CCO and CDWA in Brief

The CCO is the grandchild of CDWA

http://www.getty.edu/research/conducting_research/standards/CDWA

Categories for the Description of Works of Art

- TYPE
- Remarks
- Creations
- -- Page

CLASSIFICATION Core
- Term Core
- Remarks
- Creations
- -- Page

TITLES OR NAMES Core
- Title Core
- Type
- Preference
- Language
- Title Date
- -- Earliest Date
- -- Latest Date
- Remarks
- Creations
- -- Page

CREATION Core
- Creator Description Core
- -- Extent
- -- Qualifier
- -- Identifier
- -- Place
- -- -- Statement

CDWA:
- -- Earliest Date
- -- Latest Date
- Owner's Numbers
- -- Number Type
- Credit Line
- Remarks
- Creations
- -- Page

ADDITIONAL HISTORY Core
- Title
- Display
- Location
- Institution
- -- Place
- -- Date
- -- -- Earliest Date
- -- -- Latest Date
- Number
- -- Number Type
- Object/Work Label
- Identification
- Remarks
- Creations
- -- Page

CATALOGING HISTORY
- Primary Offices
- -- State
- -- Date
- -- -- Earliest Date
- -- -- Latest Date
- -- Place
- -- -- Number
- Number
- -- Number Type
- Creator
- -- Place
- -- Date
- -- -- Earliest Date
- -- -- Latest Date
- -- Number
- -- Number Type
- Object/Work Label
- Identification
- Remarks
- Creations
- -- Page

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CDWA is a comprehensive set of over 530 elements for cataloging art. Small subset are “core”.

CDWA includes discussion and brief cataloging rules for elements. For Works and authority information.

CDWA includes numerous cataloging examples. Illustrating application of rules, use of vocabularies (in authorities).
CCO Elements (categories of data)

Chapter 1: Object Naming
- Work Type / Title

Chapter 2: Creator Information
- Creator / Creator Role

Chapter 3: Physical Characteristics
- Measurements / 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 Name Authority

Authority 2: Geographic Place Authority

Authority 3: Concept Authority

Authority 4: Subject Authority

CCO is more prescriptive than CDWA
- Less comprehensive with 116 elements vs. over 530 subcategories
- Based on the CDWA core and the VRA Core Categories

http://www.vraweb.org/ccoweb/cco/about.html

- Visual Resources Association (VRA) Core Categories, published by ALA in 2006
- As with CDWA, CCO includes advice for vocabulary use and prescribes fields and structure of authorities populated by vocabularies
What is CCO?

• **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

Who should use CCO?

• **Designed for** use by professionals in museums, visual resources collections, archives, and libraries
• that have a primary emphasis on art, architecture, and material culture

[Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images](#)

- Rules for cataloging core data elements needed to describe cultural objects
- Lists of terminology sources
- Rules for vocabularies and authority control
- Maps to CDWA and VRA Core 4 metadata element sets
- Can be used with other descriptive standards and metadata element sets
Cataloging Cultural Objects

Introduction

Part 1: General Guidelines
   I. How to Use This Guide
   II. What Are You Cataloging?
   III. Minimal Descriptions
   IV. Work and Image
   V. Related works
   VI. Database Design and Relationships
   VII. Authority Files and Controlled Vocabularies
   VIII. Examples of Work Records

• The Guide is divided into three parts

Part 2: Elements (categories of data)
   Chapter 1: Object Naming
      Work Type / Title
   Chapter 2: Creator Information
      Creator / Creator Role
   Chapter 3: Physical Characteristics
      Measurements / 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

Part 3: Authorities

Authority 1: Personal and Corporate Name Authority
Authority 2: Geographic Place Authority
Authority 3: Concept Authority
Authority 4: Subject Authority

- When using CCO, for additional data elements and guidelines, see CDWA

Part 1 discusses general issues

- Minimal descriptions
  - required data “elements”
  - specificity and exhaustivity
- Related works
  - whole/part relationships
  - copy of, etc.
- Archival groups and collections
- Series
- Architectural works and other works with components
- Works and Images
- Authorities and controlled vocabularies
CHAPTER 2: CREATOR INFORMATION
Creator / Creator Role

2.1 About Creator Information

This chapter discusses information about creators, including their role in the creation of works, and how they are identified and recorded in cataloging systems.

2.1.1 Capitalization of names

Record names in full, with the prefixes Mr., Mrs., Dr., and the like, and the suffixes Sr., Jr., etc.

Examples:
- James Brown
- Peter Le Q
- Abraham de Vries
- Nizami (Abdul-Hamid)

Language of the name
- Record generally in the same language as the name itself.
- If the name is in a non-Latin language, record in Latin script.
- Note that for non-Latin language speakers, the pronunciation may differ.

Display and indexing
- Use the creator name as the display and index entry.
- Use the creator name as the personal name for the creator.
- Use the creator name as the corporate name for the creator.

Presentation of the data
- Use the creator name as the display and index entry.
- Use the creator name as the personal name for the creator.
- Use the creator name as the corporate name for the creator.

Organization of data
- Cataloging rules are laid out according to a similar outline.
PART 3: AUTHORITIES

A.1 PERSONAL AND CORPORATE NAME AUTHORITY

A.1.1 Discussion

The personal and corporate name authority contains names and other information about persons, corporate bodies, institutions, etc., including: 
- Person
- Corporate Body

Recommended elements: Elements are marked in red.

- Names (preferred, alternate, 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
- Events
- Note

Each chapter in Part 3 is arranged via an outline.

Discussion, recommended elements

A.1.1.2 Terminology

A.1.1.2.1 Sources for Terminology

Published sources of creator information include the following:

- Getty Visual Resources: www.getty.edu
- Library of Congress: www.loc.gov
- Dictionary of American Biography: www.dab.com
- Thieme, Ulrike: Dictionary of Art, 3rd edition
- Bankstal, B.: Portraits, 1911-1930
- Macmillan: Dictionary of British and American History

Additional notes:
- Additional notes can be found elsewhere.
- You may also refer to your national sources for American Indian names.

A.1.2 Editorial Rules

A.1.2.1 Rules for Names

A.1.2.1.1 Recording Names

- Record one or more proper names, apprentices, pseudonyms, nicknames, or other identifying phrases for a person or corporate body. It is required to record at least one name — the preferred name, which is the name used most often in the context.

Capitalization and abbreviation

- Capitalize proper names in the preferred name, capitalize surnames, initials, forenames, and honorifics consistently. Avoid abbreviations, except for the abbreviations for numbers (e.g., 20th) and for abbreviations that are part of a corporate body's official name (e.g., the ampersand &).
What is CDWA Lite?

- Records are intended for contribution to union catalogs and other repositories
- Uses the Open Archives Initiative (OAI) harvesting protocol
- Images can be harvested at the same time

CDWA Lite is XML schema for exchange of art object information
- Based on CDWA and CCO

Specification and schema are available on the CDWA Web site
What is VRA Core 4.0 relationship to CCO?

- data standard consisting of a metadata element set that maps to CCO
- emphasizes image (visual surrogate), as well as the work, refers to rules in CCO
- ultimate purpose is for data exchange
### A comparison to CCO:

- Both are data content (i.e., cataloging) standards, conceptually linked to data structure standards (for AACR, primarily MARC; for CCO, primarily CDWA).
- Implicit in both is the use of certain data value standards (for AACR, the use of the LC authorities and TGM are implied; for CCO, the use of any number of authorities—including local authorities—is implied).

### A comparison to CCO:

- Unlike AACR, CCO devotes a considerable part of the manual to building and implementing authorities.
- Unlike AACR, CCO explicitly deals with indexing versus display issues.
- Conceptual models differ: AACR/RDA Functional Requirements for Bibliographic Records (FRBR) "work" means something different than the CCO "work."
A comparison to CCO:

- CCO/CDWA “work” = FRBR “item” (CCO means art work, art object)
- CDWA “multiples” ~ FRBR “manifestation”
- CCO/CDWA focus on the physical works, so there is no real counterpart to FRBR conceptual “work” and “expression” (CCO uses “subject” for literary references)

A comparison to CCO:

- CCO emphasizes rules for item-level description, but includes group-level cataloging too
- CCO focuses on art, architecture, and cultural objects
- CCO includes information regarding the construction of authorities
- Where CCO overlaps with DACS, there is little if any disagreement
CCO/CDWA Audience

- **Why use CCO/CDWA if I have my own local practices?**
  - Benefit from being compatible with broader community, data sharing, compliant with standards
  - *CCO/CDWA are intended for a diverse audience: museums, archives, libraries, VR collections, others who catalog cultural heritage*

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- **Why use CCO/CDWA if I have my own local practices?**
  - You may look to CCO/CDWA for rules for all cataloging needs
  - Or use CCO/CDWA in conjunction with other standards, to supply instruction where your other rules are lacking
CCO/CDWA Audience

- Why use CCO/CDWA if I have my own local practices?
  - CCO/CDWA are based on best practice
  - Local practice may be less than ideal, may be driven by technical limitations
  - 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

Creating CCO/CDWA compliant data from existing data

CCO preference:
- Measurements display: 33.5 (height) x 12.5 cm (diameter at shoulders) (13 3/16 x 4 15/16 inches)
- Value: 33.5 Unit: cm Type: height
- Extent: shoulders
- Value: 12.5 Unit: cm Type: diameter

Dimensions
- Object: H: 33.5 x Diam. (shoulders): 12.6 cm (13 3/16 x 4 15/16 in.)
### The CCO and CDWA elements map to other standards

- **CCO and CDWA** elements map to other standards.

