

CATALOGING ART AND ARCHITECTURE

*Introduction and
Application
of CDWA and CCO*

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WHAT ARE CDWA AND CCO?

CONA is compliant with
CCO and CDWA

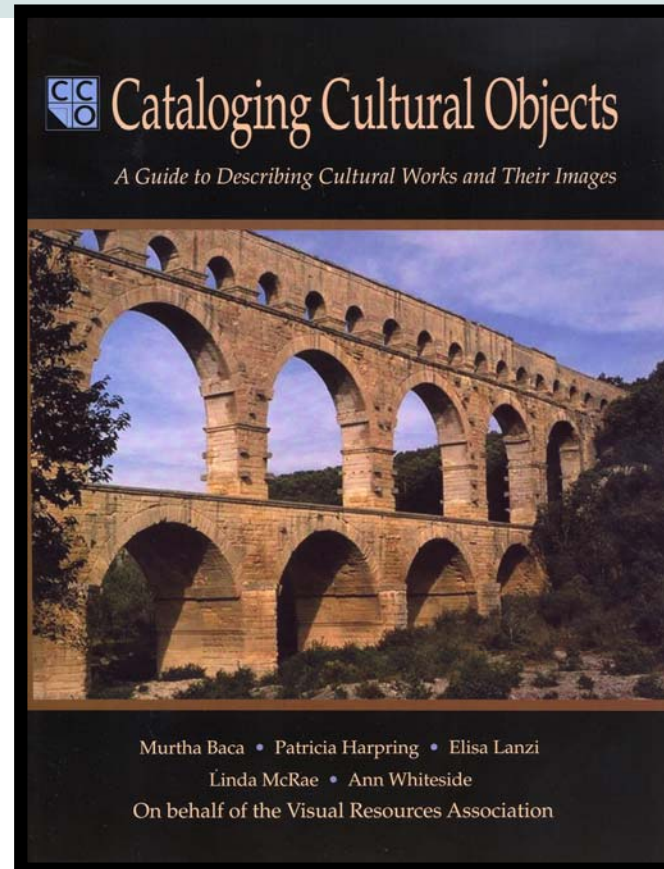


WHAT IS CCO?

Cataloging Cultural Objects

- **Manual** for describing, documenting, and cataloging cultural works and their visual surrogates
- **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture

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Published by the American Library Association
Available at the ALA site, Amazon.com, etc.



WHAT IS CCO?

- For the Work
- For Images of the Work
- Authorities

- 116 elements total
- 9 core elements

Chapter 1: Object Naming
Work Type / Title

Chapter 2: Creator Information
Creator / Creator Role

Chapter 3: Physical Characteristics
Dimensions / Materials and Techniques /
State and Edition/ Additional Physical Characteristics

Chapter 4: Stylistic and Chronological Information
Style / Culture / Date

Chapter 5: Location and Geography
Current Location / Creation Location /
Discovery Location/ Former Location

Chapter 6: Subject
Subject

Chapter 7: Class
Class

Chapter 8: Description
Description / Other Descriptive Notes

Chapter 9. View Information
View Description / View Type /
View Subject / View Date

Authority 1: Personal and Corporate Names

Authority 2: Geographic Places

Authority 3: Concept Authority

Authority 4: Subject Authority



WHAT IS CDWA?

Categories for the Description of Works of Art

- CDWA includes both a **conceptual framework of elements and relationships, and cataloging rules** for describing, documenting, and cataloging cultural works and related images
- **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture

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How are CCO and CDWA related?

- CDWA existed first; includes 540 elements (CCO is a subset of 116 CDWA elements)
- Both have 9 core elements
- CDWA contains more detail and additional elements, such as the condition of the work, its history and context, its provenance, etc.
- CDWA and CCO may be used together; they do not contradict each other
- Both CDWA and CCO map to other metadata standards
- CONA (Cultural Objects Name Authority) is compliant with both CCO and CDWA
- CDWA is online



- For the Work
- For Images of the Work
- Authorities
- Comprehensive set of 540 elements
- 9 core elements

A screenshot of a web browser displaying the "CDWA: FULL LIST OF CATEGORIES" page. The page is organized into a table with three columns. The left column lists various categories, some marked as "Core" in red. The middle and right columns list sub-categories and their associated elements. A legend indicates that a red diamond symbol indicates a "core" category.

| Category | Sub-category | Elements | |
|----------------------------------|---------------------------------|---------------|--|
| OBJECT/WORK Core | Catalog Level Core | | |
| | Type Core | | |
| | Object/Work Type Date | | |
| | --- Earliest Date | | |
| | --- Latest Date | | |
| | Components/Parts | | |
| | --- Quantity | | |
| | --- Type | | |
| | Remarks | | |
| | Citations | | |
| --- Page | | | |
| CLASSIFICATION Core | Term Core | | |
| | Remarks | | |
| | Citations | | |
| | --- Page | | |
| TITLES OR NAMES Core | Text Core | | |
| | Type | | |
| | Preference | | |
| | Language | | |
| | Title Date | | |
| | --- Earliest Date | | |
| | --- Latest Date | | |
| | Remarks | | |
| | Citations | | |
| | --- Page | | |
| CREATION Core | Creator Description Core | | |
| | --- Extent | | |
| | --- Qualifier | | |
| | --- Identity Core | | |
| | --- Role Core | | |
| | --- Statement | | |
| | OWNERSHIP/COLLECTING HISTORY | Description | |
| | | Transfer Mode | |
| | | Cost or Value | |
| | | Legal Status | |
| Owner/Agent | | | |
| --- Role | | | |
| Place | | | |
| Date | | | |
| --- Earliest Date | | | |
| --- Latest Date | | | |
| Owner's Numbers | | | |
| --- Number Type | | | |
| Credit Line | | | |
| Remarks | | | |
| Citations | | | |
| --- Page | | | |
| EXHIBITION/LOAN HISTORY | Description | | |
| | Exhibition Title or Name | | |
| | Type | | |
| | Curator | | |
| | Organizer | | |
| | Sponsor | | |
| | Venue | | |
| | --- Name/Place | | |
| | --- Date | | |
| | --- Earliest Date | | |
| --- Latest Date | | | |
| Object Number | | | |
| --- Number Type | | | |
| Object/Work Label/Identification | | | |
| Remarks | | | |
| Citations | | | |
| --- Page | | | |
| CATALOGING HISTORY | Cataloging Institution | | |

http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html

- CDWA and CCO are mapped to 13 other standards
- You should be able to express your data in multiple formats and multiple standards

Metadata Standards Crosswalk

The crosswalk below includes only a partial list of the elements for each standard, focusing on the areas of overlap. This crosswalk is for planning purposes only; it is an *intellectual mapping*. To create a technical crosswalk, see the *Technical Crosswalk* page. For the full list of elements for any one of the standards below, see references at the bottom of this page.[1]
 (To print this crosswalk from your Web browser, use the 11 x 17-inch paper size setting, landscape print format, .25-inch margins. For an older version of this crosswalk, print the PDF from the *Printer Friendly* page.)

| CDWA | CCO | CONA | CIDOC CRM [coming soon] | LIDO [coming soon] | CDWA Lite | VRA Core |
|-----------------------------------|-------|---------------------------------------|----------------------------|-----------------------|---|--|
| 1. OBJECT/ WORK (core) | | | | | | |
| 1.1. Catalog Level (core) | | Creator_Other_Displays. catalog_level | | | <cdwalite: recordType> | <vra: work> or <vra: collection> |
| 1.1. Object/Work - Type (core) | | Work Type | <cdwalite: objectWorkType> | | <vra: worktype> in <vra: work> or <vra: collection> | |
| 1.1. Object/Work - Components | | | | | | |
| 2. CLASSIFICATION (core) | | | | | | |
| 2.1. Classification - Term (core) | | Class | <cdwalite: classification> | | | |
| 3. TITLES OR NAMES (core) | | | | | | |
| 3.1. Title Text (core) | Title | Term.term | | | <cdwalite:title> | <vra: title> in <vra: work> or <vra: collection> |

http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html

- CDWA and CCO are mapped to 13 other standards
- You should be able to express your data in multiple formats and multiple standards

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM)
- LIDO: Lightweight Information Describing Objects
- CDWA Lite: CDWA Lite XML schema
- VRA Core: The Visual Resources Association Core categories 4.0
- MARC/AACR: MARC formats produced by the Library of Congress, Anglo-American Cataloguing Rules national cataloging code, replaced by Resource Description and Access (RDA)
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings

Why use CCO/CDWA if my institution has its own local practices?

- CCO/CDWA are based on best practice
- Local practice may be less than ideal, may be driven by technical limitations
- Benefits include being compatible with the broader community, allowing data sharing, being compliant with standards
 - Linked Open Data is becoming ever more frequently a new priority for art repositories and other cultural institutions; CDWA can be mapped to CIDOC CRM and other standards for LOD
- CCO/CDWA are intended for a diverse audience: museums, archives, libraries, visual resources collections, scholars, others who record and catalog cultural heritage information
- Often differences are reconcilable, simply a question of parsing existing data in CCO/CDWA-compliant form rather than editing the existing data
- Catalog once, export in various formats and for various standards

COMMON PRACTICE AND BEST PRACTICE

- **Both CCO and CWDA are the result of consensus** reached by committees who met repeatedly over time, with decisions then reviewed by advisory committees of experts
- These groups represented a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities
- Both CCO and CDWA committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions, some of which had existing standards, which should not contradict the CCO and CDWA model
- But going further, to advise best practice for documenting cultural heritage works
- To both uniquely identify the works for maintenance by the responsible institution and to researchers
- And to provide enough additional information to allow scholarly research

KEY PRINCIPLES OF GOOD CATALOGING

- **What is the focus?** Establish the logical focus of each Record:
 - a single item
 - a work made up of several parts
 - a physical group or collection of works
 - an image of a work
- **Core elements:** Include all of the core required CCO/CDWA elements
- **Cataloging rules:** Follow the CCO/CDWA rules; make and enforce additional local rules to allow effective retrieval, re-purposing, exchange, and linking of information
- **Terminology:** Use published controlled vocabularies, such as the Getty vocabularies. Use local controlled lists as necessary
- **Consistency:** Be consistent in all aspects of entering data and in establishing relationships between entities
- **Metadata standards:** Ensure that your underlying data structure, including relationships, is compliant with (or mappable to) established metadata standards
- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
 - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration

SELECTED EXAMPLES FROM CCO / CDWA

How to use
and apply
CCO / CDWA rules

- * Establishing the Focus of the Record
 - * Minimal Record

WHAT IS A MINIMAL RECORD?

Include Core elements

- If core information is unavailable, fill in the field with “unavailable” or another appropriate term

[Classification]
Work Type
Title
Creator
Creation Date
Subject
Current Location
Dimensions
Materials

Classification paintings
Work Type painting (visual work)
Title Vase of Flowers
Creator Jan van Huysum (Dutch painter, 1682-1749)
Creation Date 1722
Subject (general) still life
(specific) | flowers | tulips | roses
Current Location J. Paul Getty Museum
(Los Angeles, California); 82PB:70
Dimensions 79 x 61 cm (31 1/4 x 24 inches)
Materials oil on panel
| oil paint | panel



WHAT IS A MINIMAL RECORD?

Include Core elements

[Classification]

Work Type

Title

Creator

Creation Date

Subject

Current Location

Dimensions

Materials

Classification paintings

Work Type painting (visual work)
scroll (information artifact)

Title Scene of Early Spring
宋郭熙早春圖 軸

Creator Guo Xi (Chinese painter, 1023 - ca.1085 CE)

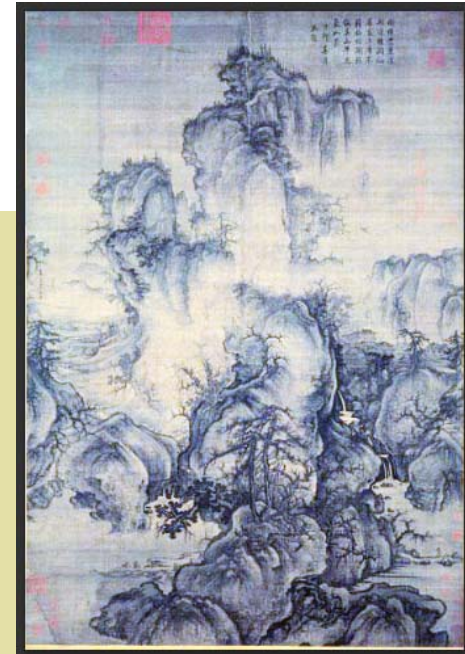
Creation Date 1072 CE

Subject (general) landscape
(specific) | spring (season) | trees pine (genus)
| streams

Current Location National Palace Museum
(Taipei, Taiwan)

Dimensions 158.3 x 108.1 cm

Materials painted scroll | ink | silk | paper

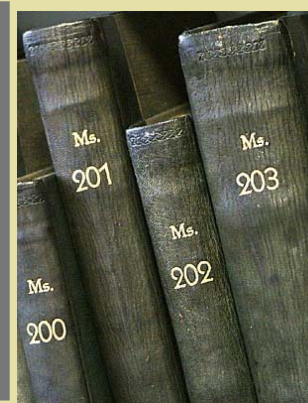


ESTABLISH THE FOCUS OF THE RECORD

- Are you creating a record for the digital image of the illumination?
- Or a work?
- Which work?
- Are you creating a record for the page as a component?
- Or for the volume as a whole?
- Maybe for a group?



gtc_1997-09-00an
de0116.jpg



ESTABLISH THE FOCUS OF THE RECORD

- Maintain separate records for the work and the image

Work Record:

- *Record Type [controlled]:* item
- *Class [cont.]:* manuscripts
- **Work Type [link to authority]:* illumination
- **Titles :* Initial E with Miracles of a Saint
- **Creator Display:* unknown German
- **Role [controlled]:* artist
- *[link to Person/Corp. Authority]:* unknown German
- **Creation Date: 1150s [controlled]:* ▪ *Earliest:* 1150
- 1159
- **Subject [link to authorities]* ▪ religion/mythology ▪ saint
- **Current Location [link to authority]:* Ertel Morka Museum (Germany)
- *Creation Location:* Germany
- **Dimensions [controlled]:* ▪ *Value:* Unit: Type:
- **Materials and Techniques:* gold leaf and tempera on parchment
[link to authority] ▪ gold leaf ▪ tempera (paint) ▪ parchment
- **Related Image [link to Image Record]:* 602232r

Image Record:

- *Image Number:* 602232r
- *Image Type [link]:* digital image
- *Image Source [link]:* Michaels, Ann. *The Illuminated Tradition.* Seattle: University of Washington Press, 1996 Page: 113
- *Image Format [link]:* ▪ jpeg
- *Image Dimensions:* 1002 KB
- *[controlled]:* ▪ *Value:* 1002 Unit: KB
- **View Description:* detail
- **View Type [link]:* ▪ detail
- **View Subject:* Initial E
- **View Date [controlled]:* 2006
- **Related Work [link to work]:*

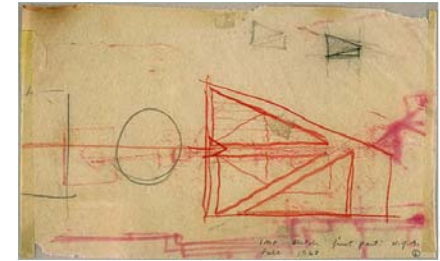


c_1997-09-00an
de0116.jpg

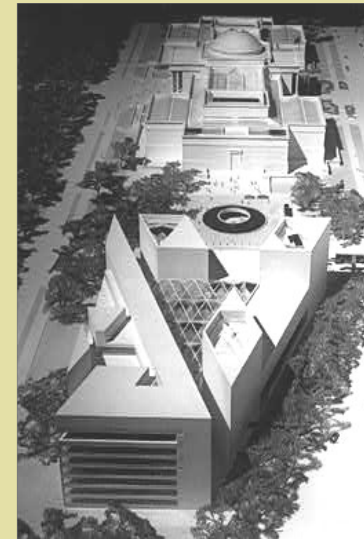
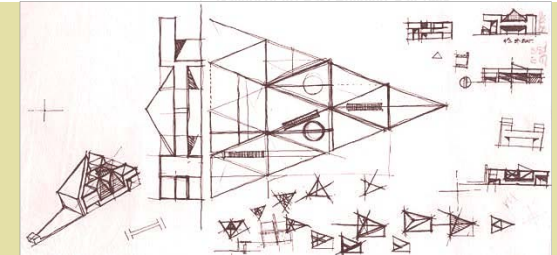
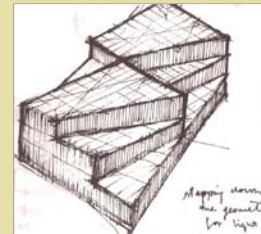


ESTABLISH THE FOCUS OF THE RECORD

- Are you making a group-level record (e.g., special collections, archives)
- Items may be cataloged and linked to the group



