKeywords2016.txt

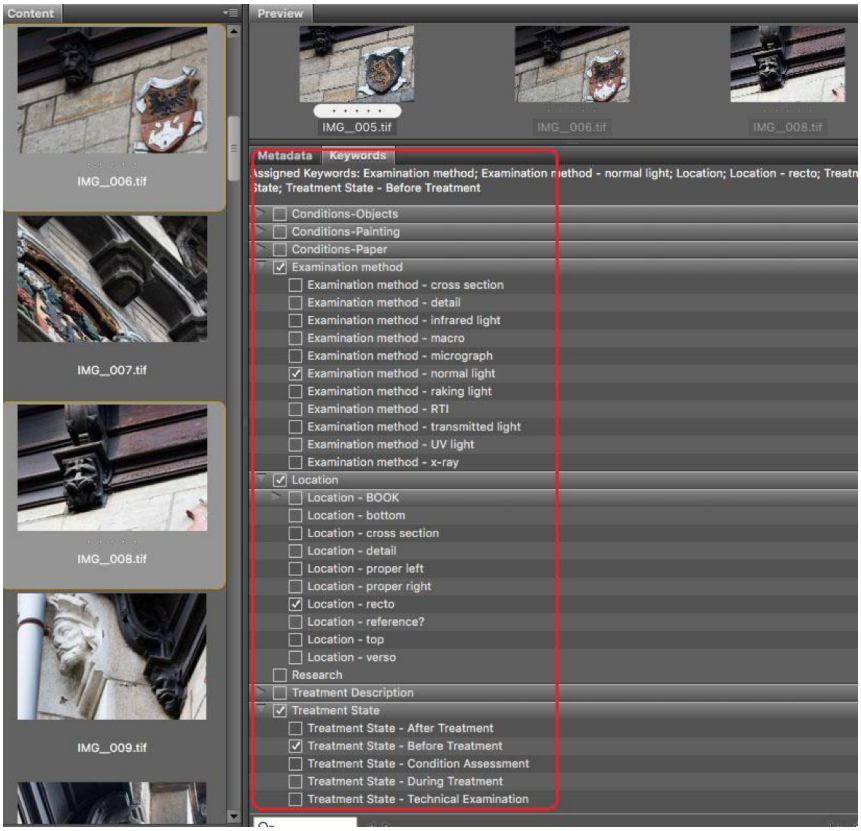
i. In the case of Research photographs, check the

'Technical Examination' category under Treatment State and the Research categories only

B. This can be done in a few different ways:

i. Select individual images from 'Contents' window and check the appropriate fields

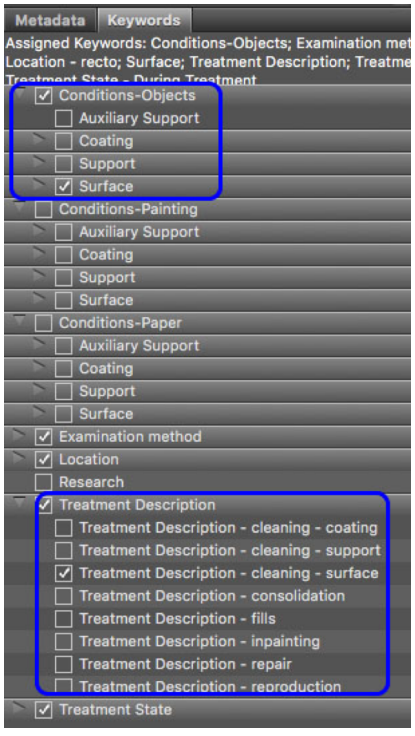
ii. Select multiple images that share the same properties in 'Contents' window and mark all of the required categories at once



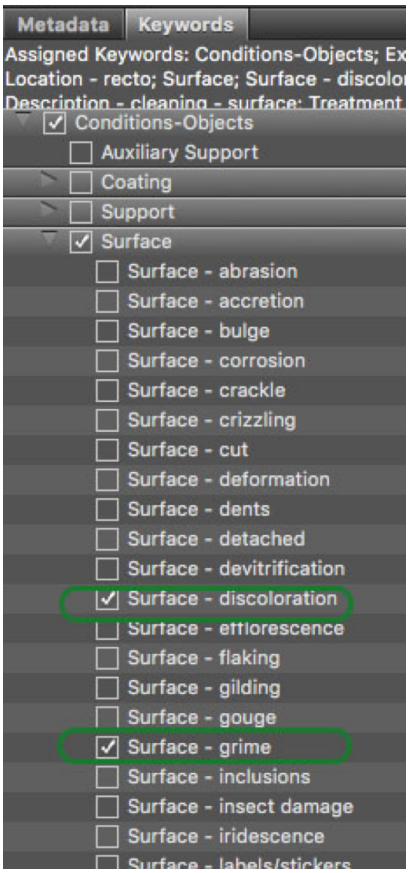
C. The following keyword categories are strongly recommended when appropriate:

Conditions to the primary layer

Treatment Description



i. Ideally one would then expand the primary Conditions category (Surface in this example) and check the more specific condition the photograph was taken to record—not every condition visible in the photo

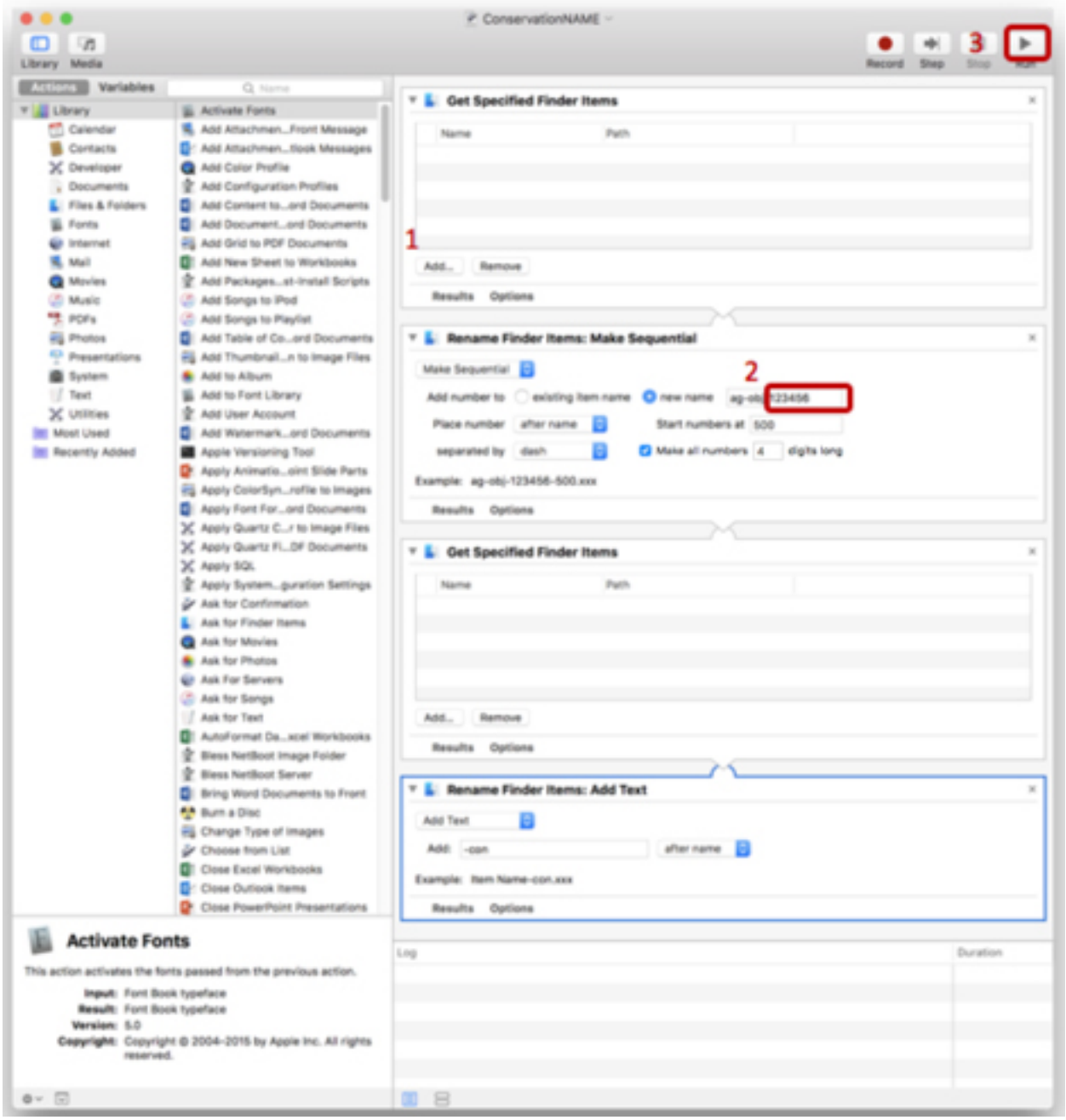


5. COMPREHENSIVE REVIEW

A. Take another look at the images uploaded to the project folder and determine which of those images are still relevant for future reference

i. Can be done after treatment is complete or between different treatment phases (i.e. after cleaning)