### Metadata Standards Crosswalk

#### Mapping to CCO and CDWA

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OBJECT/WORK (core)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Object/Work - Catalog Level (core)</td>
<td><a href="">cdwh:recordType</a></td>
<td>&lt;vra: work&gt; or &lt;vra: collection&gt;</td>
<td></td>
</tr>
<tr>
<td>Object/Work - Type (core)</td>
<td>Work Type</td>
<td><a href="">cdwh:objectWorkType</a></td>
<td>&lt;vra: workType&gt; in &lt;vra: work&gt; or &lt;vra: collection&gt;</td>
</tr>
<tr>
<td>Object/Work - Components</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CLASSIFICATION (core)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classification - Term (core)</td>
<td>Class</td>
<td><a href="">cdwh:classification</a></td>
<td>500a Physical Description - Extent</td>
</tr>
<tr>
<td><strong>TITLES OR NAMES (core)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Titles or Names - Text (core)</td>
<td>Title</td>
<td><a href="">cdwh:title</a></td>
<td></td>
</tr>
</tbody>
</table>

#### Some elements have no match

- **e.g., Components** or **Provenance** in CDWA

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For educational purposes only. Do not distribute.
Ten Key Principles

1. Establish the logical focus of each Work Record, whether it is a single item, a work made up of several parts, or a physical group or collection of works. Clearly distinguish between Work Records and Image Records.

2. Include all of the required CCO elements.

3. Follow the CCO rules. Make and enforce additional local rules to allow effective retrieval, re-purposing, and exchange of information.

4. Use published controlled vocabularies, such as the Getty vocabularies and the Library of Congress authorities.

5. Create local authorities that are populated with terminology from standard published controlled vocabularies as well as with local terms/names. Structure local authorities as thesauri whenever possible. Record and document decisions about local authorities.
Ten Key Principles

6. Use established metadata standards, such as the VRA Core Categories or Categories for the Description of Works of Art.

7. Understand that cataloging, classification, indexing, and display are different but related things.

8. Be consistent in establishing relationships between works and images, between a group or collection of works, among works, and among images.

Ten Key Principles

9. Be consistent regarding capitalization, punctuation, and syntax. Avoid abbreviations, but when necessary, use standard codes and lists for abbreviations (e.g., the ISO abbreviations for countries).

10. For English-language information systems and users, use English-language data values whenever possible.
See CDWA also

- Users can look to big CDWA for additional information in categories covered in CCO
- Users can also look to big CDWA for further categories not covered in CCO because they are not descriptive data or not considered "core" for CCO
- E.g., Provenance, Conservation history, Context
- CDWA includes definition, discussion, rules for form and syntax, lists of terminology, and examples for each field
* Establishing the Focus of the Record
* Minimal Record
Establish your focus

Focus of the record:
- Image?
- Work?
- Single item?
- Group of items?
- Component?

• Are you creating a record for the slide 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?

Establish your focus

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
- *Subjects [link to authorities]: • religion/mythology • saint • miracles • bed
- *Current Location [link to authority]: Ertel Morka Museum (Berlin, Germany)
- Creation Location: Germany
- *Measurements [controlled]: Value: 2
- Unit: inches
- Type: height
- *Materials and Techniques: gold leaf and tempera on parchment
- Related Image [link to Image Record]: 602232r

Image Record:
- Image Number: 602232r
- Image Type [link]: slide
- Image Format [link]: Cibachrome (TM)
- 35 mm
- Image Measurements: 2 x 2 inches
- [controlled]: • Value: 2
- Unit: inches
- Type: height
- View Description: detail
- *View Type [link]: • detail
- *View Subject: Initial E

Maintain separate records for work and the image
Establish your focus

Record Type or Catalog Level:

item
volume
group
subgroup
collection
set
series
multiples
component

What is the catalog level of your Work Record?

Work Record:
- Record Type [controlled]: item
- Class [cont.]: costume
- Work Type [link to authority]: finger masks
- Titles:
  - Paired Carved Finger Masks from Cape Vancouver
- Creator Display:
  - unknown Yu’pic
- Role [controlled]: artist
- Creation Date: 20th century [controlled]: Start: 1900 End: 1999
- Subject [link to authorities]: dance, storytelling, human face, finger puppets
- Current Location [link to authority]: Ethnological Museum (Berlin, Germany)
- Creation Location: Cape Vancouver (Alaska, USA)
- Measurements: 10.1cm long without feathers [controlled]: Value: 10.1 Unit: cm Type: length
- Materials and Techniques: feathers [link to authority]
- Related Image [link to Image Record]: 602232r

Image Record:
- Image Number: 602232r
- Image Type [link]:
- Image Format [link]:
  - Cibachrome (TM)
  - 35 mm
- Image Measurements: 2 x 2 inches [controlled]: Value: 2 Unit: inches Type: height
- View Description: full view from above
- View Type [link]:
  - general view
  - full view from above
  - horizontal view
  - vertical view
  - general view of finger masks
Work Record

Record Type [controlled]: collection
Class [controlled]: photographs • European art
• Work Type [link to authority]: cartes-de-visite
• Title: Peruvian Portrait Cartes-de-Visite
• Creator Display: Eugenio Courret (French, active ca. 1861-ca. 1873) and Courret Hermanos (Peruvian, active 1863-ca. 1873)
• Role [link]: photographer [link]: Courret, Eugenio
• Role [link]: studio [link]: Courret Hermanos
• Creation Date: ca. 1870-ca. 1880 [controlled]: Start: 1865 End: 1885
• Subject [link to authorities]: portraits • travel • Peru (South America) • women • matador • Native Andean • soldier • camp followers • veiled women • matador • Native Andean • soldier • camp followers
• Current Location [link to authority]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California) • ID: 91-F46
• Material / Technique: cartes-de-visite (photographs)
• Measurements: 11 items, 9 x 8 cm each (3 1/2 x 3 1/8 inches)
• Inscriptions: versos read: E. Courret, Fotográfo, 197 Calle de la Union (Mercaderes), 71 Calle del Palacio, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro (9 items); Courret Hermanos, [same address], with monogram; .E. Courret, Fotógrafo, Lima, República Peruana, Exposición.

Are you making a group-level record (e.g., special collections, archives)

Items may be cataloged and linked to the group

Applicable to fine art and architecture, but also to other cultural works

Architect and draftsman

Function of drawing

Link to built work

Material [links]: ink wash paper
**Example of a record for a textual work, manuscript or printed book**

- **Class**: Manuscript
- **Work Type**: Koran, calligraphy
- **Title**: Leaf from a Qur’an Manuscript
- **Creator**: Ahmad ibn al-Suhrawardi al-Bakri
- **Role**: Calligrapher
- **Creation Date**: 1307-1308
- **Subject**: Koran, religious text, decorated initial
- **Current Location**: Metropolitan Museum, New York, 55.44
- **Measurements**: folio: 20 3/16 x 14 1/2 in.; text block: 14 1/4 x 8 1/16 in.
- **Materials and Techniques**: Ink, color, gold on paper
- **Styles/Periods**: Ilkhanid; muhaqqaq calligraphy; kufic script

- Remember: Not "work" per FRBR
- Make a record for the physical item
- Measurements, materials
- Subject "Koran" = the conceptual FRBR-like "work"
- Could link to bibliographic record

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**Example of a record for a reel of film**

**Record the physical object**

- **Creator, subject, title**
- **Running time = measurements**

**Work Record**

- **Record Type** [controlled]: item
- **Class** [controlled]: American art
- **Work Type** [link]: black-and-white film
- **Title**: Inauguration Ceremony
- **Creator Display**: unknown American production company
- **Creation Date**: 1905
- **Subject** [link]: history/legend, presidential inauguration
- **Culture** [link]: American
- **Current Location** [link]: Library of Congress (Washington, DC, USA)
- **ID**: FEA 6695 (ref-print)
- **Measurements**: 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second
- **Materials and Techniques**: black-and-white film
- **Description**: 1 reel (580 ft.) : black-and-white; 35 mm. ref
### Work Record

