

Introduction to Editing Wikipedia

for libraries, archives, &
museum professionals

[Wikipedia Loves Libraries: Backstage at the
Smithsonian Institution Libraries](#)

Oct. 12, 2012

PART 1: WIKIPEDIA & GLAM

Wikipedia: The Free Encyclopedia

- Free as in *beer* AND free as in *speech*
- Created and refined entirely by volunteers
- Run by the non-profit Wikimedia Foundation
- All edits/versions are recorded indefinitely
- 4 million+ articles, 285 languages



WikiProjects

WikiProjects = venues on Wikipedia where editors coordinate coverage around a particular field or topic

Galleries, Libraries, Archives & Museums (GLAM)



en.wikipedia.org/wiki/Wikipedia:GLAM/US

Wikipedia:GLAM/US

From Wikipedia, the free encyclopedia
< Wikipedia:GLAM



The **GLAM-Wiki initiative** (Galleries, Libraries, Archives, Museums with Wikipedia) helps cultural institutions share their resources with the world through collaborative projects with experienced Wikipedia editors. The **Wikipedia:GLAM/US portal** provides resources for connecting with Wikipedians and tools for beginning a project with the US GLAM-Wiki community.

[Learn more...](#)

Connect

- Learn more on the blog, blog.us.glamwiki.org.
- Join the mailing list, [GLAM-US](#).
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- Read the online newsletter, *This Month in GLAM*.
- Contact glam@wikimedia.org with questions.



Smithsonian *Archives of American Art*

From May to October 2011, Wikipedian Sarah Stierch served as Wikipedian-in-Residence at the Smithsonian Institution's Archives of American Art. She ran a variety of projects including an image donation and increasing awareness of Wikimedia within the institution.

[Show a new case study](#)

PART 2: ANATOMY OF AN ARTICLE

3 Standard Parts of a Typical Article

Lead section

- Summary paragraphs—should read like an abstract, summarizing the article as a whole
- Table of Contents
- Infobox, an image (maybe)

Main body

- Up to 4 levels of sub-sections (think h2, h3, etc.)

Closing sections

- See also, References, Notes
- Bibliography, Further reading, External links
- Categories, interwiki links

Louise Nevelson

Title

Infobox



From Wikipedia, the free encyclopedia

Louise Nevelson (September 23, 1899 – April 17, 1988) was an American sculptor known for her monumental, **monochromatic**, wooden wall pieces and outdoor **assemblages**. Born in **Czarist Russia**, she emigrated with her family to the United States in the early 20th century when she was three years old. Nevelson learned to read at school, as she spoke **Yiddish** at home. By the early 1930s she was attending art classes at the **Art Students League of New York**, and in 1941 she had her first solo exhibition. A student of **Hans Hofmann** and **Chaim Gross**, Nevelson experimented with early **conceptual art** using **found objects**, and dabbled in painting and printmaking before dedicating her lifework to sculpture. Usually created out of wood, her sculptures appear puzzle-like, with multiple intricately cut pieces placed into wall sculptures or independently standing pieces, often 3-D. A unique feature of her work is that her figures are often painted in monochromatic black or white.^[4] A figure in the international art scene, Nevelson was showcased at the 31st **Venice Biennale**. Her work is seen in major collections in museums and corporations. Louise Nevelson remains one of the most important figures in 20th-century American sculpture.

Main use of boldface

Table of contents

Contents [hide]

- 1 [Early personal life](#)
- 2 [Artistic career](#)
 - 2.1 [1930s](#)
 - 2.2 [First exhibitions and the 1940s](#)
 - 2.3 [Mid-career](#)
 - 2.4 [Later career and life](#)
- 3 [Style and works](#)

Louise Nevelson



Louise Nevelson and granddaughter **Neith Nevelson**, c. 1965

Birth name	Leah Berliawsky
Born	September 23, 1899 Perislav, Poltava Governorate, Russian Empire
Died	April 17, 1988 (aged 88) New York City
Nationality	American
Field	Sculpture
Training	Art Students League of New York
Influenced by	Hans Hofmann Diego Rivera Max Ernst

In 1924 the family moved to [Mount Vernon, New York](#), a popular Jewish area of [Westchester County](#). Nevelson was upset with the move, which removed her from the winter of 1932–1933 she separated from Charles, unwilling to becoming the socialite wife he expected her to be.^[5] She never sought financial support from Charles.