Gallery of
conceptual sketch for building plan, National
National Gallery of Art

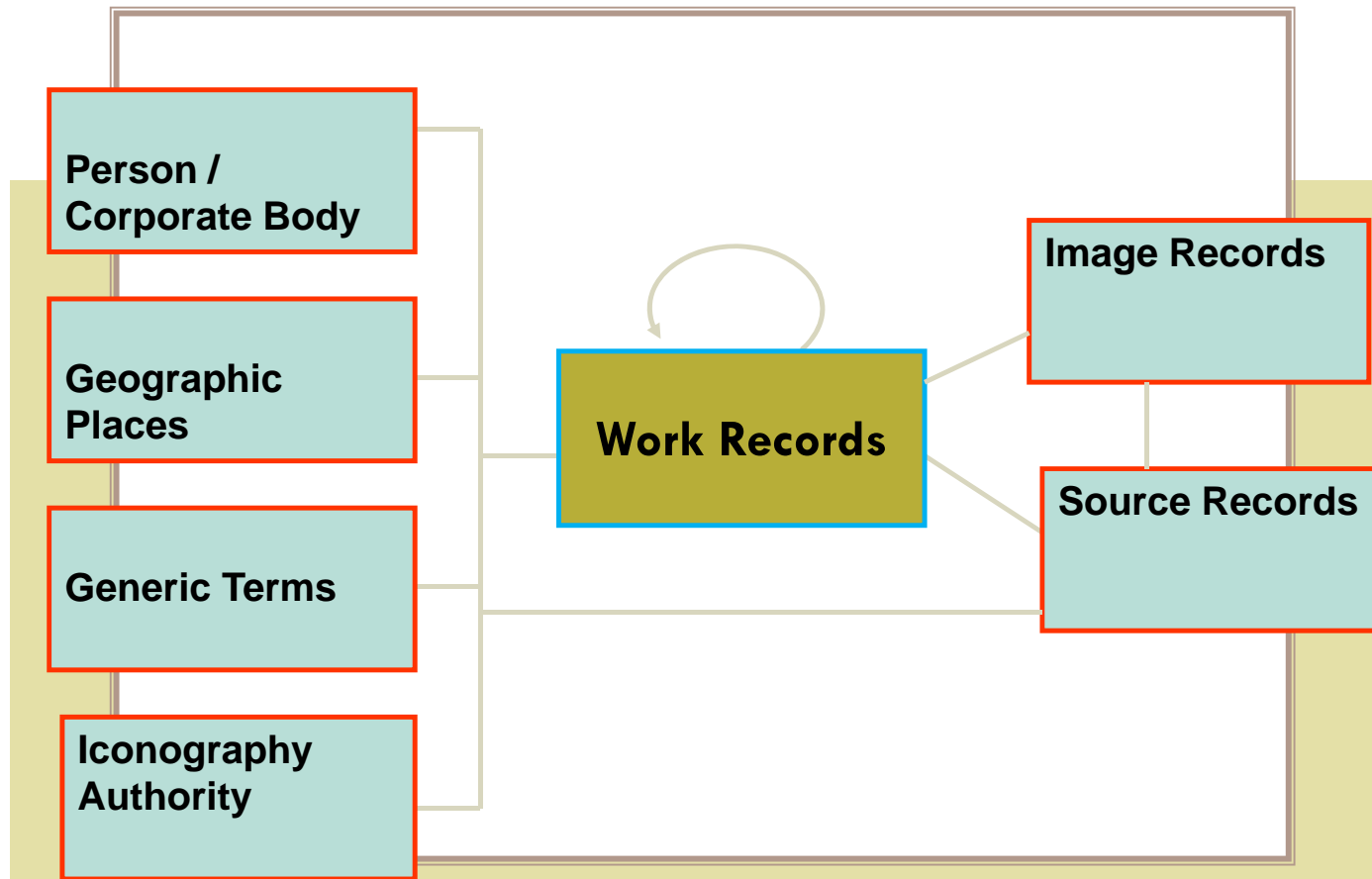


Drawings, models, and other documents from the office of I.M. Pei for the East Building, National Gallery of Art

* Relationships |

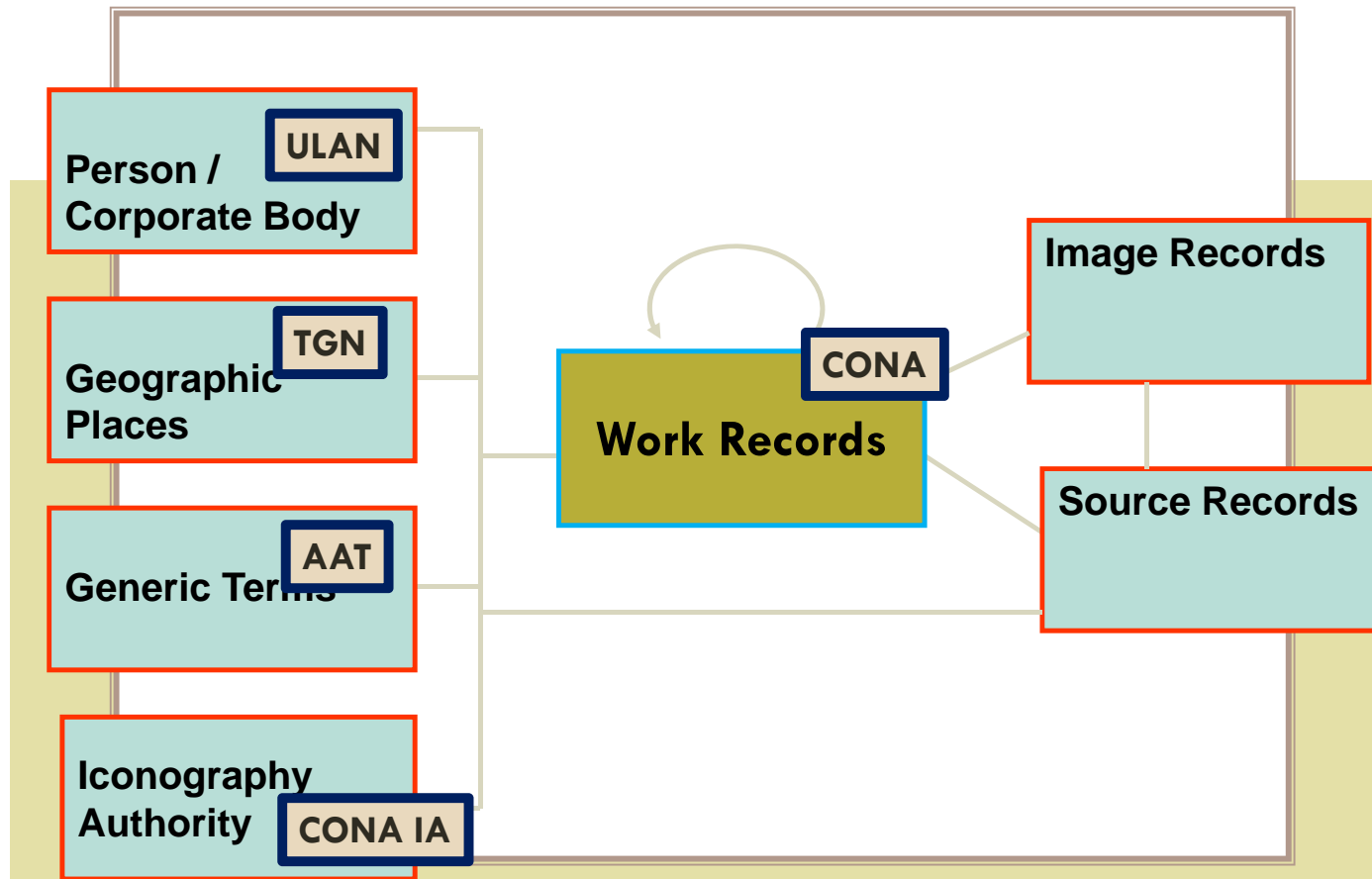
Entity Relationship Diagram for CCO and CDWA

- Work records are linked to each other
- Work records are linked to Image records
- Work records are linked to Generic Terms
- Work records are linked to authorities
- Sources are linked to all



Entity Relationship Diagram for CCO and CDWA

- CONA may be illustrated with the same diagram



Names are linked to a work

EQUIVALENCE RELATIONSHIP

- Titles and alternate titles must all refer to the same work
- Multilingual access
- (Titles / names are discussed later in this presentation as a data element)

Titles/Names:

Eiffel Tower

Tour Eiffel

Torre Eiffel

Eiffelturm

艾菲爾鐵塔

Three-Hundred-Meter Tower

Title Type: former

Cat.Level: item * Class.:architecture

Work Type: observation tower

*Title/Name: Eiffel Tower

Alternate Title/Name: Tour Eiffel

Former Title/Name: Three-Hundred-Meter Tower

*Creator Display: architect: Gustave Eiffel (1832-1923)

*Current Location: Paris (France)

*Role [cont.]: architect * : Eiffel, Gustave

*Creation Date *: 1887 to 1889

*Start: 1887 *End: 1889

*Subject [link to authorities]: * industrial exposition *International Exposition

*Measurements: height: 300 m (984 feet)

*Value: 300 Unit: m Type: height

*Mat & Tech: and Techniques: wrought iron, exposed iron construction

[link to Concept Authority]: * wrought iron *structural iron *exposed construction

Style: Belle Époque

Description: Commission was awarded by competition; the competition was for a monument for the International Exposition of 1889, celebrating the centennial of the French Revolution. The tower is built almost entirely of open-lattice wrought iron. It is a gateway to the exposition.



Works linked to each other

HIERARCHICAL RELATIONSHIPS

- Whole/Part Relationships
- E.g., for a set

Traveling Tea Service

Teapot

Tea Caddy

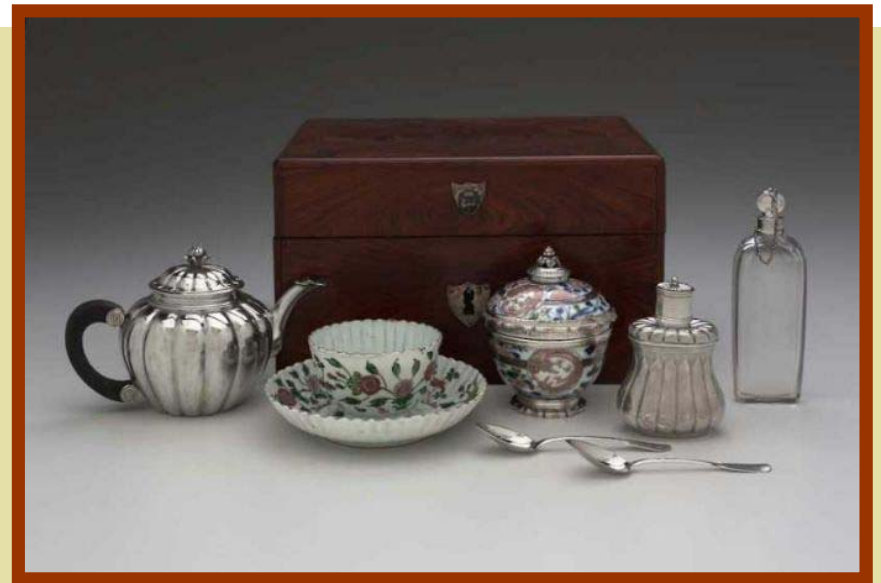
Japanese Imari Sugar Bowl and Cover

Chinese Famille- Verte Tea Bowl and Saucer

Silver-mounted Scent Flask

Two Spoons

Wooden Box



Traveling tea service; probably Martin Berthe (French silversmith, master 1712); 1728/1729; silver and ebonized wood, porcelain, glass; various dimensions; Museum of Fine Arts (Boston, Massachusetts); 1993.520.1-8

Create separate records when each part of a work contains enough unique information so that it would be difficult to clearly delineate the information in a single record
Repositories need to consider when separate records may be necessary to manage the works

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HIERARCHICAL RELATIONSHIPS

- Whole/part relationships for groups, subgroups, items
- CDWA can accommodate links that a repository would maintain

Classification: prints and drawings
Work Type: etching
Title: *The Dissipation*;
Creator: Jacques Callot (French, 1592-1635)
Materials: etching
Source: Lieure, no. 1407
State ii/iii
Current Location: National Gallery of Art (Washington, DC); R.L. Baumfeld Collection; 1969.15.833.



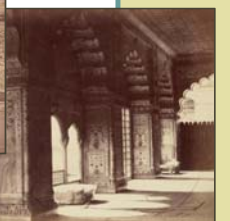
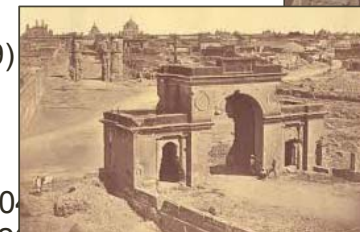
Works linked to each other

HIERARCHICAL RELATIONSHIPS

- Whole/Part Relationships
- E.g., for an album or book and pages or folios

Example of a volume containing photographs, each cataloged as an item and linked to the whole

- 
- Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204.1)
 - Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)
 - Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
 - Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)
 - Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)
 - Cashmere Gate. Front view (albumen print; Felice Beato; 2007.26.204.21)
 - Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)
 - Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
 - Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)
 - Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)
 - Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.20)
 - Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.17)
 - Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.52)
 - Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
 - Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)
 - Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)
 - Hindoo Nao's House (albumen print; Felice Beato; 2007.26.204.38)
 - House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204.19)
 - Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)



HIERARCHICAL RELATIONSHIPS

- Whole/Part Records for a series and items (conceptual relationship)



HIERARCHICAL RELATIONSHIPS

Record Type: multiples

Classification: prints and drawings

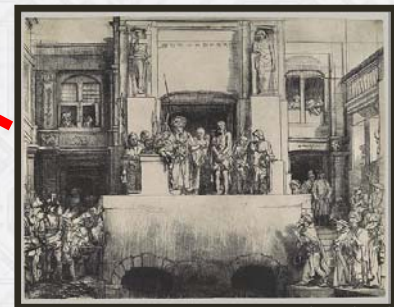
Work Type: drypoints

Title: Christ Presented to the People

Creator: Rembrandt van Rijn (Dutch, 1606–1669)

Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived ...

- Multiples: For example, prints made from the same plate
- Each print is described as a unique item; then linked to a record for the multiples
- (conceptual relationship)



HIERARCHICAL RELATIONSHIPS

Catalog Level: multiples

Classification: prints and drawings

Work Type: drypoints

Title: Christ Presented to the People

Creator: Rembrandt van Rijn (Dutch, 1606–1669)

Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived ...

- Combine relationships with inferred relationships in other fields to expand research
- E.g., to compare different items representing various states of this print

State: 1

State: 2

State: 3

State: 4

State: 5

State: 6

State: 7

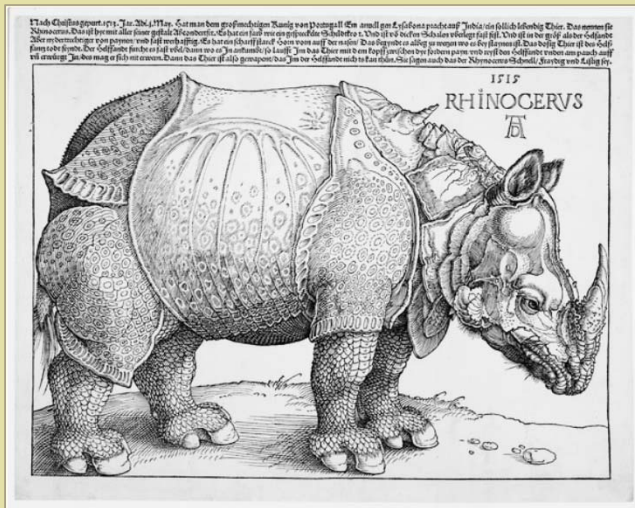
State: 8



Works linked to each other

ASSOCIATIVE RELATIONSHIPS

- Non-hierarchically related records
- *pendant of, copy of, study for, etc.*
- Only link clear, directly related works



study is

study for



Rhinoceros; Albrecht Dürer (German printmaker, 1471-1528); woodcut; woodcut on paper; 24.8 x 31.7 cm; British Museum (London, England); PD 1895-1-22-714.

Rhinoceros in profile to left; Albrecht Dürer (German printmaker, 1471-1528); drawing; pen and brown ink on paper; 27.4 x 42.0 cm; British Museum (London, England); SL 5218.161.

LINKS TO VOCABULARIES

- Link to local vocabulary, mapped to AAT
- Or better, link to AAT in collections management system or in the LOD cloud



Classification vessels
Work Type vase
Title Blue and White Glazed Globular Vase
明 永樂 青花龍紋天球瓶
Creator unknown Chinese
Creation Date 1403/1424 CE
Subject (general) object (utilitarian)
(specific) | animal | dragon
Current Location National Palace Museum
(Taipei, Taiwan)
Dimensions 42.9 cm high and 9.7 cm
diameter; foot diameter 15.8 cm
Materials blue and white porcelain
| porcelain (material) | blue-and-white
(ceramic glaze)

ID: 300132254

vases (vessels (containers), <containers by form>, ... Furnishings and Eq

Note: form often subst
vases (preferred, C,U,English,A which are usually taller than they
(French-P,D, ... s to vessels for displaying flowe
a range of shapes and used to f

Term
vase (C,U,English,A
(French,AD,U, N)

花瓶 (C,U,Chinese (

陶瓶 (C,U,Chinese (

huā píng (C,U,Chin

hua píng (C,U,Chin hanyu Pinyin)-P,UF,U,U)

hua p'ing (C,U,Chir yin without tones)-P,UF,U,U)

vazen (C,U,Dutch-F Wade-Giles)-P,UF,U,U)

vaas (C,U,Dutch,AD

vasos (C,U,Spanish

vaso (C,U,Spanish,

Facet

Hierarchical Position:

- Objects Facet
- Furnishings and Equipment (Hierarchy Name) (G)
- Containers (Hierarchy Name) (G)

- * Applying Work Type
- * What Is Class / Classification?

WORK TYPE

- Work Type identifies what the work is
- Its physical form, function, or media

Classification costume | decorative arts

Work Type fan

Title Fan

Creator unknown Spanish

Creation Date 1855/1865

Subject (general) object (utilitarian)
(specific) | spring (season)

Current Location Metropolitan Museum of Art
(New York, New York); 2008.286

Dimensions 10 7/8 in. (27.6 cm)

Materials mother-of-pearl, paper, gouache,
metal



WORK TYPE

- Work Type identifies what the work is
- Its physical form, function, or media

Classification prints

Work Type woodblock print

Title The Great Wave

Kanagawa oki nami ura

Under the Wave off Kanagawa

Creator Katsushika Hokusai

(Japanese, 1760–1849)

Creation Date : ca. 1830/1832

Subject (general) waterscape

(specific) | Kanagawa | sea | wave | Mount Fuji

Current Location Metropolitan Museum of Art (New York, New York); JP1847

Dimensions diameter: 8 1/4 inches (21 cm)

Materials polychrome woodblock print; ink and color on paper

Style Edo

Relationships: from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)

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CLASSIFICATION

Classification

decorative arts

furniture

Work Type roll-top desk

Title Roll-Top Desk

Creator David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond

Creation Date ca. 1785

Subject (general) object (utilitarian)

Current Location J. Paul Getty Museum (Los Angeles, California) ID: 72.DA.47

Dimensions 66 1/4 x 61 3/8 x 35 3/16 inches

Materials veneered with mahogany, with gilt bronze mounts | mahogany | veneer

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection



- * Recording and Creating Titles
 - * Works That Have No Title
 - * Titles vs. Inscriptions

TITLE OR NAME

- Title may refer to depicted subject
- E.g., an identified person, place, thing, animal, object, etc.

Classification: paintings **Work Type:** painting

Creator: Édouard Manet (French, 1832 - 1883)

Title: Portrait of Madame Brunet (English)
Portrait de Madame Brunet (French)

Date: about 1861 -1863, reworked by 1867

Medium: Oil on canvas

Dimensions: 132.4 x 100 cm (52 1/8 x 39 3/8 in.)

Location: J. Paul Getty Museum (Los Angeles, California, USA)

Place of Creation: France **Culture:** French

Provenance:

- 1883 Édouard Manet, French, 1832 - 1883 (Paris) [sold, Manet sale, Hôtel Drouot, Paris, February 4-5, 1884, lot 15, to Théodore Duret (as agent for Durand-Ruel).]