**Record Type**: item  
**Class**: decorative arts

**Work Type**: viola da gamba

**Title**: Viola da Gamba  
**Creator Display**: Richard Meares (English, 17th century)

**Creation Date**: ca. 1680  
**Subject**: music

**Culture**: English

**Current Location**: Metropolitan Museum of Art (New York, USA)  
**ID**: 1982.324

**Creation Location**: London (England)

**Measurements**: length of body: 65.3 cm (25 3/4 inches)

**Materials and Techniques**: wood

**Description**: Viols, the most esteemed bowed instruments of the late Renaissance, were only gradually displaced by the violin family. Viols differ from violins chiefly in shape, in number of strings and tuning, and

### Record Type

**Record Type**: item  
**Class**: performance and installation art

**Work Type**: performance art

**Title**: Angels//Anvils  
**Creator Display**: Sean Kilcoyne (American, contemporary) and Daniel Reeves (American, born 1948)

**Creation Date**: 1989  
**Subject**: performing, Vietnam War, death, remorse

**Current Location**: not applicable  
**Creation Location**: unavailable

**Measurements**: 90 minute installation / performance  
**Materials and Techniques**: multimedia installation/performance art

**Description**: A collage of video and film projections are the background for four performers who move around the stage carrying out movement sequences. Images of nature give way to images of war, including helicopters, troops marching and in combat. Creator Statement:[…] Who holds the patent on the black disposable bags worn home by some of your closest friends that year? Who named Napalm?
**Work Type**

<table>
<thead>
<tr>
<th>Work Record</th>
<th>Class [controlled]: decorative arts, European art</th>
</tr>
</thead>
</table>
| *Work Type* [link]: medal | *Title*: Medal of Emperor Rudolf II (1600)
| Creator Display: unknown Czech | Creator: unknown Czech |
| *Role* [link]: goldsmith | *Role* [link]: unknown Czech |
| *Creation Date*: early 17th century | *Creation Date*: undetermined |
| Subject [links]: numismatic object, Rudolf II (Holy Roman Emperor), power, victory, Capricorn (Zodiac), Caesar Augustus (Roman Emperor), peace, laurel wreath | Subject [links]: numismatic object, Rudolf II (Holy Roman Emperor), power, victory, Capricorn (Zodiac), Caesar Augustus (Roman Emperor), peace, laurel wreath |
| *Current Location* [link]: J. Paul Getty Museum (Los Angeles, California, USA) | *Current Location* [link]: unknown |
| Creation Location: Prague (Czechoslovakia) | Creation Location: unknown |
| *Measurements*: 4.15 cm x 3.32 cm (1 7/8 in. x 1 3/8 inches) | *Measurements*: 4.15 cm x 3.32 cm (1 7/8 in. x 1 3/8 inches) |
| *Materials and Techniques*: cast gold | *Materials and Techniques*: cast gold |
| Inscriptions: obverse: RUDOLPHUS II ROM IMP AUG REX HUNG BOE, reverse: ASTRUM FULGET CAES | Inscriptions: obverse: RUDOLPHUS II ROM IMP AUG REX HUNG BOE, reverse: ASTRUM FULGET CAES |
| Description: The subject of the obverse are the Habsburg Emperor Rudolf II wearing a laurel wreath, with the Imperial insignia of the Holy Roman Empire, and the reverse: ASTRUM FULGET CAES (The Emperor's Star Shines Brightly) | Description: The subject of the obverse are the Habsburg Emperor Rudolf II wearing a laurel wreath, with the Imperial insignia of the Holy Roman Empire, and the reverse: ASTRUM FULGET CAES (The Emperor's Star Shines Brightly) |
What is this Work Type?

Pyramid?

Not a tomb, not a solid form
What is this Work Type?
- Pyramid?
- Not a tomb, not a solid form
- Better Work Type w/function = entrance
- Form of pyramid is Shape under Measurements

Work Record
Class [controlled]: architecture

Work Type [link]:
- entrance

Title: Pyramids

Creator Display: I. M. Pei

Role [link]: architect
[link]: Pei, I. M. (American, born 1917 in China)

Creation Date: 1989

Subject [links]: museum entrance, art

Current Location [link]: Louvre Museum Courtyard (Paris, France)

Measurements:
- 21.6 m (71 feet) pyramid

Materials and Techniques:
glass and steel rods and cable

Material [links]:
glass
steel
Technique [links]:
cable

Work type may change over time
- Use terms for original and current type

If the function or physical characteristics of a work have changed over time, record both the original and subsequent Work Types. List Work Types chronologically, in reverse chronological order (with the most recent first), or with the most important Work Type first. The changing use or characteristics of the work may be explained in the descriptive note.
In some cases, a short controlled list may suffice (no variant terms, very short list).

Class: Vocabulary controlled with Controlled List

- Class:
  - decorative arts
  - furniture
  - Work Type: roll-top desk
  - Title: Roll-Top Desk
  - Creator Display: David Roentgen (German, 1743-1807, active in Paris)
  - Creation Date: ca. 1780-1785
  - Subject: desk, writing, sciences
  - Current Location: J. Paul Getty Museum (Los Angeles, California, USA) ID: 72.DA.47
  - Measurements: 165.1 x 150.3 x 85.1 cm
  - Materials and Techniques: veneered with mahogany, with gilt bronze mounts

Description: This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes ...

Class categorizes a work in a broader scheme.

- Class:
  - decorative arts
  - furniture
  - Work Type: roll-top desk
  - Title: Roll-Top Desk
  - Creator Display: David Roentgen (German, 1743-1807, active in Paris)
  - Creation Date: ca. 1780-1785
  - Subject: desk, writing, sciences
  - Current Location: J. Paul Getty Museum (Los Angeles, California, USA) ID: 72.DA.47
  - Measurements: 165.1 x 150.3 x 85.1 cm
  - Materials and Techniques: veneered with mahogany, with gilt bronze mounts

Description: This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes ...
Class: works on paper
medicinal objects
Ethiopian works

Work Type: magic scroll

• Based on organizational scheme of a particular repository or collection; purpose is to place work within a broader context
• Categorizes work by grouping it with other works on the basis of similar characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period
• Class terms may represent a hierarchy, a typology, or some other grouping of items

May have multiple Class terms

Class: works on paper
medicinal objects
Ethiopian works

Work Type: magic scroll

• Based on organizational scheme of a particular repository or collection; purpose is to place work within a broader context
• Categorizes work by grouping it with other works on the basis of similar characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period
• Class terms may represent a hierarchy, a typology, or some other grouping of items

May have multiple Class terms

Class: • drawings • French art

Work Type: pastel

Creator Display: Auguste Renoir (French, 1841-1919)
Title: Caroline Rémy ("Séverine")
Creation Date: ca. 1885
Materials and Technique: pastel on paper
Measurements: 62.3 x 50.8 cm (24 1/2 x 20 inches)

Class: • paintings • European art

Work Type: pastel

*Title: Portrait of Maria Frederike van Reede-Athlone at Seven Years of Age
*Creator Display: Jean-Etienne Liotard (Swiss, 1702-1789)
*Role [link]: draftsman • [link]: Liotard, Jean-Etienne
*Creation Date: 1755 or 1756 [controlled]: Start: 1755 End: 1756
*Subject [links]: • portrait • Maria Frederike van Reede-Athlone (Dutch aristocrat, born 1749) • child • human figure • dog
*Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA) • ID: 83.PC.273
*Measurements: 57.2 x 47 cm. (22 1/2 x 18 1/2 inches) [controlled]: • Value: 57.2 Unit: cm Type: height | • Value: 47 Unit: cm Type: width
* Establishing Relationships

Data Structure

Entity Relationship Diagram for CCO and CDWA
When to catalog whole and parts separately

- 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.

- Both repositories and image collections will need to consider how separate records may aid in the retrieval of the information and its display to the end user.

When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work.
When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work

- Dome was a separate project
- Different architects, materials, dates, etc.

- Same artist, dates, style and media.
- Why two records? Museum needs to keep track of each piece

Pyxis (box with lid); unknown Attic; mid-8th century BCE; Geometric Greek; terracotta; 10.49 cm (height) (9 15/16 inches); Metropolitan Museum of Art (New York, New York); Rogers Fund, 1948, 48.11.5a,b.
### When to catalog whole and parts separately

Criteria can include whether the artist, dates, style, media, or location differ between the whole and parts of a work.