Artistic career

Heading Level 2

1930s

Starting in 1929, Nevelson studied art full-time under [Kenneth Hayes Miller](#) and [Kimon Nicolaides](#) at the [Art Students League](#).^[3] Nevelson was an exhibition catalyst for her to study art further.^[2] In 1931 she sent her son Mike to live with family and went to Europe, paying for the trip by selling a bracelet that Mike's birth.^[2] In [Munich](#) she studied with [Hans Hofmann](#)^[5] before visiting Italy and France. Returning to New York in 1932 she once again studied under Hofmann at the Art Students League. She met [Diego Rivera](#) in 1933 and worked as his assistant on his mural *Man at the Crossroads* at [Rockefeller Plaza](#).^[2] She also had an affair with [Frida Kahlo](#), an artist Nevelson greatly admired.^[2] Shortly thereafter, Nevelson started taking [Chaim Gross's](#) sculpture classes at the [Educational Alliance](#). She studied including [lithography](#) and [etching](#), but decided to focus on sculpture. Her early works were created from [plaster](#), [clay](#) and [tattistone](#). During the 1930s Nevelson taught mural painting at the [Madison Square Boys and Girls Club](#) in [Brooklyn](#) as part of the [Works Progress Administration \(WPA\)](#). She worked for the WPA in [Brooklyn](#). For several years, the impoverished Nevelson and her son walked through the streets gathering wood to burn in their [fireplace](#) to keep warm; the firewood she found became famous.^[2] Her work during the 1930s explored sculpture, painting and drawing. Early ink and pencil drawings of nudes show the same fluidity seen in the works of the 1930s, including semi-abstract animals and [oil paintings](#).^[9]

Red = no article

First exhibitions and the 1940s

In 1941, Nevelson had her first solo exhibition at the [Museum of Modern Art](#).^[2] Her first major work of representative art was a [shoeshine box](#) owned by a local [shoeshiner](#).^[2] The box attracted the attention she received from the press. An article about her appeared in *Art Digest* in 1943.^[10] In 1943, she had a show at Norlyst Gallery called "The Circus as the Center of his World" in which she constructed sculptures about the circus from [found objects](#). The show was not well received, and Nevelson stopped using found objects until the mid-1950s.^[3] In the 1940s, Nevelson's poor reception, Nevelson's works at this time explored both figurative abstracts inspired by Cubism^[9] and the exploitative and experimental influence of [Surrealism](#). The decade provided Nevelson with the materials, movements, and self-created experiments that would mold her signature [modernist](#) style in the 1950s.^[11]

Heading Level 3

Lots of footnotes

Mid-career

Heading Level 3

During the 1950s, Nevelson's work grew in size and complexity. Despite awards and growing popularity with [art critics](#), she continued to struggle financially. To make ends meet she began teaching sculpture in [education](#) programs in the [Great Neck](#) public school system.^[3] Her own work began to grow to monumental size, moving beyond the [human scale](#) sized works she had been creating during the early 1940s. Nevelson also visited Latin America, and discovered influences for her work in [Mayan ruins](#) and the [steles of Guatemala](#).^[11] In 1955 Nevelson joined Colette Roberts' Grand Central Modern Gallery, where she had numerous one-woman shows. There she exhibited some of her most notable mid-century works: *Bride of the Black Moon*, *First Personage*, and the exhibit "MoMA Garden + One", which showed her first wall piece, *Sky Cathedral*, in 1958.^[3] The 1958 series of exhibitions were described by critic [Hilton Kramer](#) as "remarkably unforgettable."^[12] That year the [Museum of Modern Art](#) purchased one of Nevelson's *Sky Cathedral* works, and in 1959 Nevelson was included in MoMA's *Sixty Years of American Art* exhibition.^[13] During this period, she painted her wood black and put on entirely black shows.^[3] In the early 1960s, she began creating white and gold pieces, and exploring her small sculptures in wooden houses.^[3] The shapes in scale of her sculptures, the influence of Latin American ancient art, and her personal life during this time are explored in the book *Isaacs*.