1884 Galerie Durand-Ruel (Paris) (Paris), sold to Jacques-Emile Blanche, 1884.

1884 - still in 1932

Jacques-Emile Blanche, French, 1861 - 1942 (Paris)

- 1933 M. Knoedler et Cie. (Paris) (Paris), sold to Joan Whitney Payson, November 29, 1933.

1933 - 1975 Joan Whitney Payson, 1903 - 1975 (New York), by inheritance to her daughter Sandra Payson, 1975.

1975 - 1984 Sandra Payson, 1926-2004 (New York and Maine) [sold, Christie's, New York, May 16, 1984, lot 22, to William Koch.]

1984 - 1995 William Koch (New York) sold to a private collector. 1995



TITLES OR NAMES

- Title may refer to depicted subject
- E.g., iconographical theme, characters from religion, mythology, literature, named events

Classification paintings

Work Type altarpiece | polyptych | panel painting

Titles Adoration of the Magi (English)
Adorazione dei Magi (Italian)

Creator Bartolo di Fredi (Sienese painter, active 1353, died 1410)

Creation Date ca. 1385

Subject (general) religion and mythology | allegory
(specific) Adoration of the Magi | Holy family | horses...

Current Location Pinacoteca Nazionale di Siena
(Siena, Italy); no. 104

Dimensions 195 x 158 cm (76 x 61 5/8 inches)

Materials tempera on panel, with gilding
| tempera | panel | gilding



- Titles in multiple languages

TITLES OR NAMES

Record Type: item **Classification:** painting

Work Type: painting

Titles: Peonies (English)

牡丹(Chinese)

Creator: Yün Shou-p'ing (1633-1690)

Style/Period: Ch'ing dynasty

Materials: Album leaf, ink and colors on paper

Dimensions: 28.5 x 43.0 cm

Descriptive Note: Three peonies are distinguished by their colors and positions. The peony is considered the king of flowers in China, symbolizing wealth and prosperity. Subject (general) botanical (specific) Paeonia (genus)

Broader context:

Album of Flowers and Landscapes

Location: National Palace Museum (Taipei, Taiwan)



TITLES OR NAMES

- Some works may have names rather than titles per se
- E.g., architecture

Classification architecture

Work Type memorial

Titles Lincoln Memorial

Creator architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)

Creation Date designed 1911-1912; constructed 1914-1922

Subject (general) architecture

(specific) commemoration | Abraham Lincoln

Current Location Washington (DC, USA)

Dimensions not available

Materials exterior: Colorado Yule marble, interior walls and columns: Indiana limestone



TITLES OR NAMES

- Other appellations for works that have no “title” per se
- May repeat the Work Type

Classification tools and implements | Pre-Columbian art

Work Type bannerstone

Titles Bannerstone

Creator unknown Woodland (Native American)

Creation Date Late Archaic (1000 BCE/1000 CE)

Subject (general) object (utilitarian)

(specific) prestige

Current Location Gordon Hart Collection (Bluffton, Indiana)

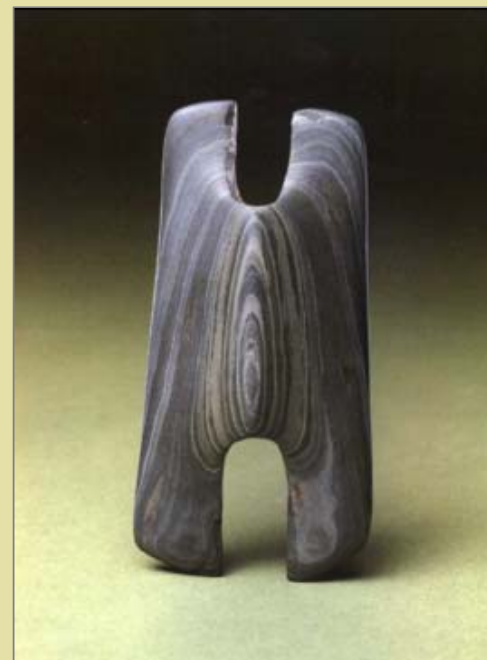
Dimensions 9.7 x 5 cm (3 7/8 x 2 inches)

Materials banded slate

| banded slate

Descriptive Note: Formed part of an atlatl (spear-thrower); it is carefully made and of decorative material and thus was probably a status symbol.

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TITLES OR NAMES

- Include former names or titles
- May have dates

Titles or Names: Willis Tower

Preference: preferred

Date: renamed 16 July 2009

Earliest: 2009 **Latest:** 9999

Titles or Names: Sears Tower

Preference: alternate **Type:** former



TITLES OR NAMES

- Include artist titles and repository titles

Record Type: item Class: prints and photographs
*Work Type: gelatin silver print
*Creator Display: André Kertész (American, 1894-1985)
*Role: photographer
Creation Date: 1926
*Current Location: J. Paul Getty Museum, Los Angeles ID:
86.XM.706.10

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Title: Chez Mondrian
Title Type: artist
Title: Interior View of a Room
and an Open Door
Title Type: descriptive



TITLES OR NAMES

- In the example below, the repository title is the artist title, is also descriptive
- Avoid using the term “untitled” as a Title unless it is so-named by the artist
- Instead, construct a descriptive title

Record Type: item Classification: prints and drawings
Work Type: screen print
Creator: Roy Lichtenstein (American, 1923 – 1997)
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

Title: Brushstroke

Title Type: repository

Value: 58.4 Unit: cm Type: height

Value: 73.6 Unit: cm Type: width

Extent: image

Value: 56.4 Unit: cm Type: height

Value: 72.4 Unit: cm Type: width

Extent: framed

Value: 76.7 Unit: cm Type: height

Value: 92.2 Unit: cm Type: width

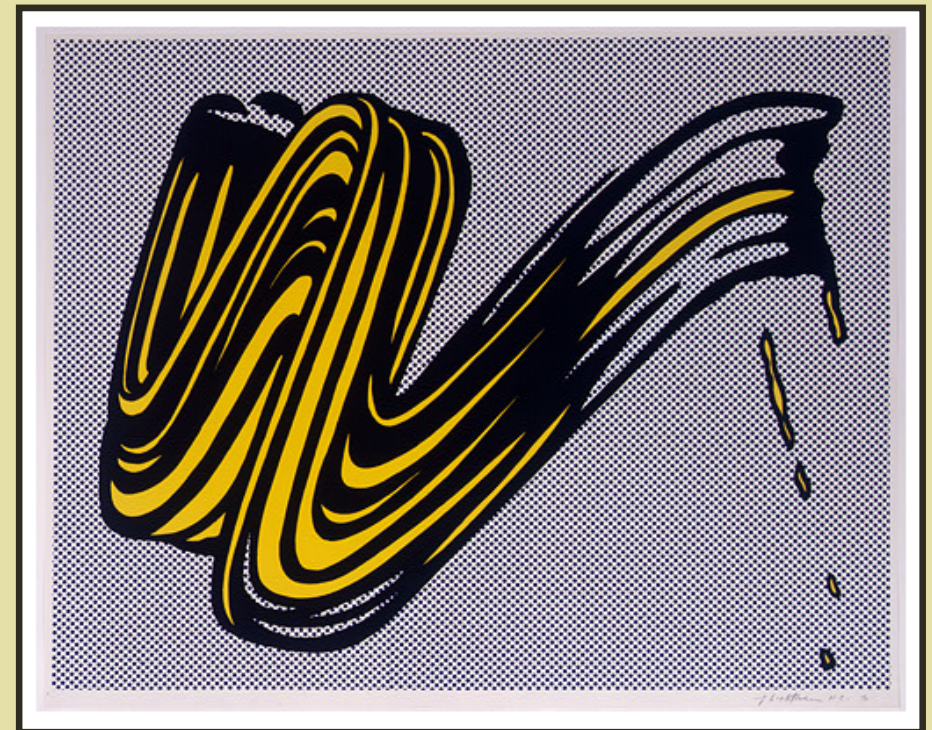
Value: 4.4 Unit: cm Type: depth

Materials: color screen print on heavy, white wove paper

Inscriptions: lower right in graphite: rf Lichtenstein H.C. G

Leo Castelli Gallery

Chiron Press



TITLES OR NAMES

Classification manuscripts

Work Type sacramentary

Title Sacramentary of Charles le Chauve
Le Sacramentaire de Charles le Chauve
Sacramentary of Metz
Ms. Latinus 1141

Creator school of the Palais de Charles le Chauve

Creation Date second half 9th century

Subject (general) religion and mythology
(specific) Mass

Current Location Bibliotheque Nationale de France (Paris, France)

Dimensions unavailable

Materials ink, pigment, and gilding on parchment

Style: Carolingian

- Shelf numbers or other identifying codes may be recorded as titles when used as a title in publications
- Accession numbers, etc. are recorded separately with the repository information



TITLES OR NAMES

- Include commonly known titles, e.g., *Night Watch*

Creator: Rembrandt van Rijn

Location: Rijksmuseum ((Amsterdam, North Holland,

Title: Officieren en andere schutters van wijk II in Amsterdam onder leiding van kapitein Frans Banninck Cocq en luitenant Willem van Ruytenburch, bekend als de 'Nachtwacht' (preferred)

Language: Dutch-P **Title type:** repository

Title: Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banninck Cocq and Lieutenant Willem van Ruytenburch, known as the 'Night Watch'

Language: English **Title type:** translated

Title: The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch

Language: English **Title Type:** descriptive

Title: Nachtwacht **Language:** Dutch **Title type:** popular

Title: Night Watch **Language:** English **Title type:** popular



DESCRIPTIVE TITLES

Constructing a Descriptive Title

- Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record
- If the repository title, inscribed title, or another title in the language of the catalog record is sufficiently descriptive, the cataloger need not construct one
- If an inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in language of catalogue record
- See suggested rules for constructing a descriptive title in CDWA

TITLES VS INSCRIPTION

- Include the common title, if any
- Include the repository title
- Include a concise descriptive title
- Record long inscriptions in the Inscription field

Classification prints and drawings

Work Type poster | lithograph

Titles Chat Noir

Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret

Creator Théophile-Alexandre Steinlen (Swiss artist, 1859-1923)

Creation Date second half 9th century

Subject (general) advertising/commercial | animal

(specific) domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater

Current Location Santa Barbara Museum of Art (Santa Barbara, California): ID:1991.17

Dimensions 61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)

Materials lithograph | ink | paper | lithograph

Inscription: along right side and bottom: Prochainement / la très illustre Compagnie du / Chat / Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis

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- * Recording the Creator
- * People Not Creators
- * Anonymous and Unknown Creators

CREATOR AND OTHER PEOPLE

- Certain creator identification:
Artist is identified

Classification paintings

Work Type painting

Titles School's Out

Creator Allan Rohan Crite

(American painter, 1910-1907)

Creation Date 1936

Subject (general) genre

(specific) elementary school | children

Current Location Smithsonian American Art
Museum (Washington, DC)

Dimensions 30 1/4 x 36 1/8 inches

Materials oil on canvas



CREATOR AND OTHER PEOPLE

- Creator is a corporate body

Classification sculpture
Work Type figurine
Titles Beltrame di Milano
Creator Meissen Porcelain
Manufactory (German porcelain factory, 1710 to the present)
Creation Date ca. 1720
Subject (general) literature
(specific) Beltrame di Milano | commedia dell'arte
Current Location J. Paul Getty Museum (Los Angeles, California); 86.DE.542
Creation Place: Meissen (Germany)
Dimensions 6 1/2 x 2 11/16 x 2 5/8 inches
Materials hard-paste porcelain



ROLE

Creator Display: Edgar Degas (French, 1834-1917)

Role: sculptor **Person:** Degas, Edgar

Role: caster **Person:** unknown

Title: Horse Trotting, the Feet Not Touching the Ground

Date: cast in 1920 from a wax sculpture modeled after 1878

Creator: Edgar Degas (French, 1834–1917)

Material: Bronze

Creation Number: number 49/A

Dimensions: 8 5/8 x 10 7/8 x 5 in. (20.3 x 27.6 x 12.7 cm)

Location: Metropolitan Museum (New York); H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.428)



- Record the most specific role of the creator, if known
- The level of specificity may vary depending upon the type of work and process
- Role of the artist who designed and executed a sculpture may be simply *sculptor*, but a print may have been created by multiple individuals whose specific roles are listed, including a designer, engraver, and publisher

PATRON

- Patron may be included
- In many cases, the patron is known but the architect is unknown

Classification architecture

Work Type mausoleum

Titles Taj Mahal

Creator architect: Ustad Ahmad Lahauri
(Indian architect, ca. 1580-1649)

patron: Shah Jahan (Mughal emperor, born ca. 1592)

Creation Date 1632-1653

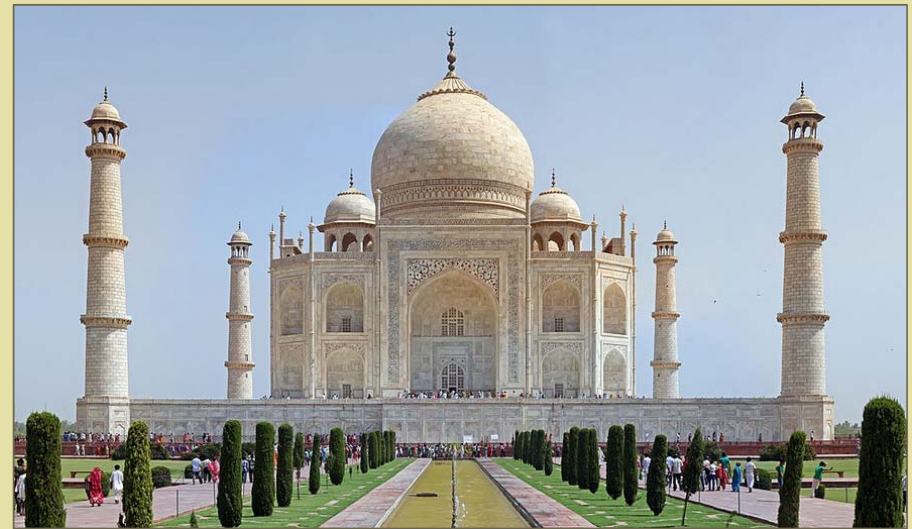
Subject (general) architecture

(specific) burial | Mumtaz Mahal | Shah Jahan

Current Location Agra, Uttar Pradesh, India ;
27°10'30"N 78°02'31"E

Dimensions height: 561 feet (171 m)

Materials white marble



PUBLISHER

Classification prints

Work Type lithograph

Titles Still Life

Creator artist: Hitchens, Ivon (British painter, 1893-1979)

publisher: Lithographs Ltd , London

Creation Date 1938

Subject (general) still life

Current Location Te Papa Tongarewa (Wellington, New Zealand): 1953-0003-149

Dimensions image: 61.2 x 46.9 cm; support: 70 cm x 5.08 cm;

Materials color lithograph on paper

- Include publisher and any other person or corporate body who contributed to the creation



MULTIPLE CREATORS AND ROLES

- Multiple creators and role explaining the extent of each contribution

Record Type: item Class: architecture

*Work Type: church

*Title: North Christian Church

*Creation Date: designed 1961, completed 1964

*Subject: architecture religion/mythology church Disciples of Christ (Protestant Christianity) worship

*Current Location: Columbus (Indiana, USA)

*Dimensions: spire rises 58.5 m (192 feet)

*Materials and Technique: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6

Creator Display: designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)

Role: architect **Person:** Saarinen, Eero

Role: architectural firm **Corp. Body:** Saarinen & Associates, Eero

Role: general contractor **Corp. Body:** Repp and Mundt, Inc.



MULTIPLE CREATORS AND ROLES

- Multiple creators and role explaining the extent of each contribution

Classification ceramics

Work Type vessels

Titles Pair of Lidded Bowls

Creator ceramics: unknown Japanese

mounts attributed to Wolfgang Howzer (Swiss goldsmith, active 1652-ca. 1682)

Role: ceramicist **Person:** unknown Japanese

Role: goldsmith **Person:** Howzer, Wolfgang

Extent: mounts **Attribution qualifier:** attributed to

Creation Date ca. 1670

Subject (general) object (utilitarian)

(specific) landscapes

Current Location J. Paul Getty Museum (Los Angeles, California):
85.DI.178

Dimensions unavailable

Materials hard-paste porcelain, underglaze blue decoration; gilt metal mounts



ARCHIVAL GROUPS

- Include origin of an archival group

Record Type: group

Class: Architecture

* *Work Type:* • architectural documents

* *Title:* • Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

* *Creator Display:* Office of Werner E. Noffke

* *Role:* administrative origin

• *[link]:* Noffke, Werner E., Office of

* *Creation Date:**: 1906-1962 (incl. 1906-1962)

* *Subject:* • office buildings • churches • residences

* *Current Location:* Cartographic Division; National Archives of Canada; Noffke, W.E. 77803/7

* *Dimensions:* various dimensions

* *Materials and Techniques:* various materials

Description: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke's work was done for the Government of Canada.