- Catalog only the group as a group-level record?
- Local decision
- May catalog in phases

#### Images from [http://www.lightimpressionsdirect.com](http://www.lightimpressionsdirect.com)

When to catalog whole and parts separately

<table>
<thead>
<tr>
<th>Relationship Type</th>
<th>Reciprocal Relationship Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;hierarchical - group / collection / series to parts&gt;</td>
<td></td>
</tr>
<tr>
<td>part of</td>
<td>larger context for</td>
</tr>
<tr>
<td>formerly part of</td>
<td>formerly larger context for</td>
</tr>
<tr>
<td>&lt;general - default&gt;</td>
<td></td>
</tr>
<tr>
<td>related to</td>
<td>related to</td>
</tr>
<tr>
<td>&lt;a work and its components&gt;</td>
<td></td>
</tr>
<tr>
<td>component of</td>
<td>component is</td>
</tr>
<tr>
<td>&lt;works that are related as steps in the creation process&gt;</td>
<td></td>
</tr>
<tr>
<td>preparatory for</td>
<td>based on</td>
</tr>
<tr>
<td>study for</td>
<td>study is</td>
</tr>
<tr>
<td>cartoon for</td>
<td>cartoon is</td>
</tr>
<tr>
<td>model for</td>
<td>model is</td>
</tr>
<tr>
<td>plan for</td>
<td>plan is</td>
</tr>
<tr>
<td>counter proof for</td>
<td>counter proof is</td>
</tr>
<tr>
<td>printing plate for</td>
<td>printing plate is</td>
</tr>
<tr>
<td>prototype for</td>
<td>prototype is</td>
</tr>
<tr>
<td>and others as required</td>
<td></td>
</tr>
<tr>
<td>&lt;works designed to be displayed together&gt;</td>
<td></td>
</tr>
<tr>
<td>pendant of</td>
<td>pendant of</td>
</tr>
<tr>
<td>mate of</td>
<td>mate of</td>
</tr>
<tr>
<td>partner in set with</td>
<td>partner in set with</td>
</tr>
<tr>
<td>and others as required</td>
<td></td>
</tr>
<tr>
<td>&lt;works copied after or depicting other works&gt;</td>
<td></td>
</tr>
<tr>
<td>depicts</td>
<td>depicted in</td>
</tr>
<tr>
<td>copy after</td>
<td>copy is</td>
</tr>
<tr>
<td>facsimile of</td>
<td>facsimile is</td>
</tr>
<tr>
<td>derived from</td>
<td>source is</td>
</tr>
<tr>
<td>and others as required</td>
<td></td>
</tr>
<tr>
<td>&lt;work to image relationships&gt;</td>
<td></td>
</tr>
<tr>
<td>image of</td>
<td></td>
</tr>
</tbody>
</table>
Record Type: component
Class: prints and drawings
work type: engraving
Title: Spring Flowers in a Chinese Vase
Creator: Maria Sibylla Merian (German, 1647-1717)
Creation Date: 1680
Medium: hand-colored engraving
Measurements: folio 32.6 x 21.3 cm (12 13/16 x 8 3/8 inches)
Subject: •still life •botanical •flowers • insects •tulips •iris •vase •wasp •beetle
Current Location: Natural History Museum (London, England)

Relationship Type: broader context
Relationship Number: volume 3 plate 2

Record for the print is linked to separate record for the book as a whole

Record Type: set
Class: decorative arts
Work Type: tea service silver
Title: Traveling tea service
Creation Location: Paris (France)
Creation Date: 1728/1729
Creator: probably by: Martin Berthe, master in 1712
Measurements:
- Overall (Teapot): 10 x 16.8 x 10.3 cm (3 15/16 x 6 5/8 x 4 1/16 in.)
- Overall (Tea Canister): 9 x 5.9 x 4.9 cm (3 9/16 x 2 5/16 x 1 15/16 in.)
- Overall (Sugar bowl): 10 cm (3 15/16 in.)
- Overall (Tea bowl and saucer): 4.9 cm (1 15/16 in.)
- Overall (Scent flask): 13.7 cm (5 3/8 in.)
- Overall (Spoons (each)): 11.7 cm (4 5/8 in.)
- Overall (Box): 15.4 cm (6 1/16 in.)
Materials: silver and ebonized wood; porcelain; glass; kingwood; rosewood
Description: Traveling tea service consisting of a teapot; tea canister; sugarbowl; teabowl and saucer; scent flask; two spoons; box.
Current Location: Museum of Fine Arts (Boston, Massachusetts); Elizabeth Parke Firestone and Harvey S. Firestone, Jr. Collection, 1993; Accession number: 1993.520.1-8

Relationships

- Whole/Part Records for a set
- Relationships indicated with indentation
<table>
<thead>
<tr>
<th>Work Record</th>
<th>Relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Record Type: series · Class: prints</td>
<td>Whole/Part Records for a series and a part</td>
</tr>
<tr>
<td><em>Work Type: link to authority</em></td>
<td></td>
</tr>
<tr>
<td><em>Title: Thirty-six Views of Mount Fuji: First Series</em></td>
<td></td>
</tr>
<tr>
<td>Alternate Title: First Series: Mt. Fuji Views</td>
<td></td>
</tr>
<tr>
<td><em>Creator Display: Katsushika Hokusai (Japanese, 1760–1849); Published by Eijudo Japan</em></td>
<td></td>
</tr>
<tr>
<td><em>Role: painter</em></td>
<td></td>
</tr>
<tr>
<td><em>Creation Date: 1827-1837</em></td>
<td></td>
</tr>
<tr>
<td>Earliest: 1827</td>
<td></td>
</tr>
<tr>
<td>Latest: 1837</td>
<td></td>
</tr>
<tr>
<td><em>Subject: Mount Fuji, ocean, genre scenes, meisho-e</em></td>
<td></td>
</tr>
<tr>
<td><em>Current Location: not applicable</em></td>
<td></td>
</tr>
<tr>
<td>Style: Edo</td>
<td></td>
</tr>
<tr>
<td><em>Measurements: 36 prints, average plate size: 24 x 37 cm</em></td>
<td></td>
</tr>
<tr>
<td>Extent: items Value: 36 Unit: N/A Type: count</td>
<td></td>
</tr>
<tr>
<td>Qualifier: average dimensions</td>
<td></td>
</tr>
<tr>
<td>Extent: plate mark Value: 24 Unit: cm Type: height</td>
<td></td>
</tr>
<tr>
<td>Value: 37 Unit: cm Type: width</td>
<td></td>
</tr>
<tr>
<td><em>Materials and Techniques: woodcuts, polychrome ink and color on paper</em></td>
<td></td>
</tr>
<tr>
<td>Description: Hokusai produced two series of Views of Mt. Fuji. This is the first series.</td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Work Record</th>
<th>Relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Record Type: item · Class: prints and drawings</td>
<td>Whole/Part Records for a multiples &quot;group&quot;</td>
</tr>
<tr>
<td><em>Work Type: link to authority</em></td>
<td></td>
</tr>
<tr>
<td><em>Title: Great Wave at Kanagawa</em></td>
<td></td>
</tr>
<tr>
<td>Title: In the Hollow of a Wave off the Coast at Kanagawa</td>
<td></td>
</tr>
<tr>
<td><em>Creator Display: Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)</em></td>
<td></td>
</tr>
<tr>
<td><em>Role: printmaker</em></td>
<td></td>
</tr>
<tr>
<td><em>Role: publisher</em></td>
<td></td>
</tr>
<tr>
<td><em>Creation Date: ca. 1831/1833</em></td>
<td></td>
</tr>
<tr>
<td>Earliest: 1828 Latest: 1836</td>
<td></td>
</tr>
<tr>
<td><em>Subject: seascape, wave, fishermen, Mount Fuji (Chubu, Japan), Kanagawa (Kanto, Japan)</em></td>
<td></td>
</tr>
<tr>
<td><em>Style: Edo</em></td>
<td></td>
</tr>
<tr>
<td><em>Culture: Japanese</em></td>
<td></td>
</tr>
<tr>
<td><em>Current Location: Metropolitan Museum of Art, New York, New York, USA</em></td>
<td></td>
</tr>
<tr>
<td>ID: JP1847</td>
<td></td>
</tr>
<tr>
<td><em>Measurements: 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)</em></td>
<td></td>
</tr>
<tr>
<td>Value: 25.7 Unit: cm Type: height</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

| Record Type: multiples · Class: 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 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 fate. | |
| Source: Metropolitan Museum of Art online | |
• Title: Circular Monument for Lincoln Memorial
  • Maker: architect: Daniel H. Burnham; draftsman: C.B.
  • Date: 1908-1909
  • Location: United States Capitol, Washington, DC

• Title: Temple design for the Lincoln Memorial
  • Maker: architect: Henry Bacon; draftsman: Jules Guéren
  • Date: 1912
  • Location: National Archives, Washington, DC

• Title: Temple design for the Lincoln Memorial
  • Maker: architect: John Russell Pope; draftsman: Otto R. Eggers
  • Date: 1912
  • Location: National Archives, Washington, DC

• Title: Pyramid design for the Lincoln Memorial
  • Maker: architect: John Russell Pope; draftsman: attributed to Rockwell Kent
  • Date: 1912
  • Location: National Archives, Washington, DC

For educational purposes only. Do not distribute.