B. (Mac Only) Run Automator script ‘ConservationNAME’ on the images you wish to preserve in The DAM to name them properly (The script is available from Visual Resources)



i. Once determined, select the files to be renamed in Automator (1) by selecting files in the Folder window and dragging them to Automator window

ii. Use the TMS lookup tool to find the Object ID number or refer to Source IPTC Core metadata field where that information should already be recorded

iii. Enter the Object ID number in the portion of the ‘new name’ field circled in red (2) keeping ‘ag-obj-‘ text

iv. Run the script (3)

1. *File names will be in the following format:*
    a. *ag-obj-XXXXXX-nnnn-con.tif OR ag-obj-XXXXXX-nnnn-con.jpg depending on file type (.tif or .jpg must be lowercase letters)*
    b. *ag: art gallery*
    c. *obj: references the object module of TMS*
    d. *XXXXXX: Object ID number from TMS*
    e. *nnnn: iteration number, provided by Automator (numbering to start at 0500)*
    f. *con: indicates that the file is a conservation treatment image*

C. Review renamed images one last time in Bridge, add any final keywords and/or details in the Instructions field

6. Move the newly renamed images to the *Projects Drive/Conservation/IngesttoDAM* folders for Visual Resources to review and ingest into The DAM.

Visual Resources will regularly monitor the folders for files ready to ingest. Once files have been ingested, the files will be removed from the folder.

Please note: Any images which do not follow the steps outlined above will not be ingested and will be sent back to the person who created them to correct.

7. REFERENCES

American Institute for the Conservation of Art and Historic Works. (2015). Lexicon. Retrieved from AIC Wiki: http://www.conservation-wiki.com/wiki/Lexicon_Terms

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Canadian Conservation Institute. (2015, November 20). Condition Reporting - Paintings. Part III: Glossary of Terms. Retrieved from Canadian Conservation Institute: http://canada.pch.gc.ca/eng/1439925170537

Frey, F., Heller, D., Kushel, D., Vitale, T., & Weaver, G. (2011). Guide to Digital Photography and Conservation Documentation. (J. Warda, Ed.) Washington, DC: AIC Press.

J. Paul Getty Trust. (2015). Art & Architecture Thesaurus Online. Retrieved from The Getty Research Institute: http://www.getty.edu/research/tools/vocabularies/aat/

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University of the Arts London. (2016). Language of Bindings Thesaurus. Retrieved from Language of Bindings Thesaurus: http://www.ligatus.org.uk/lob/

Conditions-Objects

Yale University Art Gallery

Metadata term list

- Auxiliary Support
  - Coating
    - Coating - abrasion
    - Coating - accretion
    - Coating - bloom
    - Coating - crackle
    - Coating - crazing
    - Coating - discoloration
    - Coating - flaking
    - Coating - grime
    - Coating - losses
    - Coating - scratches
  - Support
    - Support - buckling
    - Support - bulge
    - Support - check
    - Support - cracks
    - Support - creases
    - Support - crizzling
    - Support - cut
    - Support - deformation
    - Support - dents
    - Support - detached
    - Support - folds
    - Support - gouge
    - Support - grime

- Support - inclusions
- Support - inherent vice
- Support - insect damage
- Support - joinery
- Support - labels/stickers
- Support - losses
- Support - mold
- Support - mounts
- Support - previous intervention
- Support - puncture
- Support - residue
- Support - split
- Support - tears
- Support - warping

Surface

- Surface - abrasion
- Surface - accretion
- Surface - bulge
- Surface - corrosion
- Surface - crackle
- Surface - crizzling
- Surface - cut
- Surface - deformation
- Surface - dents
- Surface - detached
- Surface - devitrification
- Surface - discoloration
- Surface - efflorescence
- Surface - flaking
- Surface - gilding
- Surface - gouge
- Surface - grime