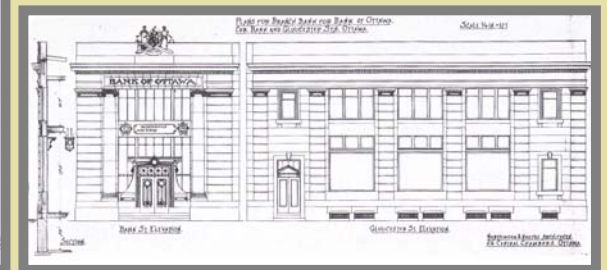
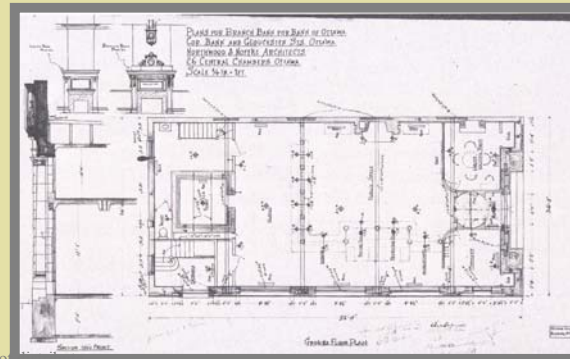
Sources:

- National Archives of Canada

Creator Display: Office of Werner E. Noffke
(Ottawa, Canada)

Role: administrative origin

Corp. Body: Noffke, Werner E., Office of



GROUPS AND COLLECTIONS

- For groups of works, include all of the creators, if possible
- For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
- But index all, if possible

[for a box of photographs]

Creator Display: photographers: Josiah Johnson Hawes (American, 1808-1901), Albert Sands Southworth (American, 1811-1894), and Joseph Pennell (American, 1866-1922)

Role: photographer

Person: Hawes, Josiah Johnson

Role: photographer

Person: Southworth, Albert Sands

Role: photographer

Person: Pennell, Joseph



ANONYMOUS CREATORS

Classification enamels

Work Type triptych

Titles The Last Judgment

Creator Master of the Orléans Triptych

(French, active late 15th–early 16th century)

Creation Date ca. 1500

Subject (general) religion and mythology
(specific) Last Judgement

Current Location Metropolitan Museum of Art (New York, New York): 1975.1.1225

Dimensions center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm

Materials painted enamels on copper, partly gilded

- Hand is identified
- Known by appellation devised by scholars or repositories
- Nationality and dates surmised from loci and dates of activity



UNKNOWN CREATORS

- Identity of hand is unknown
- Creator field refers to culture of creation, not an individual

Classification ceramics

Work Type vessel

Titles Vulture Vessel

Creator unknown Aztec

Creation Date 1200/1521

Subject (general) religion and mythology
(specific) Last Judgement

Current Location Metropolitan Museum of Art
(New York, New York): 1981.297

Creation Place: Mexico

Dimensions height: 8 3/4 inches

Materials ceramic

Culture: Aztec



ATTRIBUTION QUALIFIERS

- Use an attribution qualifier if the attribution to a given named artist is not certain
- Link to the named artist

Creator Display:

attributed to Samuel McIntire (American, 1757-1811)

Role : designer

Qualifier: attributed to

Person: McIntire, Samuel



ATTRIBUTION QUALIFIERS

- Sample list of attribution qualifiers
- For definitions and full list of qualifiers, see CDWA

Working with a known creator

studio of
workshop of
office of
atelier of
assistant to
pupil of
associate of
manufactory of

Not working directly with a known creator

follower of
circle of
school of

Influenced by a known creator

style of
after
copyist of
manner of

- * Physical Characteristics |
- * Display vs. Indexing |

DISPLAY VS INDEXING

Controlled fields vs. free-text fields

- *Controlled fields* contain indexing terms, key data values drawn from standard vocabularies, and formatted to allow for successful retrieval
- *Free-text fields* are note fields, not controlled
Used to communicate nuance, uncertainty, and ambiguity to end users

DISPLAY VS INDEXING

- *Display* refers to how the data looks to the end user in the database, on a Web site, on a wall or slide label, or in a publication
 - Information for display should be in a format that is easily read and understood by users
 - Free-text or concatenated from controlled fields
-
- *Indexing* refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record
 - By human labor, not to the automatic parsing of data into a database index

PHYSICAL CHARACTERISTICS

Classification ceremonial objects

Work Type bi

Title Disc (Bi)

Creator unknown Chinese

Creation Date 2nd century BCE

Subject (general) ceremonial object
(specific) | funerary object

Current Location Metropolitan Museum of Art (New York, New York); 2008.286

Dimensions diameter: 8 1/4 inches (21 cm)

Materials jade (nephrite)

Style Western Han

- Dimensions, Materials, other characteristics of the physical object



PHYSICAL CHARACTERISTICS

Dimensions

display: diameter: 8 1/4 inches (21 cm)

indexing: value: 21 unit: cm type: diameter

Materials

display: jade (nephrite)

indexing:

jade

nephrite

Materials jade (nephrite)
Style Western Han

- Display vs indexing
- Display for the end-user, indexing for access, using controlled vocabularies
- Indexing is important for access
- Display allows expression of uncertainty or ambiguity in a note for end-user
- Or Display may be concatenated from controlled values

ID: 300011119 Record Type: concept

jade (rock) (metamorphic rock, rock, ... Materials (Hierarchy Name)) AAT

Note: General term for several varieties of hard and soft, fine-grained rock composed of jadeite, nephrite, serpentine, or other mineralogically related materials; usually having a color ranging from dark green to green-white. Jade takes a high polish and has been used since prehistoric times for jewelry, small utensils, carvings, vases, and other ornamental objects. Some processing techniques have been used to enhance the color of inferior stones: B-jade has been bleached to remove brown stains, while C-jade has been impregnated with resins to increase its translucency; A-jade is untreated.

Terms:

- jade (rock)** (preferred,C,U,LC,English-P,D,U,N)
- (piedra)** (Spanish-P,D,U,U)
- (Dutch-P,D,U,U)**
- (pierre)** (French-P,D,U,U,N)
- jadestone** (C,U,English,UF,U,N)
- jade-stone** (C,U,English,UF,U,U)
- yu (metamorphic rock)** (C,U,Chinese (transliterated),UF,U,N)

ID: 300011120 Record Type: concept

nephrite (tremolite, mineral, ... Materials (Hierarchy Name)) AAT

Note: An exceptionally tough, compact, fine-grained greenish or bluish mixture of actinolite and tremolite; it is a calcium magnesium silicate with traces of chromium and nickel, which produces its color. With jadeite, it is one of two minerals commonly called "jade." Nephrite has an oily, lustrous appearance when polished and is sometimes variegated in color that can incorporate white, yellow, brown, gray, and black. Nephrite has been used since Neolithic times for small utensils, decorative carvings and jewelry. When heated to about 1025 C, nephrite changes mineral forms to diopside.

Terms:

- nephrite** (preferred,C,U,LC,English-P,D,U,N)
- kidney stone** (C,U,English,UF,U,N)
- 软玉** (C,U,Chinese (traditional)-P,D,U,U)
- 和田玉** (C,U,Chinese (traditional),UF,U,U)
- 角闪玉** (C,U,Chinese (traditional),UF,U,U)
- ruàn yù** (C,U,Chinese (transliterated Hanyu Pinyin)-P,UF,U,U)
- ruan yu** (C,U,Chinese (transliterated Pinyin without tones)-P,UF,U,U)
- juan yù** (C,U,Chinese (transliterated Wade-Giles)-P,UF,U,U)
- nefriet** (C,U,Dutch-P,D,U,U)
- néphrite** (C,U,French-P,D,U,N)
- nefrita** (C,U,Spanish-P,D,U,U)



MATERIALS

- Free-text display and index using controlled terminology (AAT)

Record type: Item Classification: paintings

Work Type: miniature

Title: Sarah Anne Allen

Date: 1840
Display Materials: watercolor on ivory

Creation Materials:

1840
Display Materials:
watercolor

Materials:
ivory

Emi

19

Location: Museum of Fine Art (Boston, Massachusetts); 36.351

Credit Line: Gift of Miss Emily L. Clark



MATERIALS

Record type: Item Classification: furniture Work Type: cassone
Title: Cassone with painted front panel depicting the Conquest of Trebizond
Current Location: Metropolitan Museum of Art (New York, New York) Accession Number: 14.39

Display Materials: poplar wood, linen, polychromed and gilded gesso. with panel painted in tempera and gold

Materials:

- poplar (wood) • gesso
- polychrome • gilding • tempera

- Display allows expression of nuance, complexity, and ambiguity



MATERIALS

- You may index the support separately from media using a Role

Class*: graphic arts Work Type*: drawing, preparatory study
Title*: Korean Man
Creator*: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date*: ca. 1617-1618
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.P.384
Description Note: This is a study for a painting of a Korean man in traditional costumes that

***Materials Display:** black chalk with touches of red chalk in the face on ivory laid paper

Role: medium

Materials: ■ chalk

Role: support

Material: ■ laid paper



MATERIALS

- You may index technique separately from materials



Record Type: volume Class: manuscripts and rare books Work Type: codex
Title: Anaphora of the Virgin Mary
Creator: unknown Egyptian; author: attributed to Abba Heryagos (Cyriacus) of Behensa (Egyptian bishop, 5th-6th century)
Current Location: Princeton University Library (Princeton, New Jersey) Manuscripts Division: Robert Garrett Collection

Call number
Creation Date
Materials Display: ink on parchment
Extent: leaves
ink on parchment
Role: medium
Materials: ink
Role: support
Material: parchment
Extent: binding
Technique: Coptic binding
Dimensions
Description
Current Location
Division: Robert Garrett Collection

Materials Display: ink on parchment
Extent: leaves
Role: medium
Materials: ink
Role: support
Material: parchment
Extent: binding
Technique: Coptic binding



Measurements

DIMENSIONS

- Record height by width by depth (if applicable)
- Metric and inches display
- May record counts, e.g., leaves or pages using Extent

Record Type: item Class: Indian & Himalayan Art Work Type: manuscript
 Title: Manuscript Invoking the Protective Goddess Paldan Lhamo
 Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania);

Dimensions: book (closed, without blue wrapping textile): 7.9 x 20 x 1.6 cm (3 1/8 x 7 7/8 x 5/8 inches)

Extent: leaves

Value: 2 **Unit:** N/A **Type:** count

Extent: item

Value: 7.9 **Unit:** cm **Type:** height

Value: 2.0 **Unit:** cm **Type:** width

Value: 1.6 **Unit:** cm **Type:** depth



the recitation. The text of this manuscript invokes the goddess Paldan Lhamo

DIMENSIONS

- For monumental works and architecture
- Dimensions may be unavailable
- May include height or even weight

Catalog Level: item

Classification: architecture; ancient European art

Work Type: standing stones; temple; observatory

Title/Name: Stonehenge Preference: preferred

Title/Name: Stone Henge Preference: alternate

Current Location: Salisbury Plain (England)

Dimensions: 6.7 m high (22 feet), weighing up to 41 metric tons each (45.2 tons)

Dimensions Qualifier: tallest

Value: 6.7 **Unit:** meter **Type:** height

Dimensions Qualifier: heaviest

Value: 41 **Unit:** metric tons **Type:** weight



DIMENSIONS

- For monumental works and architecture
- May include number of stories, square footage, area of footprint, interior area

Record Type: item ▪ Class: ▪architecture ▪Modern art
*Work Type: ▪ skyscraper
*Title/Name: Empire State Building
*Creator Display: William F. Lamb for Shreve, Lamb and Harmon
Role: architectural firm Corp Body: Shreve, Lamb and Harmon
Role: architect Person: William F. Lamb

Dimensions: 380 m (1,250 feet) roof height, 443 m (1,454 feet) including spire, 102 stories

Extent: roof ▪Value: 380 Unit: m Type: height |

Extent: full ▪Value: 443 Unit: m Type: height |

Extent: stories ▪Value: 102 Type: count |



- Record the scale, shape, etc.

DIMENSIONS

Record Type item • Class [• prints and drawings • European art Work Type [link]: • measured drawing • record drawing

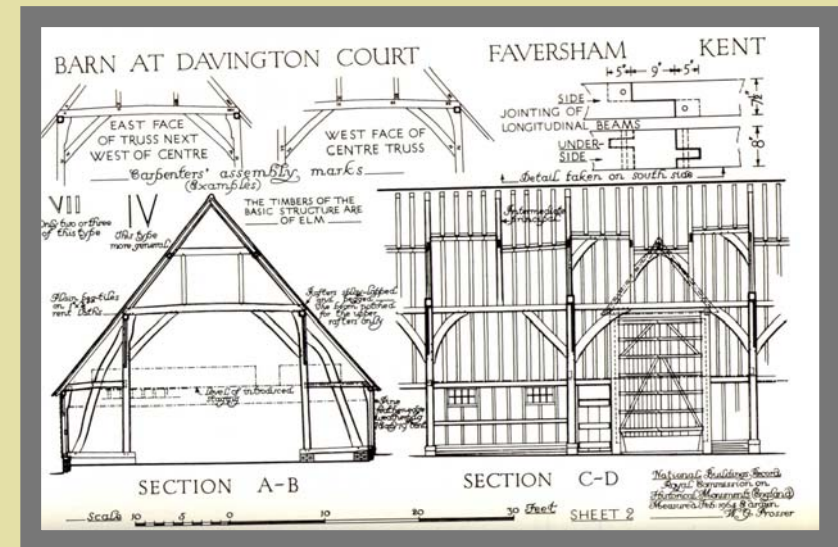
Title: Sections and Details of the Barn at Davington Court, Faversham, Kent

Creator Display: W. G. Prosser (British, contemporary)

Current Location : Royal Commission of Historic Monuments (London, England) • ID:unavailable

***Dimensions:** 240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet

- Value: 240 Unit: cm Type: height
- Value: 260 Unit: cm Type: width
- Scale: numeric
 - Value: 2.5 Unit: inches Type: base
 - Value: 10 Unit: feet Type: target



DIMENSIONS

- Use Dimensions to record chain and laid lines

Record Type: item Class: prints and drawings Work Type: engraving
Title: The Second Wise Virgin
Artist: Martin Schongauer (Alsatian, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)

Dimensions: 11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart (15/16 inch); laid lines: 14 per 20 mm (7/8 inch)

Extent: sheet

Value: 13.3 *Unit:* cm *Type:* height

Value: 20.6 *Unit:* cm *Type:* width

Extent: chain lines

Value: 25 *Unit:* mm *Type:* distance between

Extent: laid lines per 20 mm

Value: 14 *Unit:* N/A *Type:* count



WATERMARKS

Materials Display: etching and drypoint; watermark: Strasburg lily

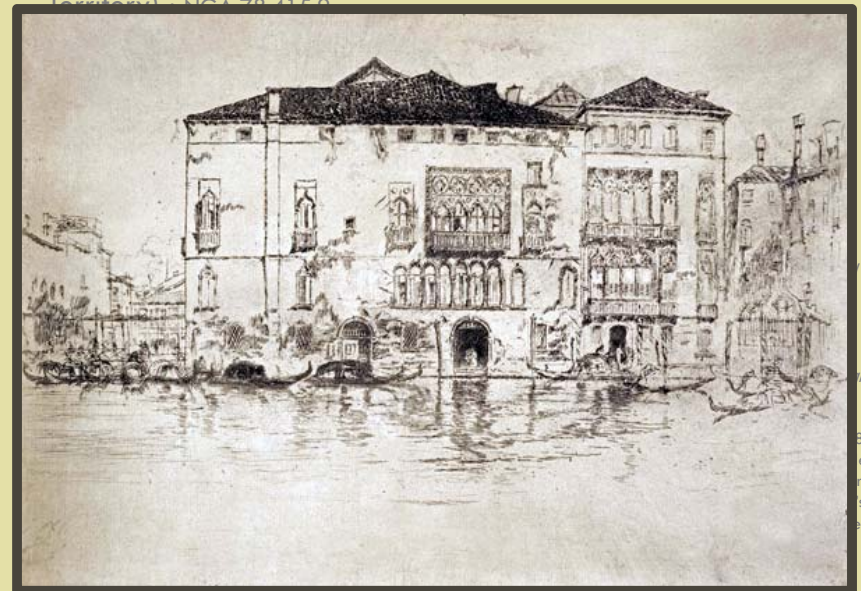
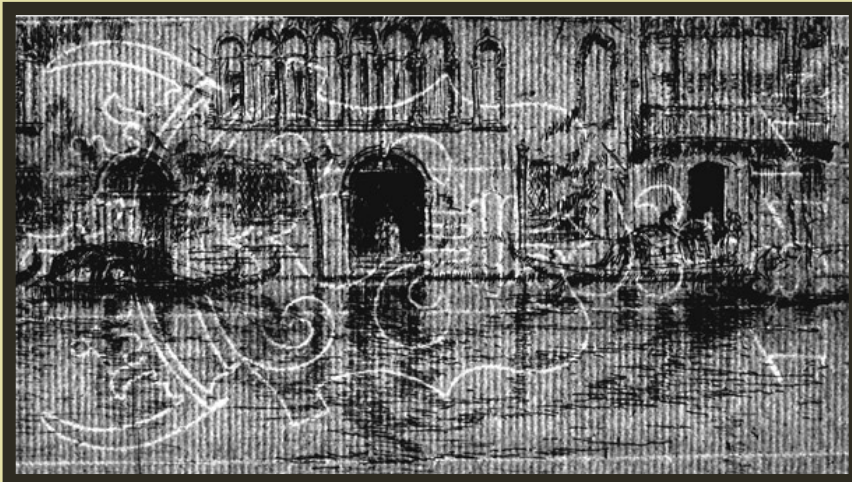
Materials: ■ink ■laid paper

Techniques: ■etching ■drypoint

Watermark: Strasburg lily

- Other physical characteristics may be included
- watermarks
- inscriptions
- typeface
- marks
- state
- edition

Record Type: item Class: prints and drawings Work Type: etching
Creator: James McNeill Whistler
Title: The palaces Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) - NGA 79.115.9



"Imp".

graphs,

30 etchings.
e-Lis on a
rk in Whistler's
s use. Under
e wet state on

INSCRIPTIONS

Record Type: item

Class: prints and drawings

Work Type: print

Creator: Rembrandt van Rijn (Dutch, 1606 – 1669)

Title: Adam and Eve

Inscriptions: signed and dated, lower center in plate: Rembrandt. f. 1638

Creation Date: 1638

Materials: etching on laid paper

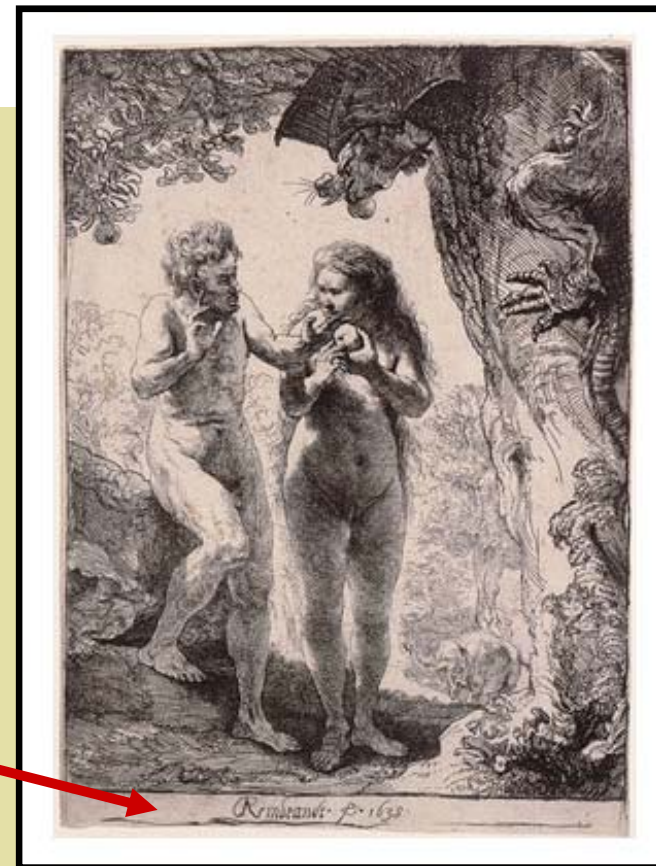
Dimensions: sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)

Current Location: National Gallery of Art (Washington, DC); Rosenwald Collection;

1943.3.7102

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- Transcribe or describe, with indication of type of inscription and location on the work
- Record signatures, dates, text inscribed on the work



TYPEFACE

Record Type: component Class: manuscripts
Work Type: illuminated manuscript
Title: De consolazione philosophiae
Creator: unknown German scribe; author: Boethius
Creation Location: Germany
Creation: Date 11th century
Language: Latin

Typeface/Letterform:

Caroline miniscule

Materials: ink on parchment, decorated with small brown initials
Dimensions: 200 x 130 mm (165 x 100)
Current Location: British Library (London, England)
Relationship Type: part of
Related Work: Arundel 514
Relationship Number: Part 2 ff. 145-160v

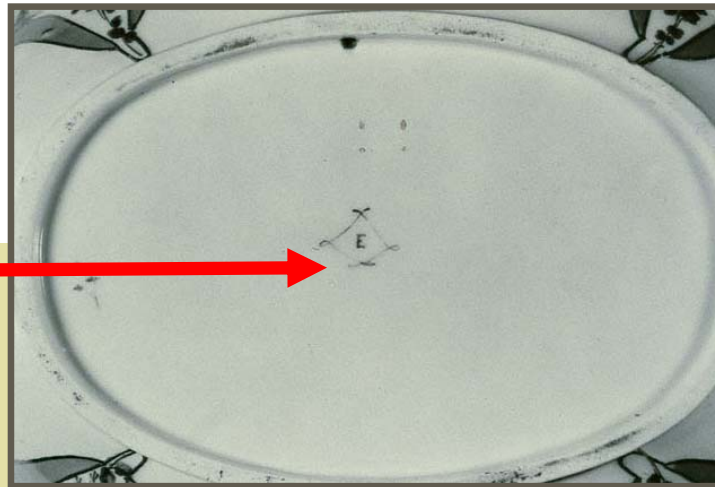
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- May record typeface/letterform, even if you are not transcribing an inscription



- Mark or stamp may be mentioned in free-text inscriptions field
- May then be also recorded separately in Mark field

MARKS



Record Type: item Class: decorative arts European art
Title: Ewer and Basin, Sèvres Porcelain Manufactory
Display Creator: models attributed to Jean-Claude Duplessis, designer
unknown French, Sèvres Porcelain Manufactory
Creation Date: 1757
Current Location: J. Paul Getty Museum (Los Angeles, California) ID 84.DE.88
Material and Technique: soft-paste porcelain, pink ground color, polychrome

Inscription: The basin is painted in blue underneath with the factory mark of crossed L's for the Sèvres Manufactory enclosing the date letter "E" for 1757 and an unidentified painter's mark of a branch with leaves

Mark: Sèvres E



STATE

Examples of 2nd of 8 states, and 8th of 8 states

Record Type: item Class: prints and drawings Work Type: drypoint
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669) Materials: drypoint

State: 2:8

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.34).