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

Object may be copied from another known work
- Multiples (prints), versions, linked to each other with discretion

Related Work: Magna Carta
Relationships must be reciprocal

study for

study is

- Decide the level of detail with which you need to record relationships
- Record building depicted as a separate work?
- Two drawings: Link both to the work?
But actually, one drawing is of the model.
The model is linked to the dome.

And the dome has part/whole relationships with St. Peter’s Basilica and Complex.
- **Class:** architecture
- **Work Type:** memorial
- **Title:** Lincoln Memorial
- **Creator Display:** architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)
- **Creation Date:** designed 1911-1912; constructed 1922
- **Subject:** commemoration • honor • Abraham Lincoln
- **Location:** Washington (DC, USA)
- **Materials and Techniques:** Exterior: Colorado Yule marble; Tripods: Pink Tennessee marble; Interior walls and columns: Indiana limestone; Ceiling: Alabama marble saturated with paraffin for translucency; Floor and wall base: Pink Tennessee marble; Pedestal and platform for statue: Tennessee marble; Statue: White Georgia marble
- **Description:** Design was influenced by the Greek Parthenon. Built into the design are symbols of Union like the 36 exterior Doric columns representing the 36 states in the Union at the time of Lincoln's death…

---

**Title**

- **Record Type:** item
- **Title:** John Clarke Howard and His Wife (Hepzibah Swan)
- **Title Type:** repository
- **Materials:** paint on ivory

---

**Titles are not controlled**

**Not optimized for retrieval**

- **Important information in the Title (e.g., names of the sitters) should be indexed with controlled values in other elements**
Title: John Clarke Howard and His Wife (Hepzibah Swan)

Title Type: repository

- Title includes standard titles
- Assigned by repositories or scholars and used consistently to refer to a work

Side A Side B

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

Always include artist titles

*Measurements: image: 10.9 x 7.9 cm (4 5/16 x 3 1/8 inches)
*Materials and Techniques: gelatin silver print
Description: Characteristic of his work as 'Naturalist Surrealist,' it combines prosaic observations of life combined with surrealistic perspective.
Work Record

Record Type [controlled]: item
Class [controlled]: prints and drawings

*Title: Temple Design for the Lincoln Memorial

Creator Display:
- architect: Henry Bacon (American, 1866-1924)
- draftsman: Jules Guéren (French, 19th-20th century)

*Role [link]: architect • [link]: Bacon, Henry
*Role [link]: draftsman • [link]: Guéren, Jules

*Creation Date: 1912 [controlled]: Start: 1912 
End: 1912

*Subject [links]: architecture • Lincoln Memorial (Washington, DC, USA) • elevation
*Culture [link]: American
*Current Location [link]: National Archives and Record Administration (Washington, DC, USA) • ID: unavailable
*Measurements: unavailable
*Materials and Techniques: ink and watercolor on paper

Related Work:
Relationship Type [controlled]: depicts
- [link to Work Record]: Lincoln Memorial (Washington, DC, USA); Henry Bacon (American architect, 1866-1924) and Daniel Chester French (American sculptor, 1850-1931)

Title discusses standard titles
Also deals with names and other appellations for works that have no "title" per se
E.g., cataloger-constructed titles for drawings

Work Record

Class*: tools and implements • Pre-Columbian art

*Work Type*: bannerstone
*Title* : Bannerstone

Creator Display: unknown Woodland Indian
*Creation Date*: Late Archaic Period
*Subject*: object (utilitarian) • prestige • hunting • war
*Current Location*: Gordon Hart Collection (Bluffton, Indiana)
*Measurements*: 9.7  x  5 cm (3 7/8 x 2 inches)
*Materials and Techniques*: banded slate

Description: Bannerstones formed part of an atlatl (spear-thrower). This one is carefully made and of decorative material and thus was probably a status symbol.

Title discusses standard titles
Also deals with names and other appellations for works that have no "title" per se
E.g., when Object Type is repeated for a title/name

Work Record

Record Type [controlled]: item  
Class [controlled]: painting  
European art  
*Title* (link): Portrait of a Halberdier (Francesco Guardi?)

Title: Portrait of Cosimo I de'Medici  
*Type: former*  
*Creator Display: Pontormo (Italian painter, 1494-1557)*  
*Role [link]: painter*  
*Creation Date: ca. 1528/1530 [controlled]: Start: 1523  
End: 1535*

*Subject [links]: portrait, halberdier, nobleman, Francesco Guardi*

Style [link]: Mannerist  
Culture [link]: Italian  
*Current Location [link]: J. Paul Getty Museum, California, USA  
ID: 89.PA.49  
Creation Location [link]: Montmartre (Paris, France)*

*Measurements: 123 x 161 cm (36 1/4 x 28 3/8 inches)*  
*Materials and Techniques: Oil (or oil and tempera) on panel transferred to canvas*  
Description: Pontormo's elongated, oval forms and refined play of color is prototypical of Mannerist portraiture. The sitter's identity has been much discussed. The Florentine painter Giorgio Vasari noted that during the siege of Florence in about 1528 Pontormo painted a "most beautiful work," a portrait of young nobleman Francesco Guardi as a soldier. Francesco's birthdate of
Title: Sacramentary of Charles le Chauve
Title Type: translated
Title: Le Sacramentaire de Charles le Chauve
Title Type: repository
Title: Sacramentary of Metz
Title Type: alternate
Title: Ms. Latinus 1141
Title Type: manuscript designation

- Shelf numbers and other codes may be recorded as a title, if used like a title/name to refer to the work
- Also record as a repository number

*Title: Chat Noir  Title Type: repository
Title: Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret
Title Type: descriptive

Inscriptions: 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 / Steinlen

- Do not put a long inscription in the Title field
- For the preferred title, use a concise descriptive title in the language of the catalog record (English in the United States)
- Should be a recent title provided by the owning institution, a concise inscribed title, or a title provided by the artist
- if it is sufficiently descriptive
<table>
<thead>
<tr>
<th>Record Type</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>Prints and Drawings, European Art</td>
</tr>
<tr>
<td>Work Type</td>
<td>Poster, Lithograph</td>
</tr>
<tr>
<td>Title</td>
<td>Chat Noir, for the Reopening of the Chat Noir Cabaret</td>
</tr>
<tr>
<td>Creator</td>
<td>Théophile-Alexandre Steinlen (Swiss, 1859-1923)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1896</td>
</tr>
<tr>
<td>Subject</td>
<td>Advertising/Commercial, Animal, Chat Noir (Cabaret), Rodolphe Salis (French performer, 1851-1897), Shadow Theater, Guignols, Domestic Cat</td>
</tr>
<tr>
<td>Style</td>
<td>Fin-de-siècle</td>
</tr>
<tr>
<td>Culture</td>
<td>French</td>
</tr>
<tr>
<td>Current Location</td>
<td>Santa Barbara Museum of Art (Santa Barbara, California, USA)</td>
</tr>
<tr>
<td>Creation Location</td>
<td>Montmartre (Paris, France)</td>
</tr>
<tr>
<td>Measurements</td>
<td>61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)</td>
</tr>
<tr>
<td>Materials and Techniques</td>
<td>Lithograph</td>
</tr>
</tbody>
</table>

**Inscriptions:** 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 / Steinlen

---

**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 the language of the catalog record.
Constructing a Descriptive Title

Constructed titles may refer to the subject, the materials, the form, or the function of the work.

If a title must be constructed, it may include the following types of content:

- **Iconography:** Where appropriate, list named religious, mythological, literary, historical, or allegorical themes or subjects (e.g., "Battle of Little Bighorn or Shiva and his consorts").

- **Proper names:** Include named or anonymous figures, other works, or places depicted in the work, using proper names, if known (e.g., "Mantegna's Portrait of Abraham Lincoln").

- **Work type:** For decorative works, utilitarian works, anthropological works, architecture, or groups of works that do not have a title per se, include a descriptive phrase or name based on work type or a brief physical description the work (e.g., "Silver Chalice Art"). The work type may be combined with the names of iconographical or other names (e.g., "Vessel with Jesus Chasing the Turkish Innsa Government").