- Surface - inclusions
- Surface - insect damage
- Surface - iridescence
- Surface - labels/stickers
- Surface - losses
- Surface - mold
- Surface - mounts
- Surface - overpaint
- Surface - patina
- Surface - pitting
- Surface - powdering
- Surface - previous intervention
- Surface - puncture
- Surface - residue
- Surface - scratches
- Surface - stains
- Surface - tarnish
- Surface - tears
- Surface - warping

Conditions-Painting

- Auxiliary Support
  - Auxiliary Support - check
  - Auxiliary Support - cracks
  - Auxiliary Support - cradle
  - Auxiliary Support - cradling
  - Auxiliary Support - deformation
  - Auxiliary Support - insect damage
  - Auxiliary Support - labels/stickers
  - Auxiliary Support - lining
  - Auxiliary Support - mold
  - Auxiliary Support - previous intervention
  - Auxiliary Support - split

- Auxiliary Support - strainer
- Auxiliary Support - stretcher
- Auxiliary Support - warping

Coating

- Coating - abrasion
- Coating - accretion
- Coating - bloom
- Coating - crackle
- Coating - crazing
- Coating - glazing
- Coating - grime
- Coating - labels/stickers
- Coating - previous intervention
- Coating - residue
- Coating - scratches

Support

- Support - buckling
- Support - bulge
- Support - check
- Support - cracks
- Support - creases
- Support - cut
- Support - deformation
- Support - dents
- Support - detached
- Support - draws
- Support - folds
- Support - gouge
- Support - grime
- Support - insect damage
- Support - joinery
- Support - labels/stickers

- Support - mold
- Support - mounts
- Support - previous intervention
- Support - puncture
- Support - residue
- Support - split
- Support - tears
- Support - warping

- Surface
  - Surface - abrasion
  - Surface - accretion
  - Surface - crackle
  - Surface - cut
  - Surface - discoloration
  - Surface - flaking
  - Surface - gilding
  - Surface - gouge
  - Surface - grime
  - Surface - labels/stickers
  - Surface - losses
  - Surface - mounts
  - Surface - overpaint
  - Surface - previous intervention
  - Surface - puncture
  - Surface - residue
  - Surface - scratches

- Conditions-Paper
  - Auxiliary Support
    - Auxiliary Support - lining
    - Auxiliary Support - mounts
    - Auxiliary Support - relining

- Coating
  - Coating - glazing
- Support
  - Support - buckling
  - Support - cockling
  - Support - creases
  - Support - cut
  - Support - detached
  - Support - fasteners
  - Support - folds
  - Support - grime
  - Support - insect damage
  - Support - labels/stickers
  - Support - losses
  - Support - mold
  - Support - mounts
  - Support - previous intervention
  - Support - puncture
  - Support - residue
  - Support - tears
- Surface
  - Surface - abrasion
  - Surface - accretion
  - Surface - creases
  - Surface - discoloration
  - Surface - fading
  - Surface - foxing
  - Surface - gilding
  - Surface - grime
  - Surface - insect damage
  - Surface - labels/stickers
  - Surface - losses

- Surface - mold
- Surface - mounts
- Surface - overpaint
- Surface - previous intervention
- Surface - residue
- Surface - stains
- Surface - tears

Examination method

- Examination method - cross section
- Examination method - detail
- Examination method - infrared light
- Examination method - macro
- Examination method - micrograph
- Examination method - normal light
- Examination method - raking light
- Examination method - RTI
- Examination method - transmitted light
- Examination method - UV light
- Examination method - x-ray

Location

- Location - BOOK
  - Location - cover, back
  - Location - cover, front
  - Location - endpapers, back
  - Location - endpapers, front
  - Location - flyleaves, back
  - Location - flyleaves, front
  - Location - foldout
  - Location - frontispiece
  - Location - head
  - Location - inner joint, back
  - Location - inner joint, front

- Location - opening
- Location - spine
- Location - tail
- Location - title page
- Location - bottom
- Location - cross section
- Location - detail
- Location - proper left
- Location - proper right
- Location - recto
- Location - reference
- Location - top
- Location - verso

Research

Treatment Description

- Treatment Description - cleaning - coating
- Treatment Description - cleaning - support
- Treatment Description - cleaning - surface
- Treatment Description - consolidation
- Treatment Description - fills
- Treatment Description - inpainting
- Treatment Description - repair
- Treatment Description - reproduction

Treatment State

- Treatment State - After Treatment
- Treatment State - Before Treatment
- Treatment State - Condition Assessment
- Treatment State - During Treatment
- Treatment State - Technical Examination

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