Description: The Roman governor Pontius Pilate on the dais points to Christ at his side as he asks the people whether he should release Barrabas or Christ (Matthew 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt's printing plate, but the printmaker solved this dilemma by adding an extra strip of paper to the top of the sheet.

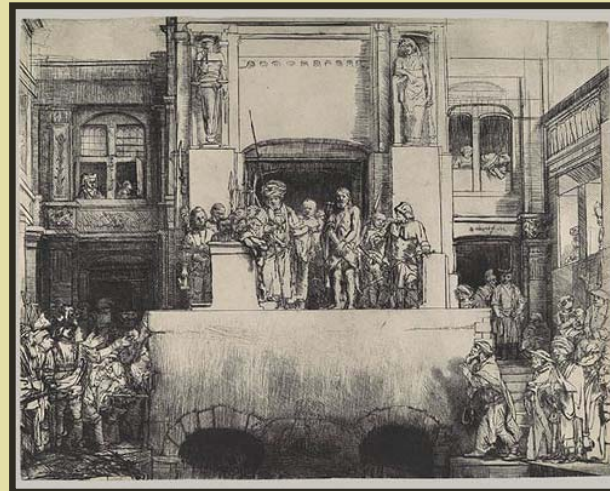
Record Type: item Class: prints and drawings Work Type: drypoint
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669) Materials: drypoint;

State: 8:8

Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)

Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final, state. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ's fat



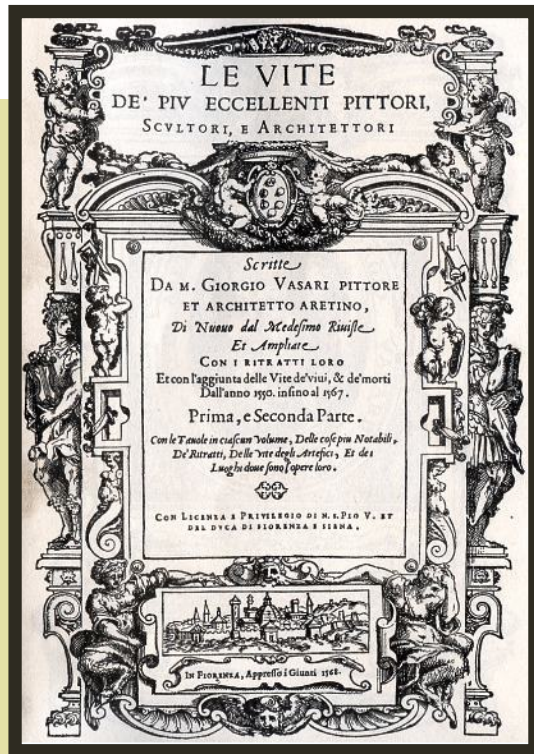
- Record the State of prints and other multiples
- May also describe the Multiple, even each State, as a conceptual work, as a separate record
- Then link the records for these individual physical works to the records for the conceptual entities
- While a repository of a work will probably not wish to do this, in CONA or another such resource, recording conceptual works allows for full records of scholarly information

EDITION

Record Type: item
Class: special collections
work Type: rare book
Creator: Giorgio Vasari (Italian, 1511-1574)
Publisher: I Giunti
Title: Vite de' piu eccellenti pittori, scultori et architettori
Title: Le vite de' piv eccellenti pittori, scvltori, et architettori / scritte, & di nuouo ampliate da M. Giorgio Vasari, pit. et archit. aretino ; co' ritratti loro, et con le nuoue vite dal 1550. insino al 1567 ; con taouole copiosissime de' nomi, dell'opere, e de' luoghi ou' elle sono.
Publication Place: Florence
Publication Date: 1568.
Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to) revised, expanded and illustrated version of the 1st ed. (Florence : Lorenzo Torrentino, 1550).

Edition: 2nd edition

Sources: Mortimer, R. Italian 16th cent., 515
Notes: R
Current Location: Getty Research Library (Los Angeles, California) 85-B23279



- Record the Edition of prints or books

Record Type: item
Class: prints and drawings
Work Type: lithograph
Creator: Claes Oldenburg
Title: Typewriter Eraser
Creation Date: 1970
Dimensions: 31.1 x 24.1 cm (12 1/4 x 9 1/2 inches)
Materials: 3-color lithograph on Rives BFK paper

Edition: 100/100

Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
Current Location: National Gallery of Art (Washington, DC); NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number CO70-310; Old Gemini Catalogue Number 182
Description: Edition 100 plus 20 AP, RTP, PP II, 3 GEL, C. Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing Charles Ritt assisted by Andrew Vlady, Richard Wilke



CONDITION/EXAMINATION HISTORY

- Description
- Type
- Agent
- Date
 - Earliest Date
 - Latest Date
- Place
- Remarks
- Citations
 - Page



- Condition is important to repositories
- May not be displayed to end users

CONSERVATION INFORMATION

- Conservation information is included in CDWA
- Description and indexing fields

- Description
- Type
- Agent
- Date
 - Earliest Date
 - Latest Date
- Place
- Remarks
- Citations
 - Page



FACTURE

- Facture may be described in dedicated note, or Descriptive Note

Record Type: item Class: prints and drawings Work Type: collage
Creator: Robert Rauschenberg
Title: 7 Characters, Red Heart
Current Location: National Gallery of Art (Washington, DC);
1988.74.125

Facture Description: Each piece started with a special handmade sheet of 30-ply Xuan paper measuring approximately 30 1/2 x 26 1/2". A piece of thin white silk fabric measuring 26 x 21 1/2" was laminated to the surface. Various collage elements consisting of cut posters, fabric swatches, and silk ribbons were arranged in unique configurations and glued to the surface. Seven different Chinese characters selected by Rauschenberg were carved into cherry wood, cast in paper and adhered to each piece...

A thin, transparent piece of Xuan paper was laid over the entire collage, sealing in all of the elements. A randomly selected, two-sided medallion from each collage was suspended from each collage with a finely ribbed ribbon. Each 5 1/2" diameter medallion was cut from authentic silk, medallion had covers not edge-stitched. The deckled outer edge of each collage was gold-leafed. A



ORIENTATION/ARRANGEMENT

Classification: installation Work Type: installation

Creator: Bruce Nauman (born 1941)

Title: Four Corner Piece

Date: 1970

Materials: Installation with four cameras and four monitors

Dimensions: variable

Current Location: Museum of Contemporary Art, Los Angeles

Credit Line: Purchased with funds provided by the Collectors Committee

Orientation/Arrangement: Square construction of tall white walls in which slightly smaller white walls stand, forming a narrow passageway. Alternating between the four corners of the passageway, video cameras and monitors sit on the floor, the arrangement of which prevents the viewer from glimpsing his or her own image as it is recorded in real time.

- Intended orientation or arrangement may be described in a dedicated note, or in Descriptive Note
- When orientation is not obvious (horizontal or vertical? open or closed?)
- May be especially pertinent for installations and performance art



CREATION NUMBERS

- Include numbers associated with creation, such as serial numbers; distinguished from state and edition

Record Type: item Class: prints and drawings Work Type: lithograph
Creator: Jasper Johns
Title: Face
Creation Date: 1973
Publication Date: 1974
Inventory Number: 1974.10.10

Current Location: National Gallery
of Art (Washington, DC, USA)

Repository Identification:

1981.5.191 26.64

Creation Number: JJ73-627 Gemini Work

Creation Number: 500 : Old Gemini



- * Date of Creation
- * When Date Is Uncertain

DATE OF CREATION

- Display Date
- Earliest and Latest for retrieval
- Date may be simple – a particular year

Class: prints and drawings

*Work Type: architectural drawing
design drawing*

*Descriptive Title: Design for the addition of
porticoes*

President

Creator:

Document

Creation

Earliest

Latest:

Creation Date: 1807

Earliest: 1807

Latest: 1807

Materials: ink and watercolor on paper

Dimensions: 15 3/8 x 20 inches

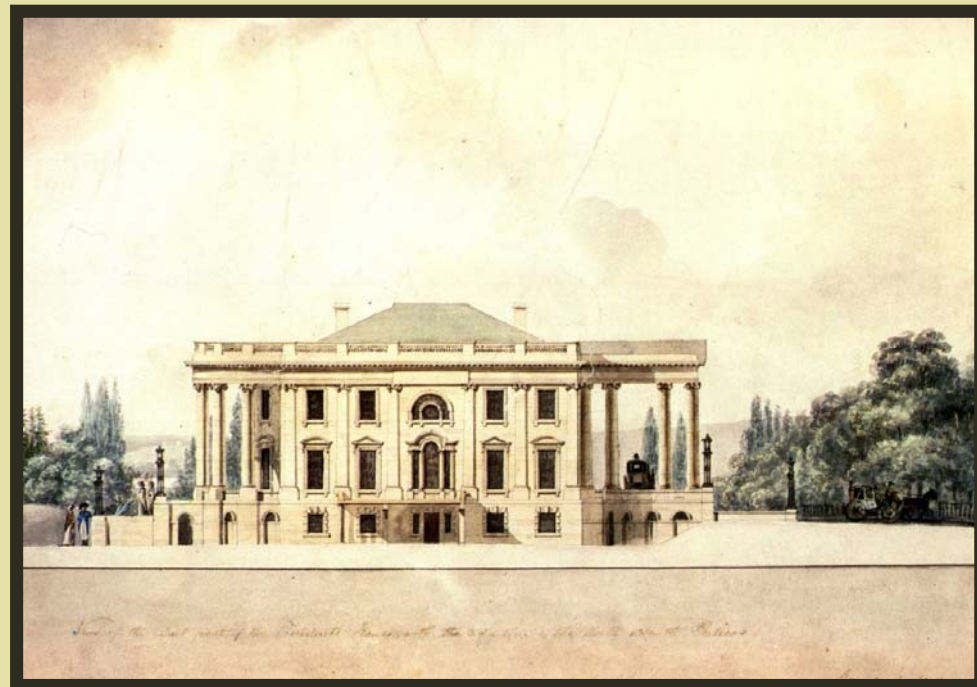
Type, Purpose, Method of Representaton:

conceptual drawing; elevation

*Current Location: Library of Congress (Washington,
DC)*

*Descriptive Note: Latrobe worked with President
Jefferson to transform the modest President's
House ...*

Subject: White House



DATE OF CREATION

Classification costume

Work Type mask

Titles Face Mask

Creator unknown Igbo

Creation Date early to mid-20th century

Creation Place Nigeria

Subject (general) costume
(specific) human face

Current Location National Museum of African Art
(Washington, DC): 2004-11-2

Dimensions unavailable

Materials wood, cloth, glass beads, metal, buttons,
kaolin

- Exact year of creation is often unknown



EARLIEST AND LATEST DATES

- In display date, express uncertainty, nuance, “ca.”
- Index the display date with earliest and latest years for retrieval
- Rules for estimating Earliest and Latest Dates are in CCO and expanded in CDWA

Record Type: item Class: prints and drawings

Work Type: drawing

Title: Pennsylvania German Dish

Creator: rendered by Albert Levone

Creation Date: ca. 1935

Current Location: National Gallery of Art (Washington, DC).

Material

Dimension

IAD O

Index

Description

American

pottery

with s

sgraffito technique. Notice the bold floral design that contrasts with the light strokes of lettering that form a delicate border. Splashes of green worked into the glaze heighten the color of the red clay that is exposed. The dish was made by Samuel Troxel. The inscription reads: "From clay and many skills, the potter fashions what he will, July the 19th 1823."

Related Work: Pennsylvania German Dish

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DATE OF CREATION

- When date or range is uncertain, express what is known, e.g., “completed by”

Record Type: item Class: sculpture Work Type: model
Title: Wooden model for the façade of San Lorenzo, Florence

Creator: Michelangelo

Creation Date: completed by 1555

Earliest: 1550 Latest: 1555

Creation Date: completed by 1555

Earliest: 1550 Latest: 1555

Subject: façade; model

Current Location: Casa Buonarroti (Florence, Italy)

Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...



DATE OF CREATION

- Works may be created in stages or over time

Classification photographs

Work Type photograph

Titles Case Study House No. 21

Creator Julius Shulman (American, 1910-2009)

Creation Date photographed 1958; likely printed 1980s/1990s

Subject (general) architecture

(specific) Case Study House No. 21

Current Location GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF

Dimensions ; 20.32 x 25.4 cm (8 x 10 inches)

Materials photograph

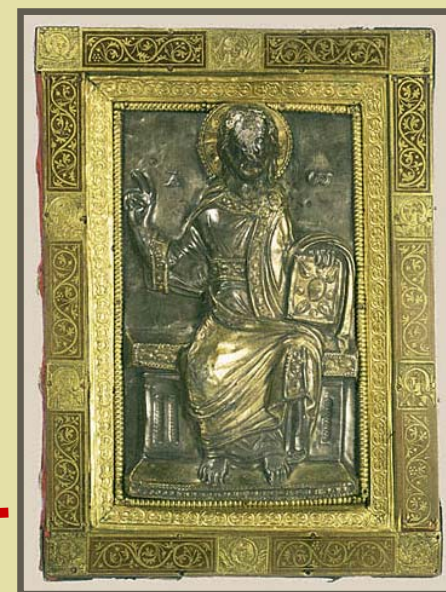
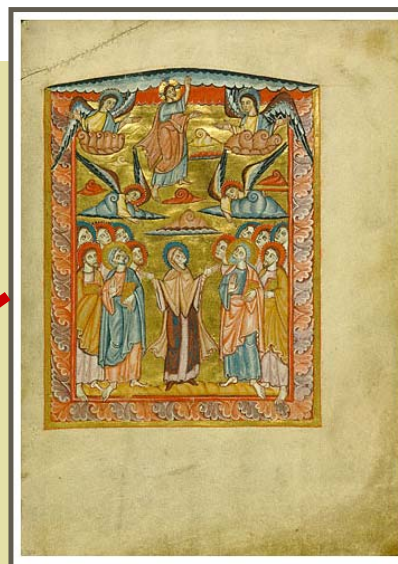


DATE OF CREATION

- Different parts created at different dates
- Multiple dates, repeating fields

Record Type [controlled]: volume Class [controlled]: manuscripts European art
*Work Type [link]: sacramentary illuminated manuscript
*Title: Sacramentary
*Creator Display: illuminated by unknown German active in Mainz or Fulda, binding by unknown Mosan artist
*Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA) IDs: MS. LUDWIG V 2 Creation Locations [links]: Fulda (Hessen, Germany) | Mainz

***Creation Date:** illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions
Qualifier: illuminations
Earliest: 1025 **Latest:** 1060
Qualifier: binding
Earliest: 1100 **Latest:** 1199



Description Source [link]: J. Paul Getty Museum online. www.getty.edu (accessed 10 February 2004)

DATE OF CREATION

- In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar
- However, index the dates using the Gregorian calendar

CONA ID: 700008632 Class.: drawings Work Type: drawing
Title: The Triumph of the Republic
Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)
Date of Creation: l'An II (1794)
Current Location: Louvre Museum (Paris, France); 4038804
Mat & Tech: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper
Dimensions: 34 x 48 cm.

Provenance: M. Charlaire collection; sale, Paris, 2-4 April 1860 (part of lot number 100)
May 1
number

Creation Date: l'An II (1794)

Earliest : 1794 Latest: 1794

Descriptive Note: This drawing was exhibited with other entries the Concours de l'An II, despite having been submitted after the deadline had passed. In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.