- **Owners:** Where appropriate, record a title that includes the names of current or former owners, a current or former location, or other historical references (e.g., "Bayeux Tapestry").

- **Architecture:** For architecture, record a descriptive name, a name that refers to the owner, a dedication (e.g., "for a church"), or a street address, as appropriate. Many buildings do not have names in which case the title may refer to the work type (e.g., "Oxford theater") or it may be a longer descriptive phrase. For manuscripts or other works, if appropriate, record an appellation based on a particular numbering system, such as a "shelfmark" (e.g., "British Museum Harley 2708").

- **Unknown Titles:** For works for which a title must be constructed, but where the work type and owners are unknown, construct a descriptive title using any pertinent information.
**Work Record**

- **Record Type:** item  
  - **Class:** architecture
- **Work Type:** church
- **Title:** North Christian Church
- **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 [link]:** architect
  - **[link]:** Saarinen, Eero
  - **Role [link]:** architectural firm
  - **[link]:** Saarinen & Associates, Eero
  - **Role [link]:** general contractor
  - **[link]:** Repp and Mundt, Inc.

**Creation**

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

**Current Location [link to authority]**

- **Columbus (Indiana, USA)**

**Measurements**

- **Description:** The architect was working on this building when he died unexpectedly. Building has a hexagonal plan elongated along the east-west axis;

**Materials and Technique**

- Hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

**Measurements**

- **Height to the top of the roof:** 58.5 m (192 feet)
- **Height to the highest occupied floor:** 436 m (1,431 feet)
- **110 stories**
- **418,064 square m of office and commercial space (4.5 million square feet)**

**Materials and Techniques**

- Steel frame, clad in bronze-tinted glass and stainless aluminum

---

**Creator Display:** Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and Company

- **Role [link]:** architectural firm
- **[link]:** Skidmore, Owings and Merrill
- **Role [link]:** client
- **[link]:** Sears Roebuck and Company

**Creation Date:** completed in 1973 [controlled]

- **Start:** 1973
- **End:** 1973

**Subject [links]:**

- architecture
- commerce
- office space

**Culture [link]:** American

**Current Location [link]:** 230 South Wacker Drive (Chicago, Illinois, USA)

**Measurements**

- **Height to the top of the roof:** 442 m (1,450 feet) (controlled)
- **Height to the highest occupied floor:** 436 m (1,431 feet) (controlled)
- **110 stories** (controlled)
- **418,064 square m of office and commercial space (4.5 million square feet)** (controlled)

**Materials and Techniques**

- Steel frame, clad in bronze-tinted glass and stainless aluminum

- **May include clients or patrons who were not "creators" per se**
**Work Record**

- **Record Type [controlled]:** item
- **Class [controlled]:** architecture
- **Pre-Columbian art**
- **Work Type [link]:** palace
- **temple
- **ruins**
- **Title/Name:** Structure 33
- **Title/Name:** Structure Thirty-three
- **Title Type: alternate**
- **Title/Name:** Temple 33
- **Title Type: alternate**
- **Creator Display:** unknown Maya, for
- **King Yaxun Balam (Maya ruler, flourished 752-770)**
- **Role [link]:** architect
- **Role [link]:** unknown Maya
- **Role [link]:** patron
- **Role [link]:** Yaxun Balam, King
- **Creation Date:** completed by 770 CE (Late Classic Lowland Maya)
- **[controlled]:** Start: 0700
- **[controlled]:** End: 0770
- **Subject [links]:** architecture
- **religion/mythology**
- **temple
- **palace**
- **prestige**
- **royal residence**
- **Style [link]:** Late Classic Maya
- **Culture [link]:** Maya
- **Current Location [link]:** Yaxchilán (Chiapas, Mexico)
- **Measurements:** unavailable

---

**Includes unknown creators
Reference to a patron**

---

**Work Record**

- **Record Type [controlled]:** volume
- **Class [controlled]:** prints and drawings
- **European art**
- **rare books**
- **Work Type [link]:** book
- **etchings**
- **maps**
- **plans**
- **panoramas**
- **Title:** Theatrum civitatum nec non admirandorum Neapolis et Siciliae regnorum
- **Title:** Views of the Cities and Sights of the Realm of Naples and Sicily
- **Title Type: descriptive**
- **Creator Display:** Joan Blaeu (Dutch, 1596-1673), with Bastiaen Stopendaal (Dutch, 1637-before 1707)
- **Roles [link]:** printmaker
- **publisher**
- **[link]:** Blaeu, Joan
- **Role [link]:** printmaker
- **[link]:** Stopendaal, Bastiaen
- **Creation Date: 1663**
- **Start: 1663**
- **End: 1663**
- **Subject [links]:** cityscapes
- **landscapes**
- **Sicily (Italy)**
- **Naples (Campania, Italy)**
- **maps**
- **Current Location [link]:** Getty Research Library, Special Collections (Los Angeles, California, USA) ID: 92-B27718
- **Publication Location [link]:** Amsterdam
- **Measurements:** 78 pages, 2 folded leaves
- **Extent: pages**
- **Value:7 8**
- **Type: count**
- **Materials and Techniques:** hand-colored etchings, texts are printed

---

**Includes multiple creators and extent of each contribution
(e.g., publisher and printmaker)**
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.

In the controlled indexing fields, index all creators (not only the most important) to enhance end-user access.
For constructed names (i.e., for anonymous creators), use the language of the catalog record.

Anonymous creator

“Anonymous” artist, appellations are devised by scholars or museums when the hand (style), and oeuvre (works) are identified, approximate dates known, but the name of the artist is unknown.
Creator: Roles

Specificity of role

- Record the most specific role of the creator, if known. The level of specificity may vary depending upon the type of work.
- 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.

Creator Display: sculpted by Edgar Degas (French, 1834-1917)
Role: sculptor
Link to Personal and Corporate Name Authority
Degas, Edgar

Creator Attributions

Use one of the following qualifiers to express uncertainty when the attribution of a work to a known creator or architect is in question or to note a former attribution.

attributed to
formerly attributed to
probably by
possibly by

For definitions of the qualifiers, see CDWA.
For educational purposes only. Do not distribute.

Creator Attributions

**Creator Display:** follower of the Boucicaut Master
**Role:** illuminator
**Qualifier:** follower of [link]: Boucicaut Master

- Artist is unknown, but affiliation with a named artist or master is established
- Link to the named artist or master

Creator Attributions

- 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

For definitions of the qualifiers, see CDWA

© 2009 J. Paul Getty Trust
Creator: Attributions

*Title*: Side chair

*Creator Display*: attributed to Samuel McIntire (American, 1757-1811)

*Role*: designer

*Qualifier*: attributed to

*Creation Date*: 1794/1799

*Subject*: object (utilitarian)

*Style*: Hepplewhite

*Culture*: American

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

*Measurements*: 96.2 x 70.8 x 45.7 cm (37 7/8 x 27 7/8 x 18 inches)

*Materials and Techniques*: mahogany, ebony, ash, birch, and white pine

*Description*: Originally made for the wealthy Salem merchant Elias Hasket Derby. The carved grape clusters in the lunette at the base of the splat and suspended from bowknots at the top of each leg are a motif traditionally associated with the work of Samuel McIntire.
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.
**Measurements**

*Measurements:* 71 x 93 cm (28 x 36 5/8 inches)

- **Value:** 71
- **Unit:** cm
- **Type:** height

- **Value:** 93
- **Unit:** cm
- **Type:** width

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

- **Creation Date:** 1889

**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 Format is controlled

**Measurements require controlled format and controlled lists to allow retrieval**

**Display field allows expression of nuance**

**Covered by CCO, expanded in big CDWA:**

**How to record measurements and how to measure works**

- left and bottom for rectangles, largest dimensions for irregular shapes, diameter for circular objects, circumference of vessels, how to take “sight measurements,” measure plate and sheet, how to round numerical values, etc.
Record height by width by depth (if applicable)
Metric and inches display
May record counts, e.g., leaves or pages
Using Extent

Measurements: 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

Measurements:
sheet: 58.4 x 73.6 cm (23 x 29 inches)
image: 56.4 x 72.4 cm (22 3/16 x 28 1/2 inches)
framed: 76.7 x 92.2 x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)

Explain what is being measured, as necessary in the display field
Measurements:
sheet: 58.4 x 73.6 cm (23 x 29 inches)
image: 56.4 x 72.4 cm (22 3/16 x 28 1/2 inches)
framed: 76.7 x 92.2 x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)