See also

- [List of Louise Nevelson public art works](#)
- [Neith Nevelson](#), her granddaughter, also an artist.

Related articles

Notes

- ¹ ^{abcd} "Louise Nevelson" [↗](#). *Artists*. The Art Story. 2011. Retrieved August 19, 2011.
- ² ^{abcdefghijklm} Seaman, Donna (2008). "The Empress of in-between: A Portrait of Louise Nevelson." [↗](#). *TriQuarterly* **9** (31): 280. Retrieved August 19, 2011.^(subscription required)
- ³ ^{abcdefghijklmnopqrstu} "Louise Nevelson papers, circa 1903–1979" [↗](#). *Archives of American Art*. Smithsonian Institution. Retrieved August 16, 2011.
- ⁴ [↗](#) Birmingham Museum of Art (2010). *Birmingham Museum of Art: guide to the collection* [↗](#). [Birmingham, Ala]: Birmingham Museum of Art. pp. 234. ISBN 978-1-904832-77-5.

- ⁵ ^{abcdefghij} Brody, Seymour (2011). "Louise Nevelson" [↗](#). *Jewish Virtual Library*. Retrieved August 18, 2011.
- ⁶ ^{abcdefg} Rapaport, 6.
- ⁷ ^{ab} "Louise Nevelson" [↗](#) *Exhibitions*. *Farnsworth Art Museum*. 2010. Retrieved August 19, 2011.
- ⁸ ^{abcde} Rapaport, 7.
- ⁹ ^{abcd} Rapaport, 8.
- ¹⁰ [↗](#) Article about Louise Nevelson [↗](#) *Archives of American Art*. Louise Nevelson papers. Tear sheet from *Art Digest* (November 15, 1943). Retrieved November 6, 2011
- ¹¹ ^{abcd} Rapaport, 9.

- ¹² ^{ab} Rapaport, 14.
- ¹³ [↗](#) Rapaport, 19.
- ¹⁴ ^{ab} Di Marzo, Cindi (2007). "Louise Nevelson: A Legend" [↗](#). *Studio International*. Retrieved August 19, 2011.
- ¹⁵ ^{ab} Rapaport, 23.
- ¹⁶ [↗](#) Rapaport, 21–22.
- ¹⁷ [↗](#) Rapaport, 22.
- ¹⁸ [↗](#) Rapaport, xiv.
- ¹⁹ ^{abcd} "Sky Cathedral: Night" [↗](#). *Museum of Art*. 2011. Retrieved August 19, 2011.
- ²⁰ ^{abcd} "The Sculpture of Louise Nevelson" [↗](#).

Footnotes

References

- Rapaport, Brooke Kamin. *The Sculpture of Louise Nevelson: Constructing a Legend* [↗](#). New York: Jewish Museum of New York (2007). ISBN 978-0-87055-400-0

Further reading

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- Celant, Germano. *Louise Nevelson*. New York: Skira (2011). ISBN 88-572-0445-6
- Friedman, Martin. *Nevelson: Wood Sculptures, An Exhibition Organized by Walker Art Center*. Boston: E.P. Dutton (1970). ISBN 0-525-47367-X
- Guerrero, Pedro. *Louise Nevelson: Atmospheres and Environments*. Clarkson N. Potter (1988). ISBN 0-517-54054-1
- Herskovic, Marika. *American Abstract Expressionism of the 1950s, An Illustrated Survey*. New York: New York School Press (2004). ISBN 0-9677994-1-4
- Hobbs, Robert C. "Louise Nevelson: A Place That Is an Essence" [↗](#). *Woman's Art Journal*. 1. 1 (1980): 39–43.
- Lisle, Laurie. *Louise Nevelson: A Passionate Life*. Bloomington: IUniverse (2001). ISBN 0-595-19069-3
- MacKown, Diane. *Dawns and Dusks: Taped Conversations With Diana MacKown*. Encore Editions (1980). ISBN 0-684-15895-7
- Wilson, Laurie. *Louise Nevelson: Iconography and Sources*. New York: Garland Pub. (1981). ISBN 0-8240-3946-7

For overachievers!