DATE FOR GROUP OR COLLECTION

- For a collection or group
- Bulk or inclusive dates

Record Type [controlled]: collection • *Class* [controlled]: •photographs •European art

Work Type [link]: albumen prints

Title: Views of Paris and Environs and the Exposition Universelle

**Creator Display*: Neurdein Frères (French, active late 19th-early 20th centuries)

**Current Location* [link]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)
• *ID*: 93-F101

**Role* [link]: photographers •[link]: Neurdein Frères

**Creation Date*: 1888-1894 (inclusive dates)

• *Qualifier*: inclusive



Creation Date: 1888-1894
(inclusive dates)

- **Qualifier:** inclusive
- **Earliest:** 1888 ▪ **Latest:** 1894



• *Inscriptions*: captions in French, printed on mount above and below image.
• *Description Note*: Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments

* Style / Culture |

STYLE AND CULTURE

- “Style” is shorthand for Style/Period/Group/Movement/Dynasty
- Controlled by the AAT
- Optional: may use Type to distinguish

Class: paintings Work Type: painting

Creator: Claude Monet (French, 1840-1926)

Title: Bordighera

Creation date: 1884

Materials: oil on canvas

Dimensions; 25 5/8 x 31 13/16 in. (65 x 80.8 cm)

Style: Impressionist **type:** style

Inscription: Inscribed, lower left: Claude Monet 84

Subject: general: landscape

specific: Bordighera trees

Location: Art Institute of Chicago (Chicago, Illinois);

Potter Palmer Collection, 1922.426



STYLE AND CULTURE

- May record Style and also Culture

Record Type: component Class: manuscripts
Work Type: illumination
Title: A Crowd Watches a Flying Pelican Luring Smaller Birds into Its Large Beak
Creator: Shaykh Azari

Style: Safavid **type:** dynasty

Culture: Islamic

Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Current Location: Walters Art Museum (Baltimore, Maryland)
Accession No. W.652.162A
Credit Line: Acquired by Henry Walters
Ownership/Collection History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.



* Locations

LOCATION

- Current location is required
- Last known location for lost or destroyed works
- Indicate if location is unknown or unnamed Private Collection
- Location is repository (corporate body) or a geographic location
- Former locations also included, e.g., Creation

Class: paintings **Work Type:* painting

**Title:* Irises

**Creator Display:* Vincent van Gogh (Dutch painter, 1853-1890)

Role: painter *Person:* Gogh, Vincent van

**Creation Date:* 1889

**Subject:* ◆ irises ◆ regeneration ◆ soil ◆ nature

**Current Location:* J. Paul Getty Museum (Los Angeles, California, USA) *ID:*

90.PA.20

Current Location: J. Paul Getty Museum
(Los Angeles, California, USA) ***ID:*** 90.PA.20

* ***Location:*** Saint-Rémy (Provence-Alpes-Côte
d'Azur, France) ***Type:*** creation

Inscription: signed, lower right: Vincent

Description: This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...



LOCATION

- Current, also extensible list of types creation, discovery, original, architectural context
- Location may be Repository (corporate body) linked to ULAN or a Geographic Location linked to TGN

Class: Sculpture *Work Type: hacha *Title: Hacha (Ceremonial Ax)

* Creator Display: unknown Veracruz

* Creation Date: Late Classic Veracruz (600-900 CE)

* Current Location: Dumbarton Oaks (Washington, DC, USA) ID: B38 VCS

Current Location:

Dumbarton Oaks (Washington, DC, USA)

ID: B38 VCS

Location: Veracruz (Mexico) **Type:** discovery



ASSOCIATED WITH LOCATION

- Associated with Location may be Repository ID (required if known)
Credit Line
Address or Geographic Coordinates (typically for architecture or monumental sculpture)

Name/Title: Andrew Carnegie Mansion
Creator: Babb, Cook & Ward
Patron: Andrew Carnegie
Governing body: Smithsonian Institution
Date: 1901
Style: Georgian Revival

Current Location: Manhattan (New York City, New York, USA)

Address/Coordinates:

2 East 91st Street

40 47 4 N 73 57 29 W



* Credit Line |

CREDIT LINE

Classification: paintings Work Type: painting
Title: The Natchez
Artist: Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)
Date: 1835
Materials: Oil on canvas
Dimensions: 35 1/2 x 46 inches (90.2 x 116.8 cm)
General Subject: human figures literature
Specific Subject: Natchez Chateaubriand, Atala
Current Location: Metropolitan Museum of Art (New York, New York)
Repository Number: 1989.328
Credit Line: Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh and Bequest of Emma A. Sheaffer, by exchange, 1989

- Brief statement indicating how the work came into the current or an earlier collection or how it came to be on view at the repository



* Provenance
* Ownership / Collecting History |

PROVENANCE

Classification: Furniture Work Type: card table

Title: Card Table

Creator: unknown American

Date: 1740/1760

Creation Location: New England, Newport, Rhode Island, United States

Medium: Mahogany, maple, white pine

Dimensions: 27 1/4 x 35 1/2 x 34 1/2 in. (69.2 x 90.2 x 87.6 cm)

Current Location: Metropolitan Museum of Art (New York, New York)

Accession Number: 1973.32

Credit Line: Bequest of Mary B. Coggeshall, 1973

Provenance: Caleb Coggeshall, Newport, Rhode Island, before 1740 or Job Coggeshall, after 1733; Caleb Coggeshall, New York, until died 1847; George Dilwin Coggeshall, 1847–died 1891; Ellwood Walter Coggeshall, by 1891; Mary Coggeshall, Pleasantville, New York, until died 1973

- Provenance is the Ownership / Collecting history of the work
- Names of owners, dates, possibly methods of transfer of ownership



PROVENANCE

Record type: item Classification: paintings

Work type: painting

Title: Bildnis eines Mannes aus der Familie Santacroce (German)

Portrait of a Member of the Santacroce Family (English)

Creator: Francesco Salviati (Italian painter, 1510-1563)

Date: 1540/1550

Materials: oil on panel

Dimensions: 97.5 x 67 cm (38 3/8 x 26 3/8 inches)

Current Location: Kunsthistorisches Museum (Vienna, Wien state, Austria);

Inv.-Nr. GG_296)

General Subject: portrait (preferred)

Specific Subjects:

man (male human) [300025928] AAT

Santacroce Family (Italian family) [500356895] ULAN

Provenance: This painting was probably originally owned by the Patrizi family (Fernández-Santos, 2008); later it passed to Urbano Mellini III (postmortem inventory, 1667); and then to Pietro Mellini (inventory, 1680; poem, 1681); it has been in the Kunsthistorisches Museum, Vienna, since 1804.



* Exhibition / Loan History

EXHIBITION LOAN HISTORY

Catalog Level: item Classification: decorative arts jewelry European art Work Type: necklace Title : Necklace Type: repository
Creator Description: René Jules Lalique (French, 1860-1945) Free text
Person: Lalique, René Jules Role: jeweler
Current Location : Metropolitan Museum of Art (New York, New York, USA);
1995.11.4

Exhibition History:

Canada: The Montreal Museum of Fine Arts, June 8 - October 15, 1995. |Lost Paradise: Symbolist Europe|. Pg. 344, Fig.418, Cat.239 illus. in color.

Baltimore, Maryland: Walters Art Gallery, November 19, 1985 - January 5, 1986.

Richmond, Virginia: The Virginia Museum, January 16 - March 16, 1986. Fort Worth, Texas: Kimbell Art Museum, March 29 - June 8, 1986. Los Angeles, California: Los Angeles County Museum of Art, June 26 - August 18, 1986. San Francisco, California: the Fine Arts Museums of San Francisco, August 28, 1986 - October 19, 1986. |Art Nouveau Jewelry by René Lalique|

Luxembourg: Musée Luxembourg, March 7-July 29, 2007. |René Lalique: Exceptional Jewellery 1890-1912| Catalogue: Yvonne Brunhammer, ed.

Cleveland, Ohio: Cleveland Museum of Art, October 19, 2008 - January 18, 2009; San Francisco, California: Fine Arts Museum of San Francisco, February 7 - May 31, 2009

- Public display of a work, loans, galleries, online exhibitions, etc.



* Depicted Subject |

DEPICTED SUBJECT

- At least one term, General Subject is required
- Specific Subject is controlled by authorities (or the Getty vocabularies AAT, TGN, ULAN, and CONA IA)
- Cataloger may describe Subject in Description

▪ *Descriptive Note:* Depicts Shah Jahan on horseback, dressed for the hunt ...

General Subject

- portrait

Specific Subject

- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628–1658)

Title: Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
Creator: Attributed to Bhag
Materials: Ink, colors, and gold on paper
Dimensions: 15 1/3 x 10 1/10 in. (38.9 x 25.7 cm)
Location: Metropolitan Museum of Art, New York (55.121.10.21)
Credit Line:)Rogers Fund and The Kevorkian Foundation Gift, 1955.



WHAT IS SUBJECT?

- Should be included, even when the title refers to subject
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database

The subject matter of a work of art

- The narrative, iconographic, or non-objective meaning conveyed by a figurative or an abstract composition
- What is depicted in and by a work of art
- Also covers the function of an object or architecture that otherwise has no narrative content

WHAT IS SUBJECT?

- Should be included, even when the title refers to subject
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database

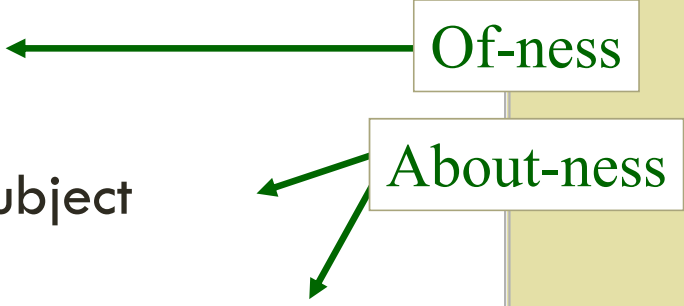
- **Representational, narrative**
 - Tells a story
- **Representational, not a story**
 - Portraits, landscapes, still lifes, genre scenes, architectural drawings, allegories
- **Non-Representational**
 - Abstract
 - Decoration
 - Function
 - Implied themes or attributes

ANALYZING THE SUBJECT

Three levels of analysis

- Objective description
- Identification of named subject
- Interpretation of the meaning or theme

Of-ness



About-ness

Loosely based on method prescribed by Erwin Panofsky

GENERAL AND SPECIFIC SUBJECTS

- Required to choose appropriate general subject terms from the extensible list, see CCO and CDWA
- Optional but highly recommended, add terms to describe subject as specifically as possible using local authorities, or AAT, TGN, ULAN, and the CONA IA

Extensible list of General Subjects

| | | |
|--------------------------|-------------------|-------------------------|
| advertising & commercial | allegory | animal |
| apparel | architecture | botanical |
| cartographic | ceremonial object | cityscape |
| didactic & propaganda | funerary art | genre |
| history & legend | human figure | interior architecture |
| landscape | literary theme | machine |
| military | mixed motif | nonrepresentational art |
| object (utilitarian) | performance | portrait |
| religion and mythology | seascape | still life |

DEPICTED SUBJECT

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters

Class: sculpture *Work Type: statue
*Title: Guanyin
*Creator Display: unknown Chinese
*Role: sculptor *Person: unknown Chinese
*Creation Date: 12th century
Current Location: Museum of Fine Arts (Boston, Massachusetts, USA)
20.590

*Subject: religion

Guanyin royal ease

Style: Song Dynasty

*Dimensions: 14 1/2 x 11 1/2 x 11 1/2 inches

*Materials and Techniques: wood, gilding

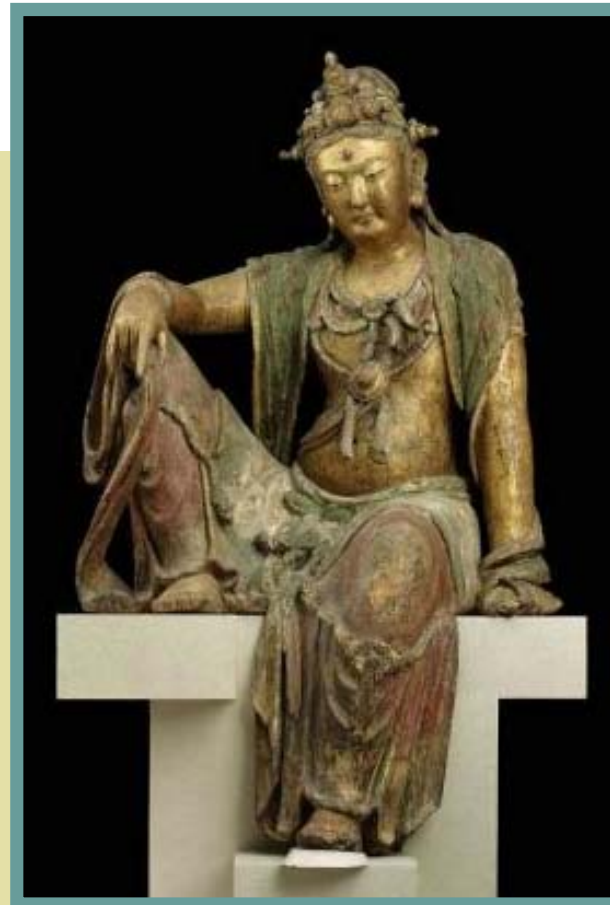
Description: Guanyin seated in the pose of “royal ease” one who has attained enlightenment and helps humankind to help others achieve it ...

General Subject:

- religion and mythology

Specific Subject:

- human male
- Guanyin
- royal ease
- compassion



DEPICTED SUBJECT

- Description, identification, interpretation
- What the work is “of” and “about”
- Architectural drawings, prints

Record Type: item Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham
Creation Date: 1543 Qualifier: publication
Current Location: Auckland Art Museum (Auckland, New Zealand); Department International Art.
Credit Line Auckland Art Gallery Toi o Tamaki, purchased

General Subject:

▪architecture

Specific Subject:

▪column ▪capital ▪base

▪acanthus

3 9u.l.)
pencil)

C39014 H2 (l.c.); QVODLIBET HORVM CAPITVM PONI



DEPICTED SUBJECT

- Description, identification, interpretation
- What the work is “of” and “about”
- still lifes = fruit, flowers, objects

Class*: paintings Work Type*: painting

Title*: Still life with flowers and fruit

Creator/Role*: Claude Monet

Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.PA.215

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flower

General Subject: ▪ still life

Specific Subject:

- vase
- flowers
- apples
- chrysanthemums
- grapes
- basket
- table
- cloth



DEPICTED SUBJECT

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places

Class*: photograph Work Type*: albumen print
Title*: Lincoln on the Battlefield of Antietam, Maryland, October 2, 1862
Creator/Role*: Alexander Gardner (American photographer, 1821-1882)
Person: Gardner, Alexander Role: photographer
Creation-Date*: 1862
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 84.xm.482.1

Dimensions*: 8 5/8 x 11 1/2
Materials and Techn*: albumen
Subject*:

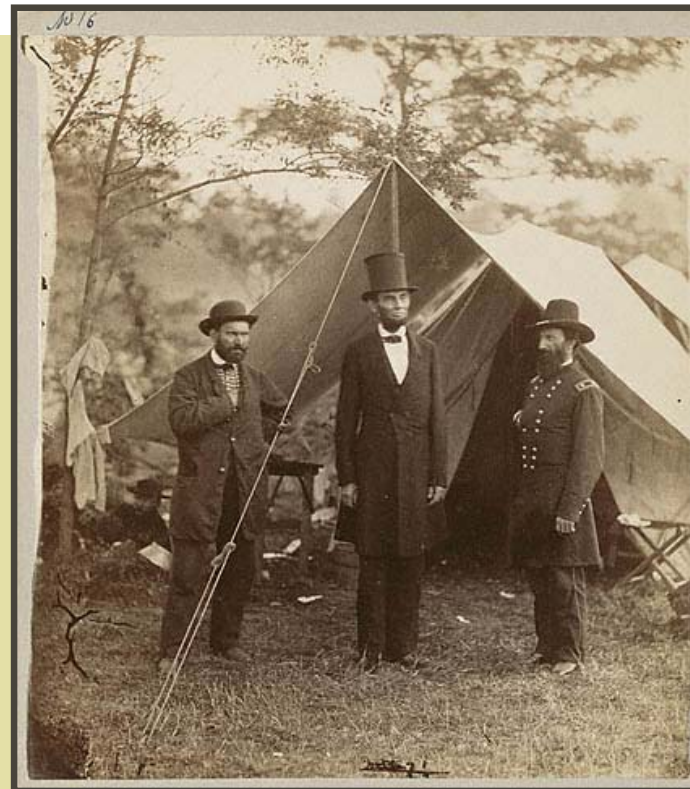
Description:
President Abraham Lincoln standing in the center of the tent pole that
Pinkerton, chief of the United States Army, stands to the left of the tent pole that
Descriptive Note:
Battle of Antietam
Robert E. Lee was center in his stove

General Subject:

portrait history and legend

Specific Subject:

- | | |
|---|---|
| ▪ Battle of Antietam (American Civil War) | ▪ Sharpsburg (Maryland, USA) |
| ▪ United States Army | ▪ tent |
| ▪ president | ▪ army camp |
| ▪ war | ▪ stovepipe hat |
| ▪ Allan Pinkerton (American detective, 1819-1884) | ▪ campstool |
| ▪ John McClelland (American Union General, 1812-1900) | ▪ soldier |
| | ▪ officer |
| | ▪ Abraham Lincoln (American president, 1809-1865) |



DEPICTED SUBJECT

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- Allegory, symbolism (e.g., life’s journey)

Classification: paintings *Work Type [link]: screen

*Title: Eight-Planked Bridge (Yatsubashi)

*Creator Display: Ogata Korin (Japanese, 1658-1716)

*Creation Date: : probably done sometime between 1711 and 1716

*Current Location [link]: Metropolitan Museum of Art (New York; New York, USA) *ID :53.7.1-2

*Dimensions: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 1 1/2 inches x 12 feet 2 1/4 inches)

General Subject:

landscape allegory

Specific Subject:

bridge longing
irises journeying
love Ise Monogatari
(Japanese literature)



Description Source [link] : Metropolitan Museum of Art online. www.metmuseum.org (accessed 1 February

2004)

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DEPICTED SUBJECT

- Could include dedication of churches or temples

Class [controlled]: ▪ Roman architecture
Work Type [link]: ▪ temple ▪ rotunda ▪ church
Title/Name: Pantheon *Title Type*: preferred
Title/Name: Santa Maria ad Martyres *Title Type*: alternate
Title/Name: Santa Maria Rotunda *Title Type*: alternate
Creator Display: unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)

**Current Location*: Rome (Italy)

**Role* [link]: architect ▪ [link]: unknown Roman

**Role* [link]: architect ▪ [link]: unknown Roman
**Creation* [controlled]
Culture
**Dimensions* [controlled]
Type: di
**Material*
strength
Material
Description
church is
is comp

General Subject: ▪ architecture

Specific Subject: ▪ worship

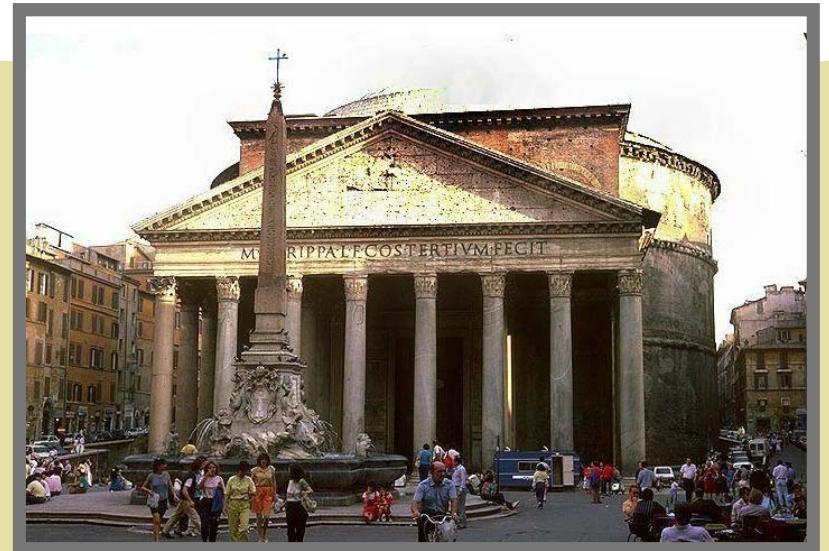
- planetary gods (Greek and Roman mythology)
- Queen of Martyrs (Virgin Mary)

originally the focal point of a long, porticoed forecourt.