Extent:
sheet
Value: 58.4 Unit: cm Type: height
Value: 73.6 Unit: cm Type: width

date: 1965

Value: 56.4 Unit: cm Type: height
Value: 72.4 Unit: cm Type: width

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

Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

Leo Castelli Gallery
Chiron Press

Example of a record for a reel of film
Running time, format

*Measurements: 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second

*Format: 35 mm
*Value: 176.78 Unit: m Type: length
*Value: 28 Unit: minutes Type: running time
*Value: 16 Unit: frames per second Type: running time
**Work Record**

*Class [controlled]: architecture • African art*  
*Work Type [link]: building complex • ruins*  
*Title/Name: Great Enclosure  
Title Type: preferred*  
*Creator Display: unknown Shona (African)  
Role [link]: creators*  
*Creation Date Display: built between 1270 and 1450  
Earliest: 1270 • Latest: 1450*  
*Subject [links]: architecture • dwelling • chiefdom*  
*Culture [link]: Shona*  
*Current Location [link]: Great Zimbabwe ruin (Masvingo province, Zimbabwe)*

*Measurements: outer wall: around 250 m (820 feet) in circumference; maximum height: 11 m (36 feet)*

<table>
<thead>
<tr>
<th>Extent: outer wall</th>
<th>Value: 250</th>
<th>Unit: m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: circumference</td>
<td><strong>Qualifier: maximum</strong></td>
<td><strong>Value: 11</strong></td>
</tr>
</tbody>
</table>

Materials and Techniques: mortarless stone construction and ruined daga (earthen and mud-brick) buildings

Material [links]: stone • daga

Description: One of the three stone-wall enclosures at Great Zimbabwe, it is the largest pre-Colonial structure in sub-Saharan Africa.

Description Source [link]: "Great Zimbabwe." Encyclopædia Britannica Online (accessed 29 July 2009)

**Measurements for architecture?**  
Estimated height, stories, interior square feet, square feet of footprint

**Measurements: 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**

- **Record the scale, shape, etc.**
**Measurements:** 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

- **Record chain and laid lines**

---

**Materials and Technique**

- **Express nuance in display**
- **May index material and technique separately**
- **Support and media may also be indexed separately**

**Materials and Techniques:** etching and engraving printed in yellow, red, blue, pink, and black inks from five plates

**Material [links]:** paper

**Technique [links]:** etching, engraving, color printing

- **Inscriptions:** lower center: Menuet de la Mariée
Materials and Technique

**Materials Display:** tempera and gilding on panel

**Materials:**
- tempera
- gold
- panel

Free-text and terminology controlled by an authority

---

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

**Materials:**
- chalk

**Role:**
- medium

**Materials:**
- chalk

**Role:** support

**Material:** laid paper

---

You may index support separately from media using a Role
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Inscriptions

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
Material and Technique: soft-paste porcelain, pink ground color, polychrome enamel decoration, gilding

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
Subject: utilitarian object    washing     flowers
Current Location: J. Paul Getty Museum (Los Angeles, California) ID 84.DE.88

- Inscription may be a mark or stamp
- Watermarks are recorded with materials

Inscriptions

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
Measurements: 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

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

Record Type: item
Class: prints and drawings
Work Type: engraving
Creator: Albrecht Dürer (German, 1471-1528)
Creation Date: 1504
Materials: engraving on laid paper
Measurements: sheet (trimmed to plate mark): 24.9 x 19.3 cm (9 13/16 x 7 5/8 in.)
Title: Adam and Eve

Inscription: signed and dated on plate, above Adam's shoulder:
ALBERTUS / DURER / NORICVS / FACIEBAT / AD 1504; translation: [Albrecht Durer of Nuremberg made this in 1504].

Current Location: National Gallery of Art (Washington, DC); Gift of R. Horace Gallatin; 1949.1.18

Description: Among the first results of Dürer's studies, which were to engage him throughout his life, was the engraving of Adam and Eve, in which he embodied all his new ideas of beauty and harmony, and which he proudly signed with his full name in Latin.

Record Type: item
Classification: paintings
Work Type: icon
Title: Icon with the Presentation of Christ in the Temple
Creation Date: 15th century
Creator: unknown Byzantine
Materials: wood, painted, with gold ground
Measurements: 17 1/2 x 16 5/8 in. (44.5 x 42.2 cm)

Inscription: inscribed in Greek on the scroll held by Anna: [This Child created Heaven and Earth]; above the Virgin: [Mary, Mother of God]; upper left: [Purification]; upper right, part of a partially legible older inscription: [Purification].


Description: Icons painted on wood were the principal objects of religious devotion in the last centuries of Byzantium. Identified by a Greek inscription as “the Purification,” this icon shows the Virgin presenting the Christ Child to Simeon for the customary rite of purification at the temple. Like Simeon, the prophet Anna (between Joseph and Mary) recognized the child’s divinity, as indicated by the Greek text on the scroll in her hand: “This child created Heaven and Earth.”
Inscription: signed and inscribed in pencil on mount, recto, bottom right: Walker Evans; bottom left: Alabama, 1936

Type: signed
Author: Walker Evans
Location: mount
Type: dated
Author: unknown later hand

CDWA includes fields to index the inscription

Fields in the Inscription Category
- Transcription or Description
- Type
- Author
- Location
- Language
- Typeface/Letterform
- Mark Identification
- Date
  - Earliest Date
  - Latest Date
- Remarks
- Citations
- Page
Record Type: component  
Class: manuscripts  
Work Type: illuminated manuscript  
Title: De consolatione philosophiae  
Creator: unknown German scribe; author: Boethius  
Creation Location: Germany  
Creation: Date 11th century  

Language:  
Latin  

Typeface/Letterform:  
Caroline miniscule

- May use fields such as Language and Letterform, even if you are not transcribing an inscription

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 Identification: Sèvres E
**State and Edition**

**State Description:** 2nd of 8 states  
**State Identification:** 2  
**Known States:** 8

**State Description:** 8th of 8 states  
**State Identification:** 8  
**Known States:** 8

- State of prints and other multiples, display and index
### Condition/Examination History

**Definition**

An assessment of the overall physical condition, characteristics, and comprehensibility of a work of art or architecture at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light, but excludes interventions or treatments that alter the condition of a work, such as restoration or conservation.

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

Repositories typically track the condition for the works in their care and caretakers will track condition reports. The condition report can manage the care of art, architecture, and cultural heritage objects. It tracks the condition of the work and ensures that proper preventative and conservation strategies are in place. Condition reports typically should be prepared when an object enters the collection. Periodic reports should be made in order to determine whether the condition has changed and conservation is required. Condition reports are generally sent with loans or exhibitions of art works. The condition of a work of art or architecture is never static. It may be more than one condition description and indexing fields.

### Condition/Examination History

Conserved by the Walters Art Gallery, Baltimore; multispectral imaging, x-ray florescence, and synchrotron x-ray examinations were undertaken to reveal the Archimedes undertext.

**Type:** synchrotron x-ray beam  
**Agent:** Stanford Linear Accelerator Center (Stanford, California)  
**Date:** 2004

**Type:** multispectral imaging  
**Agent:** Rochester Institute of Technology and Johns Hopkins University  
**Date:** 2005

**Type:** x-ray florescence imaging  
**Agent:** EDAX Company (New Jersey)  
**Date:** April 2005
For educational purposes only. Do not distribute.
Record Type: item
Class: prints and drawings
Work Type: lithograph
Creator: Jasper Johns
Title: Face
Creation Date: 1973
Publication Date: 1974
Inscription Type: signed
Date: 1974
Measurements: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191 26.64
Creation Number: JJ73-627
Number Type: Gemini Work
Creation Number: 500
Number Type: Old Gemini
Creation Numbers, etc.

Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191
Related
Materials:
Fact:
while
cancellation
Dimensions: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision Ronald McPherson, Kenneth Tyler; Processing and Proofing Charles Ritt, Kenneth Tyler; Edition Printing Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled.

See big CDWA for these also

- Exhibition/Loan History
- Ownership/Collecting History
- Orientation/Arrangement
- Copyright Restrictions
- Cataloging History
- Related Visual Documentation
- Related Textual Documentation
- Context
  (Events, Archaeological, Architectural, Historical)
Date of Creation

* When Date Is Uncertain

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

Creation Date: 1807
Earliest: 1807
Latest: 1807

Addition of porticoes on the north and south fronts of the President's House
Creator: Benjamin H. Latrobe
Document Type: design drawing

Latrobe worked with President Jefferson to transform the modest President's House...