External links

- [Nevelson on Wikiversity](#) [↗](#)
- [Louise Nevelson Foundation](#) [↗](#)
- [Louise Nevelson: The Artist and the Legend](#) [↗](#)
- "The Sculpture of Louise Nevelson: Constructing a Legend" Exhibition (2007) [↗](#) at The [Jewish Museum \(New York\)](#): online timeline, art and audio "Knowing Nevelson" panel discussion

Non-Wiki external links

Core Wikipedia Policies

- **N.P.O.V.**
Neutral Point of View
- **Verifiability**
reliable sources, cited correctly
- **No “original research”**
i.e. unpublished data, opinions, speculation
- **Assume good faith** and behave in a civil manner towards other editors
- **Avoid conflict of interest** (i.e. editing page about self, boss)

Wikipedia policy
Principles
Five pillars
What Wikipedia is not
Ignore all rules
Content standards
Neutral point of view
Verifiability
No original research
Biographies of living persons
Article titles
Working with others
Civility
No personal attacks
Harassment
No legal threats
Consensus
Dispute resolution
More
List of policies
List of guidelines

See [Wikipedia: Policies and guidelines](#)

PART 3: LET'S START EDITING

Creating a user account

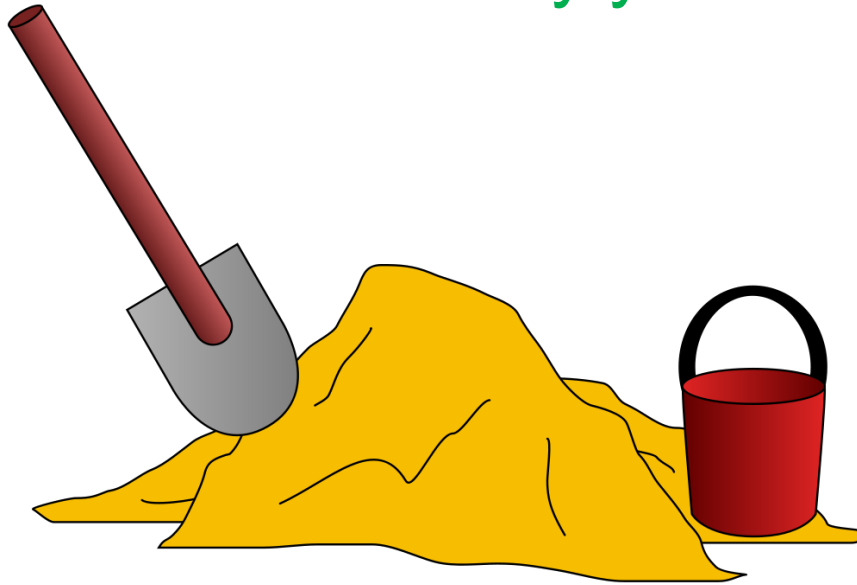
- Sharing an account is not allowed, so you should ***not*** create an account for your organization
- You can edit without an account, but your IP address is recorded (less privacy, in the end)
- User name: real name or pseudonym up to you
- Other advantages of an account:
 - A record of your work builds credibility
 - Ability to create/rename articles, upload images
 - More likely to receive help from others

Action step: create or log in to your account now ([VIDEO](#))

Creating a user sandbox

[My talk](#) [My sandbox](#) [My preferences](#) [My watchlist](#) [My contributions](#) [Log out](#)

Action step: create a user sandbox now by clicking on the red “sandbox” link by your user talk page
([VIDEO](#))



*cc-by-sa
MesserWoland*

Conflict of interest statement for GLAM employee user page

Conflict of Interest Statement

I, User: [username here], am an employee of [your institution], and a cultural institution per [Wikiproject:GLAM](#). I accept the editing conditions specified at that page. I will not make any edits that would not be beneficial to the goals of Wikipedia.