Description Source [links]: ▪ Ward-Perkins, John B., *Roman Architecture*. New York: 1977.

▪ MacDonal, William L., *The Pantheon*. London: Penguin Books, Ltd., 1976.

• Torres, Carlo Antonio. *Cenni sulla forma primitiva del Pantheon fabbricato per ordine di Marco Agrippa, e sulla*



DEPICTED SUBJECT

- Subject may include function

Record Type [controlled]: item ▪ Class [controlled]: ▪ sculpture
▪ costume ▪ African art *Work Type [link]: ▪ mask

*Title: Mask

*Creator Display: unknown Chokwe

Current Location: National Museum of African Art, Smithsonian Institution
(Washington, DC)

*Creation Location [link]: [Congo](#) ▪ Discovery

Creation Location [link]: [Congo](#)
Creation Location [link]: [Congo](#)
Start: 1900 ▪

Style [link]: [Muzo](#)
Culture [link]: [Congo](#)
*Dimensions: 31 x 15 x 15 cm
[controlled]: *V
*Materials and
Material [links]: [Wood](#)
Description: Col
are worn by me
and women or

General Subject:

- religion and mythology
- apparel
- human figure
- ceremonial object

Specific Subject:

- face



DEPICTED SUBJECT

Classification: antiquities Work Type: amphora

Title: Panathenaic Prize Amphora with Lid

Artist/Maker(s): Attributed to the Painter of the Wedding Procession (Greek (Attic), active about 362 BCE); Signed by Nikodemus (Greek (Attic), active about 362 BCE)

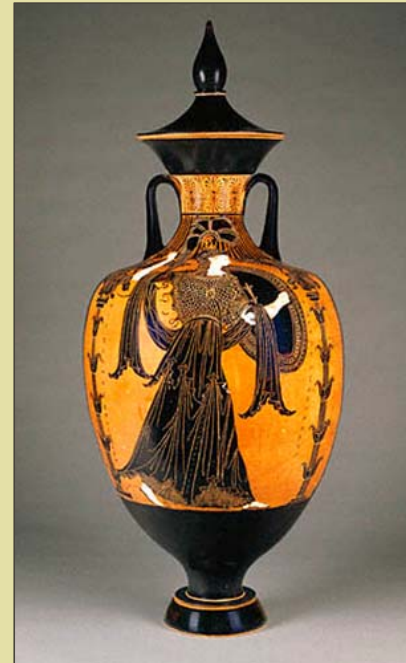
Location: J. Paul Getty Museum (Los Angeles, California, USA)

Extent: general **General Subject** ▪ religion & mythology ▪ object (utilitarian) ▪ ceremonial object

Extent: side A **Specific Subject** ▪ Athena Promachos (Greek iconography) ▪ human female

Extent: side B **Specific Subject** ▪ Nike ▪ Victor ▪ competition ▪ human females ▪ prize

- Use of Extent
- Different parts of the work have different subjects



DEPICTED SUBJECT

- Subject of a work is another art work
- May link to separate record for a related work

Record Type: item Class: prints and drawings Work Type: drawing

Title: Bulto

Creator: rendered by Eldora P. Lorenzini Eldora P. Lorenzini (American, 1910 – 1993)

Current Location: National Gallery of Art (Washington, DC). Index of American Design; 1943.8.16638

Subject:

- religion & mythology
- oxen
- human figures
- bulto
- St. Isadore
- farming
- plow
- Andrés García, Bulto

" high; 10 3/4 wide

m laborer employed
legend, Isidore spent
chores. As a reward
finish his plowing on
an devotional

arly represented as the
s above the angel, who
e placed in both homes
licant. This sculpture of
ately, the face of Saint
is not possible. The
ish America, which was
anciscan friar born in la

Relationship Type: depicts

Related Work:

Bulto. Fray Andrés García. 18th century.

Location Unknown.

Related Work: Bulto. Fray Andrés García. 18th century.



DEPICTED SUBJECT

- Subject may include design elements, symbols of the patron

Class*: textiles Work Type*: carpet
Title*: Carpet
Creator/Role*: Savonnerie Manufactory
Current Location*: J. Paul Getty Museum, Los Angeles; 70.DC.63

[link] [Savonnerie Carpet with Sunflower and Acanthus](#)

Created by Savonnerie Manufactory, France, 17th century
Created by Savonnerie Manufactory, France, 17th century
Measurements: 100 x 150 cm
Materials: wool, silk, gold
Description: This carpet features a central medallion with a sunflower and acanthus leaves, surrounded by a dense floral pattern. The design is highly detailed and colorful, with a central focus on the sunflower and acanthus leaves. The carpet is made of wool and silk, with gold threads. It is a large and ornate piece, typical of the Savonnerie Manufactory's work for the French court. The carpet is a symbol of the patron's taste and power, and it is a valuable historical artifact. The sunflower and acanthus leaves are prominent design elements, and the overall pattern is highly detailed and colorful. The carpet is a large and ornate piece, typical of the Savonnerie Manufactory's work for the French court. The sunflower and acanthus leaves are prominent design elements, and the overall pattern is highly detailed and colorful. The carpet is a symbol of the patron's taste and power, and it is a valuable historical artifact.

General Subject: object (utilitarian)
Specific Subject:
sunflower fruit
acanthus leaf flowers
scrolls Louis XIV (French king, 1638-1715)
fruit and is large
King Louis XIV.
quantities to
France through European trading companies, Asian porcelain was avidly collected by the French king and his court...



DEPICTED SUBJECT

- Subject of the painting is a reference to a literary work
- Although the visual work itself is not part of a textual work
- Dante's *La Vita Nuova*

Record Type: item Class: paintings Work Type: painting

Title: Dante and Beatrice

Creator: Henry Holiday (British, 1839 - 1927)

Current Location: Walker Art Gallery (Liverpool, England)

Creation

Description

Arno in

theme

(1265

women

the go

Eleano

Beatrice

Hughes

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General Subject: human figures literary theme

Specific Subject:

| | |
|----------|--|
| bridge | Ponte Vecchio (Florence, Italy) |
| flirting | Ponte Santa Trinità (Florence, Italy) |
| river | Arno River (Tuscany, Italy) |
| pigeons | Dante Alighieri, <i>La Vita Nuova</i>, 1295 |
| | Dante Alighieri (Italian poet, 1265-1321) |
| | Beatrice Portinari (Florentine, 1266–1290) |
| | Monna Vanna (Florentine, 13th century) |
| | Eleanor Butcher (British, 1844-1894) |
| | Milly Hughes (British, 19th century) |
| | Kitty Lushington (British, 1867-1922) |



DEPICTED SUBJECT

- Description, Identification, Interpretation may be flagged

Class: paintings Work Type*: painting

Title*: *Titian's Venus of Urbino*

Creator

Current

[link] D

Creation

Description

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nude

love.

satyr.

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Measu

Material

General Subject:

religion and mythology allegory

Specific Subject:

| description | identification | interpretation |
|-------------|----------------|----------------|
| landscape | Pan | love |
| nude | satyr | lust |
| elderly | nymph | |
| armor | Echo | |
| pitcher | Terra | |
| fruit | goddess | |
| trees | cupids | |



* Description (Descriptive Note) |

DESCRIPTIVE NOTE

- Description is a brief descriptive note about the work
- Sources should be listed
- Description is free text, not optimized for retrieval
- For this and all free text fields, index important information in other relevant fields

Record Type: item Class: decorative arts costume jewelry Asian art
*Work Type: crown
*Title: Crown
*Creator Display: unknown Thai
*Current Location [link]: Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA) ID: 1982.105.1
Role [link]:
*Creati
*Subje
Style [li
Culture
*Measu
[contra
*Mater

Descriptive Note: Probably made for a princess by Thai court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.

Material [links]: gold rubies pearls
Description: Probably made for a princess by court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.
Description Source [link]: Philadelphia Museum of Art. Handbook of the Collections. Philadelphia: Philadelphia Museum of Art, 1986. Page: 63

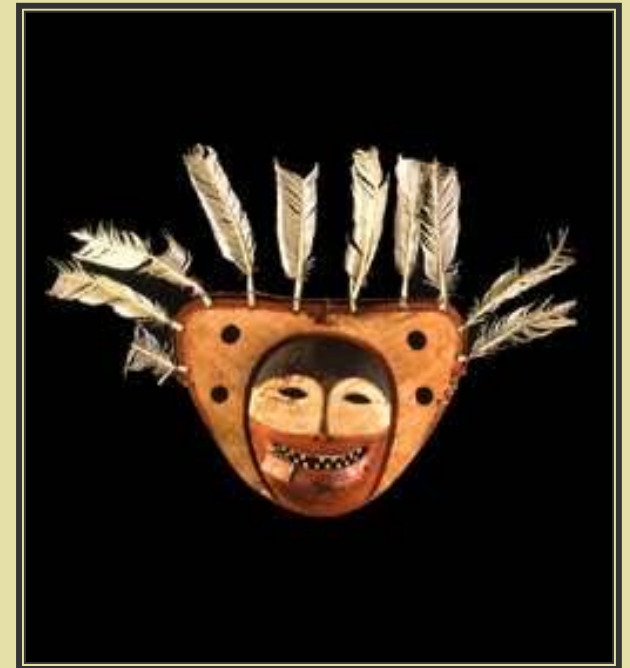


DESCRIPTIVE NOTE

- Discuss some or all of the salient characteristics and historical significance of the work of art or architecture
- Including a discussion of the stylistic significance, function, or subject of the work

Record Type: item Class: sculpture costume Native American art
*Work Type: mask nepcetaq
*Title: Yupik Nepcetaq (Shaman Mask)
*Creator Display: unknown Yupik (Alaska)
*Current Location: National Museum of Natural History, Smithsonian Institution (Washington, DC, USA)
ID: SI, 153624

Descriptive Note: Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long winter darkness when dances and storytelling took place in the qasgiq (traditional men's house) using these masks.



MOIMA NUMBER:
231.1948

DESCRIPTIVE NOTE

- Standard discussion as found in a scholarly catalog
- Issues, how does it relate to other art, culture, artist's career

Record Type: item Class: sculpture Modern art *Work Type: sculpture
*Title: Unique Forms of Continuity in Space
Title: Abstract Bronze Sculpture Title Type: descriptive
*Creator Display: Umberto Boccioni, (Italian, 1882-1916)
*Current Location [link]: Museum of Modern Art (New York, New York, USA)
ID 231.1948 Acquired through the Lillie P. Bliss Bequest

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Mate

Descriptive Note: The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure's limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.

Description Source [link]: Museum of Modern Art online. www.moma.org | accessed 23 January 2009



DESCRIPTIVE NOTE

- Physical condition may be discussed if relevant

Record Type: item ▪ Class ▪ photographs ▪ American art
▪ *Work Type : ▪ daguerreotype
▪ *Title: A Young Mother with Her Daughter
▪ *Creator Display: unknown American
▪ *Current Location [link]: private collection ▪ID: N/A

Descriptive Note: Quarter-plate daguerreotype of a young mother, wearing a fancy plaid dress, and her daughter, both with gilt detail on their earrings and necklaces, without a seal, in a leather case. There are some light tarnish spots, especially noticeable in the background, giving it a faintly mottled look. There is a small accretion in the lower left portion of the image on the mother's dress, and another smaller one to the right of the young girl's arm. There are two intertwining tarnish lines across the lower right corner (which is probably due to being housed with a cracked piece of cover glass for long period of time). The case is generally worn and its hinge has been replaced.



DESCRIPTIVE NOTE

- May include codicology, collation, contents, etc.

Record Type: volume Class: manuscripts Work Type: illuminated manuscript
Title: Mondsee Gospels and Treasure Binding with the Four Evangelists and the Crucifixion
Creator: illuminator: unknown German; scribe :
Othlon of Regensburg (German, active ca. 1030-1050)

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fols. 63
fols. 76
fols. 85
fols. 94
fols. 20
fols. 22
fols. 22
Codic
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Descriptive Note: Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
fols. 63r-76v: Matthew; Passion narrative
fols. 76v-85v: Mark; Passion narrative
fols. 85v-94v: Luke; Passion narrative
fols. 94v-102v: John; Passion narrative
fols. 208r-220v: Canon of Saints

h leather, silk
aised gold leaf

led in brown ink; 5

20th century;



DESCRIPTIVE NOTE

- May be used for archival description

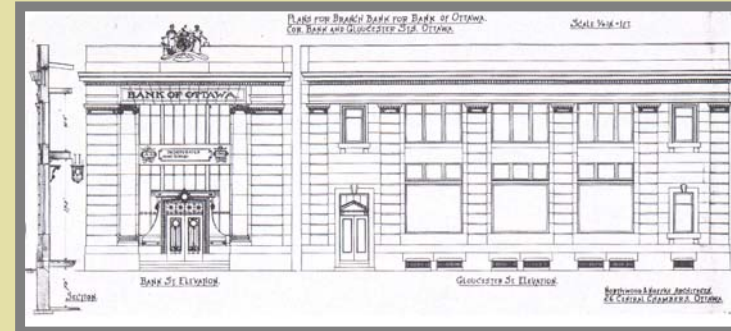
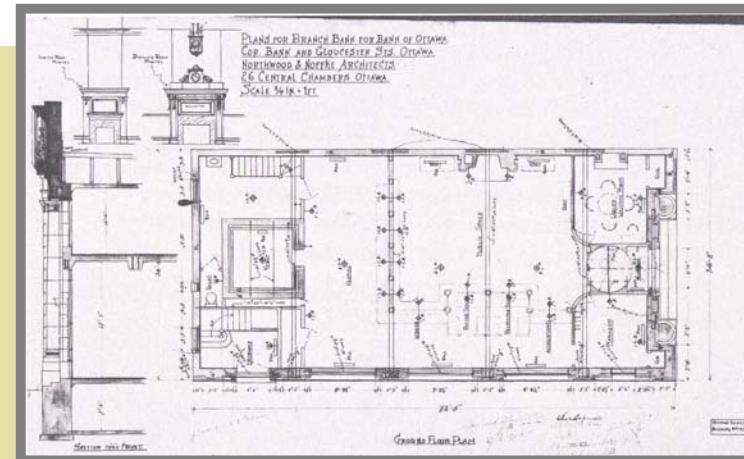
Record Type: group Class: Architecture

Work Type: • architectural documents

Title: • Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7

Descriptive Note: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke's work was done for the Government of Canada.



* Context of the Work

CONTEXT

- CDWA includes optional categories for the context of the work

Historical/Cultural Events
Event Type
Event Identification
Event Date
 Earliest Date
 Latest Date
Event Place
Event Agent
 Agent Role
Contextual Cost or Value

Architectural Context
Building/Site Context
Part/Placement Context
Architectural Context Date
 Earliest Date
 Latest Date

Archaeological Context
Discovery/Excavation Place
Excavation Site Sector
Excavator
Discovery/Excavation Date
 Earliest Date
 Latest Date

Historical Location Context
Historical Location Place
Historical Location Date
 Earliest Date
 Latest Date

ARCHITECTURAL CONTEXT

- A description of the relationship between a work and a particular built work, environment, or open space

Record Type: item Classification: sculpture

Work Type: monumental sculpture

Title: Large Arch

Creator: Henry Moore (British, 1898-1986)

Patron: Xenia Miller and J. Irwin Miller

Creation Date: installed in 1971

Location: Columbus (Indiana, USA) Address: Plaza, Cleo Rogers Memorial

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Architectural Context: Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eiel Saarinen across the street.

Inscription: Moore's signature appears at the base of Large Arch; also the foundry mark "H. Noack" in Berlin

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Balthazar Korab

* Information about View

VIEW INFORMATION

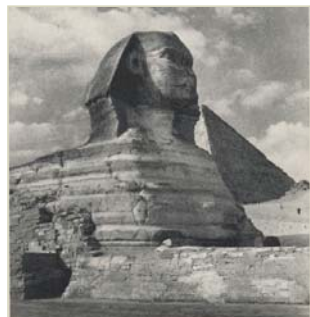


Image Record:

Image Type: slide

Image Source: Janson, H.W.

Image Format: Cibachrome (1950)

Image Dimensions: 35 mm, 2 x 2 inches

View Description: exterior view, facing North

View Type: oblique view, partial view

View Subject: the Great Sphinx with the Great Pyramid in the background

View Date: 1950

- Information about each image (digital image, physical slide, photograph) is recorded separately, linked to a record for the work
- CDWA & CCO discuss issues related to the view of the work in the image
- Date refers to the date when the image was taken
- Subject is the subject as depicted in this particular view
- View description and Type are included
- See CCO, VRA Core, or CDWA for other non-descriptive information about the image

Work Record:

CONA ID 700008620 Class: sculpture

Work Type: colossus

Title: • Great Sphinx • Abu al-Hawl

Creator Display: unknown Ancient Egyptian

Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).

General Subject: memorial • portrait

Specific: • sphinx • King Khafre • power

Current Location: Giza (Egypt)

Dimensions: height: 20 m. (66 feet), length: 73 m. (240 feet)

Mat & Tech: : limestone, carved from live rock

* Other Categories in CDWA

ADDITIONAL FIELDS IN CDWA

Copyright Restrictions

Cataloging History

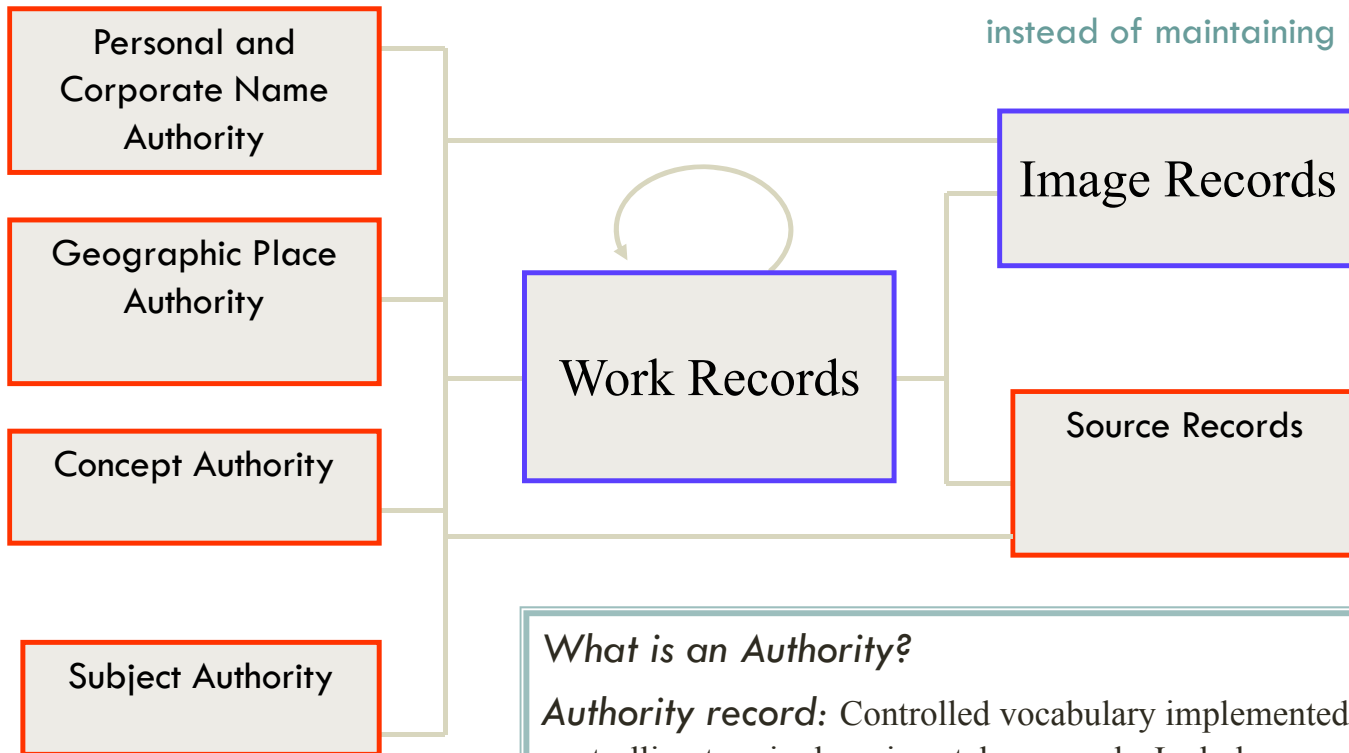
Related Visual Documentation

Related Textual Documentation

* Authorities

AUTHORITIES

Populated by or linked to the Getty Vocabularies



- CDWA and CCO advise re. how to build a local set of authorities
- In the new linked world, it is ever more common to link to outside authorities instead of maintaining local authorities

What is an Authority?

Authority record: Controlled vocabulary implemented for the purpose of controlling terminology in catalog records. Includes one or more names or headings (typically one is “preferred”), cross references, notes, and other information about a person, place, or thing.

Authority file: A collection of authority records, here meaning a local file

PERSONAL AND CORPORATE NAME AUTHORITY

- Personal and Corporate Name Authority Record
- Record Type *[controlled]*: person
- *Names
- Gentileschi, Artemisia (*preferred, inverted*)
- Artemisia Gentileschi (*preferred, natural order*)
- Gentileschi, Artemesia
- Schiattesi, Artemesia
- Lomi, Artemisia
- *Display Biography: Italian painter, 1593-1652 or 1653
- *Nationalities *[controlled]*
- Italian
- Roman
- * Birth Date *[controlled]*: 1593 ❖ Death Date *[controlled]*: 1653
- *Life Roles *[controlled]*
- painter
- draftsman
- Gender *[controlled]*: female
- Place of Birth *[link]*: Rome (Lazio, Italy)
- Place of Death *[link]*: Naples (Campania, Italy)
- Places and Dates of Activity *[link]*
- Florence (Tuscany, Italy) Date: 1612-1620
- Rome (Lazio, Italy) Date: 1620-1630
- Naples (Campania, Italy) Date: 1630-1638
- London (England, United Kingdom) Date: 1638-1641
- Related People
- Relationship Type *[controlled]*: child of
- *[link to Related Person]*: Gentileschi, Orazio (Italian painter, 1563-1639)
- Relationship Type *[controlled]*: student of
- *[link to Related Person]*: Tassi, Agostino (Italian painter, ca. 1579-1644)
- Relationship Type *[controlled]*: spouse of • Date: married in 1612

- Contains names and other information about artists, architects, studios, architectural firms, patrons, repositories, and single individuals (persons) or two or more people working together (corporate bodies)

Names (preferred, alternates, and variants) *(required)*
Display Biography *(required)*
Birth Date *(required)*
Death Date *(required)*
Nationality *(required)*
Life Roles *(required)*
Sources *(required)*
Record Type
Dates of Activity
Place/Location
Gender
Related People and Corporate Bodies
Events
Note

If possible, use ULAN (which maps to this authority)

GEOGRAPHIC PLACE AUTHORITY

- Geographic Place Authority Record
- Record Type [controlled]: administrative entity
- *Names:
 - Karnak (preferred)
 - Al-Karnak
 - El Kharnâk
- Display Broader Context: Qina governorate, Egypt
- *Hierarchical Position [link]:
 - Africa (continent)
 - Egypt (nation)
 - Upper Egypt (region)
 - Qina (governorate)
 - Karnak (inhabited place)
- *Place Type [controlled]:
 - inhabited place
- Coordinates [controlled]:
 - Lat: 25 43 00 N degrees minutes
 - Long: 032 39 00 E degrees minutes
 - (Lat: 25.7167 decimal degrees)
 - (Long: 32.6500 decimal degrees)
- Note: Village on E bank of the Nile in Upper Egypt; with Luxor, Karnak is on the site of ancient Thebes; location of temple of Amen, considered one of the finest examples of early New Kingdom religious architecture; also has many Middle Kingdom remains.
- *Sources [link to Source Records]:
- Getty Thesaurus of Geographic Names (1988-)

- Geographic places in this authority include administrative entities and physical features

Names (preferred, alternates, and variants) *(required)*
Place Type *(required)*
Broader Context *(required)*
Sources *(required)*
Record Type
Coordinates
Dates
Related Places
Note

If possible, use TGN (which maps to this authority)

CONCEPT AUTHORITY

• Concept Authority Record:

• *Terms

• **courvoisier** (*preferred, singular*)

• **courvoisiers** (*preferred, plural*)

• *Hierarchical position [*links*]

• Objects Facet

• Visual Works

• drawings

• <drawings by material

• animation cels

• courvoisiers

• limited edition cels

• serigraph cels

• animation drawings

• blot drawings

• cadavres exquis

• computer drawings

• *Note: Note: Refers to a type of animation cel set-up, or grouping, that is composed of two or more cels and a production background that was created by, or imitates those created by, the Courvoisier Galleries in the late 1930s and early 1940s. It is distinctive in the technique by which figures were trimmed to their edges, glued to a background typically composed of wood veneer, patterns, or hand-painted watercolors, and covered by a protective top cel.

- Terms and information about generic concepts (as opposed to proper nouns or names)

Terms (preferred, alternates, and variants) (*required*)

Broader Context (*required*)

Note (*required*)

Sources (*required*)

Qualifier

Record Type

Dates

Related Concepts

If possible, use AAT (which maps to this authority)

SUBJECT AUTHORITY

•Subject Authority Record

•*Subject Names:

- Xibalbá (preferred)
- Place of Fear
- Underworld

•*Hierarchical Position [link]:

- Maya iconography
-legends from the Popol Vuh
- Xibalbá

•*Related Keywords [cont.]: ▪underworld ▪demons

▪Hero Twins ▪ Vucub-Camé (demon) ▪ Hun-Camé (demon)

•Note: In the creation myth of the highland Quiché Maya, the underground realm called Xibalbá was ruled by the demon kings Hun-Camé and Vukub-Camé. It was a dangerous place accessed by a steep and difficult path. The Hero Twins, Hun-Hunapú and Vukub-Hunapú, were lured to Xibalbá by a ball game challenge, but were then tricked and slaughtered. However, the twins were avenged by Hun-Hunapú's sons, Hunapú and Xbalanqué.

•*Sources [links]:

•Larousse World Mythology (1981) Page: 473 ff.

- Contains iconographical terminology, including proper names of literary, mythological, or religious characters or themes, historical events and themes

Record Type

Subject Names (preferred, alternates, and variants) *(required)*

Broader Context *(required, if applicable)*

Related Keywords *(required, if applicable)*

Note

Dates

Related Subjects *(required, if applicable)*

Related Geographic Places

Related Persons or Corporate Bodies

Related Concepts

Relationship Type

Sources *(required)*

**If possible, use CONA Iconography Authority
(which maps to this authority)**

* Indexing |
* Specificity and Exhaustivity

APPLYING VOCABULARIES

- Factors to consider in assigning indexing terms
 - specificity
 - exhaustivity
 - pre-coordination vs post-coordination

- Which will your local system or authorities allow?
- What is your local methodology?

PRE-COORDINATION OR POST-COORDINATION

pre-coordination: Combination of individual concepts into compound or complex terms at the point of data storage

post-coordination: Combination of individual concepts into compound or complex terms at the point of retrieval

Material: red silk



Title: Opus Anglicanum, Chasuble
Creator: unknown English
Date: 1330/1350
Material: red silk
Location: Metropolitan Museum of Art (New York); Fletcher Fund, 1927 (27.162.1)

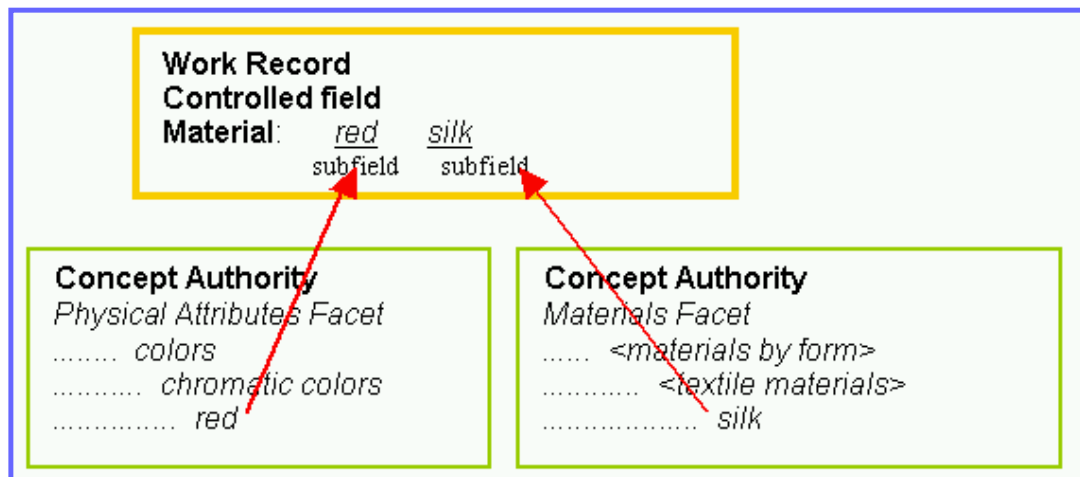
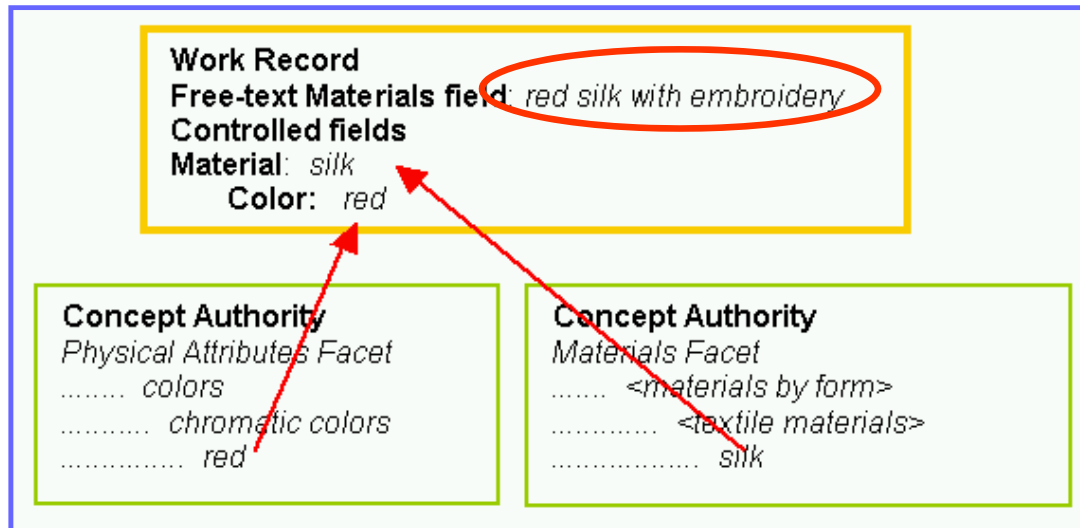
When you need compound terms that are not bound in the published authority, construct them locally

precoordination

- Compound terms are multiple-word terms
- A published vocabulary typically limits inclusion of compound terms, only “unique concepts”
- You may construct additional compound terms in the work record, “precoordination”
- E.g., if you have a red silk and black wool vestment, indexing should bind “red” and “silk” together

precoordination

- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field



precoordination

- Using local compound terms that bind the two words together

Work Record

Free-text Materials field: *red silk with embroidery*

Controlled fields

Material: *silk*

Color: *red*

Concept Authority

Physical Attributes Facet

..... colors

..... chromatic colors

..... red

Concept Authority

Materials Facet

..... <materials by form>

..... <textile materials>

..... silk

Work Record

Controlled field

Material: red silk
 subfield subfield

Concept Authority

Physical Attributes Facet

..... colors

..... chromatic colors

..... red

Concept Authority

Materials Facet

..... <materials by form>

..... <textile materials>

..... silk

Work Record

Controlled field

Material: *red silk*

Concept Authority

Materials Facet (AAT)

..... <materials by form> (AAT)

..... <textile materials>(AAT)

..... silk (AAT)

..... beige silk (local)

..... black silk (local)

..... gray silk (local)

..... pink silk (local)

..... red silk (local)

..... white silk (local)

SPECIFICITY

- How precise are your indexing terms?
- “temples” or “wats”
- “photographs” or “daguerreotypes”
- Collection size
- Collection focus
- Expertise of cataloguers
- Expertise of users

EXHAUSTIVITY

- How many aspects of a work do you catalog? How many terms do you assign to a work?
- Time limitations
- Focus of the collection



THE GETTY

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Appendix

HISTORY OF CDWA AND CCO |

History of the CDWA

The CDWA is the result of consensus reached by representatives of various disciplines, who met over time to develop a set of elements and rules for cataloging art, based on existing common practice in various disciplines and guided by best practice. The CDWA was sponsored by the Getty and the College Art Association. It began with the Art Information Task Force (AITF), which itself grew out of a workshop “Developing a Format for Cataloguing Art Objects and Their Visual Surrogates,” sponsored by the Getty Art History Information Program (AHIP) in 1989. The workshop was organized in response to several professional art organizations that had independently formed committees to investigate the feasibility of developing common standards and means of electronic exchange. The AITF task force included prominent representatives from the art-historical, museum, visual resources, archival, and art library communities. During the period 1990-1993, the AITF met regularly to identify the fields of information required to describe art objects, uniquely identify them, and allow to research. The CDWA was written to reflect the results of this discussion and consensus; over time, the CDWA has changed slightly in order to accommodate the new era of retrieval in federated, online, and linked open data environments. The CDWA has also been updated to facilitate the cataloging of architecture and architectural drawings, based on the work outlined in the Guide to the Description of Architectural Drawings.

The CDWA is currently written and maintained by Patricia Harpring, Managing Editor of the Getty Vocabulary Program, with editorial oversight by Murtha Baca, Head, Digital Art History at the Getty Research Institute. Core members of the AITF included the following, listed here with their affiliations in 1990, unless otherwise indicated: Eleanor Fink (Task Force Chairperson; Program Manager, Getty); Rachel Allen (National Museum of American Art, now known as the Smithsonian American Art Museum, where she is now Deputy Director); James M. Bower (Project Manager, Getty Information Institute); Mary Case (Office of the Registrar, Smithsonian Institution); John R. Clarke (Department of Art, University of Texas at Austin); Suzannah Fabing (Division of Research on Collections, National Gallery of Art, Washington); Marilyn Aronberg Lavin (Independent Scholar); Barbara Orbach Natanson (Prints & Photographs Division, Library of Congress); Toni Petersen (Director, Art & Architecture Thesaurus); Helene E. Roberts (Fine Arts Library, Fogg Art Museum, Harvard University); Dean Walker (Department of Decorative Arts, Philadelphia Museum of Art). Advisors and writers associated with the early CDWA at the Getty included Marilyn Schmitt (Program Manager), Deborah N. Wilde (Research Associate), and Jennifer Trant (Consultant).

History of the CDWA continued:

The history of the Guide to the Description of Architectural Drawings (FDA Guide) is also pertinent here, given that most of it is mapped to and included in the CDWA. The FDA Guide was the result of consensus reached by the Architectural Drawing Advisory Group (ADAG). ADAG was convened for several years beginning in 1983 by the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, Washington, DC, chaired by Henry Millon, dean of CASVA.

ADAG was a consortium that included representatives from the Getty; the Royal Institute of British Architects; the Centre Canadien d'Architecture / Canadian Centre for Architecture (CAA); the National Archives of Canada (NAC); the American Architectural Foundation, American Institute of Architects; the Avery Architectural and Fine Arts Library, Columbia University; the Cooper-Hewitt Museum, Smithsonian Institution; the Library of Congress; the National Archives and Records Administration of the United States (NARA); the National Gallery of Art, Washington, DC (NGA); the Victoria and Albert Museum; and the Deutsches Architekturmuseum. The Ecole Superieure des Beaux-Arts, Graphische Sammlung Albertina, and the Royal Library, Windsor, were represented by observers.

Beginning in 1985, the Foundation for Documents of Architecture (FDA) experimented with putting the results of the ADAG decisions into practice. The FDA was a project that involved catalogers from the CAA, NARA, NAC, NGA, and authority work, computer systems, and oversight provided by the Getty. The result was thousands of records for architectural drawings and the works they depicted using the ADAG rules. The results of ADAG's and FDA's work was encapsulated in the Guide to the Description of Architectural drawings, written by Vicki Porter and Robin Thornes.



Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images

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