My main edits will tend to consist of the following activities:

- Example1
- Example2

I will modify my editing behavior based on problems cited by other editors or if my editing conflicts with other Wikipedia guidelines. I ask that other editors do not hesitate to contact me, via my user talk page, if I appear to be going against this declaration. [sign here]

User Talk pages

[My talk](#) [My sandbox](#) [My preferences](#) [My watchlist](#) [My contributions](#) [Log out](#)

- New posts go at the *bottom*
- Users may reply either on your talk page, or on the page where you posted
- When you post something, always sign your name by clicking  or typing ~~~~
- You can choose to be notified by email when someone posts to your talk page
- See [Help: Using talk pages](#)

Article Talk pages




Main Page [Talk](#)

- Work very much the same way as user talk pages
- A place for editors to discuss the topic
- Give you a good feel about whether or not the article has issues, controversies
- If you feel that part of an article has problems or errors, this is a place where you can make suggestions instead of editing it yourself

Watchlist & Contributions

[My talk](#) [My sandbox](#) [My preferences](#) [My watchlist](#) [My contributions](#) [Log out](#)

My watchlist - see the latest changes in your watched  articles (Tip: Atom feed link left nav column, get updates instantly in your feed reader or email client)

My contributions – a record of your edits

Page history tabs

User contributions

From Wikipedia, the free encyclopedia

For Peteforsyth (Talk | block | Block log | Logs | Deleted c

Search for contributions

Show contributions of new accounts only

IP address or username:

Namespace:

From year (and earlier): From month (and earlier):

[Test](#) | [Earliest](#)) View (newer 100) (older 100) (20 | 50 | 100 | 250 | 500)

- 11:41, July 6, 2008 (hist) (diff) User talk:John Abbe (→Howdy!: r) (top) [rollback]
- 11:37, July 6, 2008 (hist) (diff) m Talk:Shanghai in Astoria (moved Talk:Shanghai in Astoria to Talk:Shanghai in Astoria) (top) [rollback]
- 11:36, July 6, 2008 (hist) (diff) m Shanghai in Astoria (moved Shanghai in Astoria to Shanghai in Astoria) (top) [rollback]
- 11:36, July 6, 2008 (hist) (diff) N Talk:Shanghai in Astoria (moved Talk:Shanghai in Astoria to Talk:Shanghai in Astoria) (top) [rollback]
- 11:36, July 6, 2008 (hist) (diff) N Shanghai in Astoria (moved Shanghai in Astoria to Shanghai in Astoria) (top) [rollback]
- 11:36, July 6, 2008 (hist) (diff) Shanghaiing (section order, tweaks) (top) [rollback]
- 11:26, July 6, 2008 (hist) (diff) N James Kelly (crimp) (redir) (top) [rollback]
- 11:25, July 6, 2008 (hist) (diff) Shanghaiing (→Background: wikilinks)
- 11:19, July 6, 2008 (hist) (diff) Heather Wilson (→Fired U.S. attorney: connect another dot) (top) [rollback]
- 11:15, July 6, 2008 (hist) (diff) Heather Wilson (further clarification)
- 10:43, July 6, 2008 (hist) (diff) m Heather Wilson (→Fired U.S. attorney: ref tidying)

link to page edited;
namespace shown
before colon
(here, User talk:)

time & date
of change

link to
article's
history
page

compare to
previous
version

m = minor
edit,
N = new
article

edit summary
(grey text
indicates
section)

(top) =
page's most
recent edit

Editing Wiki Markup



- What you see is *not* what you get (yet!)
- Use the buttons or type in the markup by hand
- Find the “cheat sheet” by typing WP:CHEAT into the search box, or save [this PDF](#) to your computer

Creating or Editing an Article

NEW:

To create a new page, click on any redlink you see, or search unsuccessfully then click on the resulting redlink

EXISTING:

“Edit this page” tab edits the whole article

“[edit]” links appear in major section headings

Tip: a good place to practice editing = your user page or user sandbox...

(Action step: presenter demonstrates editing in real user sandbox – including adding reference, preview, adding edit summary, saving)

See also: [Wikipedia:Creating an article](https://en.wikipedia.org/wiki/Wikipedia:Creating_an_article)

BE BOLD

IN UPDATING WIKIPEDIA PAGES

Don't worry, you won't break it.

The more you edit, the more you learn.

This tutorial for GLAM professionals was created by Sara Snyder ([user:Sarasays](#)) for the “[Wikipedia Loves Libraries: Backstage at the Smithsonian Institution Libraries](#)” event held on Oct. 12, 2012.

Please feel free to expand, improve, re-use, and share!