Subject: White House

**Title:** Pennsylvania German Dish

**Creator:** rendered by Albert Levone

**Creation Date:** ca. 1935

**Materials:** watercolor, graphite, and gouache on paperboard

**Measurements:** overall: 34 x 28 cm (13 3/8 x 11 in.)

**Current Location:** National Gallery of Art (Washington, DC). Index of American Design; 1943.8.8102

**Description:** Pennsylvania German Folk Art from the Index of American Design. Dishes made by Pennsylvania German potters came in a variety of sizes and shapes. This oval one with scalloped edges was elaborately decorated by the 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

---

**Title:** Eight-Planked Bridge (Yatsuhashi)

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

**Role:** painter

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

**Earliest:** 1709

**Latest:** 1718

**Style:** Edo (Japanese)

**Subject:** landscape, bridge, irises, love, longing, journeying, Ise Monogatari (Japanese literature, poems)

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

**Measurements:** 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)

**Materials and Techniques:** ink, color, and gold-leaf on paper, using tarashikomi (color blending technique)

**Inscriptions:** right hand screen: Korin's signature with honorary title "hokkyo"; round seals read "Masatoki"

**Culture:** Japanese

**Description:** Represents a popular episode in the 10th-century "Ise Monogatari" (The Tales of Ise) series of poems on love and journeying; in this episode, a young aristocrat comes to a place called Eight Bridges (Yatsuhashi) where a river branched into eight channels, each spanned by a bridge. He writes a poem of five lines about irises growing there. The poem expresses his longing for his wife left behind in the capital city.

**Description Source:** Metropolitan Museum of Art online. www.metmuseum.org (accessed 1 February 2004)
- Range of dates
- Uncertainty, nuance, "ca."
- Index for retrieval

- Dates expressed by century
When range is uncertain, express what you know, e.g., “completed by”

**Creation Date:**
completed by 1555

**Earliest:** 1550  **Latest:** 1555

When range is uncertain, express what you know, e.g., “completed by”

**Creation Date:**
text was finished in A.H. 707 (1307/1308 CE)

**Earliest:** 1307  **Latest:** 1308

Dates may be recorded according to various dating systems

Indexed per the Gregorian calendar
*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

- Work created in stages over a period of time
- Or different parts created at different dates
- Multiple dates, repeating fields

---

**Creation Date:** negative 1907, print 1930

**Qualifier:** negative

- **Earliest:** 1907
- **Latest:** 1907

**Qualifier:** print

- **Earliest:** 1930
- **Latest:** 1930

- Work created in stages over a period of time
- Or different parts created at different dates
- Multiple dates, repeating fields
**Work Type:** temple, observatory, standing stones  
**Titles:**  
Stonehenge  
Stone Henge  
**Creator Display:** unknown ancient British  
**Creation Date:** first phase, early 4th mill. BCE; second phase, early 3rd mill. BCE; third phase, mid-2nd mill. BCE  
**Earliest:** -3500  
**Latest:** -1500  
**Style:** Neolithic, Late Bronze Age  
**Material and Technique:** stone, blue stone, and earthwork  
**Measurements:** up to 22 feet high, weighing up to 45 tons each  
**Subject:** architecture, ceremony  
**Description:** Large standing stones surrounded by an earthwork, dating from the Neolithic Period to the Early Bronze Age; studies suggest three building periods; religious purposes are undetermined, but axial alignments to sun & moon exist. Comprises a set of trilithons, each of two upright stones supporting a single colossal lintel...  
**Current Location:** Salisbury Plain, England  

*Creation Date: 1888-1894 (inclusive dates)  
**Qualifier:** inclusive  
**Earliest:** 1888  
**Latest:** 1894  
**Earliest: 1888  
**Latest: 1894  
**Subject:** architecture, views, Paris (France), Parc du Champ de Mars (Paris, France), Versailles Palace (Versailles, France), Parc de Saint-Cloud (Paris, France), Parc du Champ de Mars (Paris, France) - travel  
**Current Location:** Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)  
**ID:** 93-F101  
**Materials and Techniques:** albumen prints  
**Measurements:** 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)  
**Extent:** image 1 3 cm 19 cm 19 cm Type width  
**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 as well as views of Versailles and the Parc du Champ de Mars. These images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the Exposition universelle include a panoramic view taken from the Trocadero, a view of the Parc du Champ de Mars, and an exterior view of the Algerian pavilion.
Cancellation of a plate would be indexed in the Date area for the plate or a "multiples" group record.

Date of destruction of a work could be included.

May refer to cancellation of the plate in the Description for this print.

Style/Culture

Style/Period/Group/Movement: Wen ren

Creation Date: probably between 1847 and 1849
Earliest: 1847 Latest: 1849

May record all terms in one repeating field.
**Style/Period/Group/Movement:**
Insular

**Qualifier:** style

**Typeface/Letterform:**
Insular script

- Use Qualifier to distinguish the type of term:
  - style
  - period
  - group
  - movement
  - dynasty

- May also record script style in Inscriptions:
  - Typeface/Letterform

**Styles/Periods/Groups/Movements:**
Safavid

**Qualifier:** dynasty

**Culture:** Islamic

- May also use Creation – Culture
* Locations re. the Work Record

LOCATIONS

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

- Location may be a repository, building, city, or nation
- Authority-controlled
- Geographic Place Authority
- Repositories as corporate bodies in Personal & Corp Body Names
**Current Location:** private collection

**Creation Location:** San Carlos Indian Reservation (Graham county, Arizona, USA)

- Current location may be unknown or private collection
- Creation location

---

**Current Location:** Metropolitan Museum of Art (New York, New York, USA) - ID: 20.33

**Creation Location:** Chicago (Illinois, USA)

**Former Location:** Empire Theater (New York, New York, USA)

**Former Location:** Harvard University (Cambridge, Massachusetts, USA)

- May have many kinds of locations associated with a work
- E.g., places where the work was displayed

Description: The painting was created as a poster design for the performance of American actress Maude Adams in Schiller’s 'Die Jungfrau von Orleans' (Joan of Arc, French saint, 1412-1421).
**Description (Descriptive Note):**
Possibly made in Anatolia (modern Turkey); decorated in India.

- Use qualifiers to index places associated with different creative activities
- Explain distinctions and nuance or uncertainty in Description

**Creation Place:** Anatolia
**Place Qualifier:** book

**Creation Place:** India
**Place Qualifier:** decoration

**Description (Descriptive Note):**
Possibly made in Anatolia (modern Turkey); decorated in India.

- Use qualifiers to index places associated with different creative activities
- Explain distinctions and nuance or uncertainty in Description

**Current Location:** British Museum (London, England)
**Creation Location:** Nineveh (Iraq)

**Discovery Location:**
Kuyunjik (Nineveh, Iraq)

**Excavator:** A. H. Layard
**Excavation Date:** 1847/1851
**Earliest:** 1847 **Latest:** 1851

**Supplement**
Discovery Location with information as needed from fields in Context-
Archaeological in CDWA
Description (Descriptive Note)

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

Description:
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.

Description Source [link]: National Museum of Natural History online. www.mnh.si.edu Page: accessed 10 February 2004

Record Type [controlled]: item Class [controlled]: sculpture Modern art
*Work Type [link]: sculpture
*Title: Unique Forms of Continuity in Space
*Role [link]: sculptor
*Creation Date: designed in 1913, cast in 1931
*Subject [links]: nonrepresentational art motion human figure female nude space striding
*Style [link to authority]: Futurist
*Current Location [link]: Museum of Modern Art (New York, New York, USA)
*Measurements: 111.2 x 88.5 x 40 cm (43 7/8 x 34 7/8 x 15 3/4 inches)
*Materials and Techniques: cast and hammered bronze
*Description:
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.

**Work Record:**

*Record Type*: item

*Class*: photographs

*American art*

*Title*: A Young Mother with Her Daughter

*Creator Display*: unknown American

*Role*: photographer

*Creation Date*: ca. 1840

*Subject*: portraits, human figures, females, mother and child

*Culture*: American

*Current Location*: private collection

*Measurements*: quarter-plate, 10.79 x 16.51 cm (including case) (4 1/4 x 6 1/2 inches)

*Materials and Techniques*: quarter-plate daguerreotype; leather case; red velvet silk lining

**Description**: 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.

**Description Source**: Sotheby's online Page: accessed 1 January 2003

---

**Class**: Textiles

*Work Type*: carpet

*Title*: Ardabil Carpet

*Creator Display*: Maqsud of Kashan (Persian, active in 16th century)

*Style*: Persian Safavid Dynasty

*Subject*: prayer, poetry, lamps, geometric pattern, flowers

*Current Location*: Los Angeles County Museum of Art (Los Angeles, California, USA) ID: 53.50.2

*Creation Location*: Safi-ud-din (Ardabil, Iran)

*Measurements*: 729 x 409 cm (23 feet 11 inches x 13 feet 5 inches)

*Materials and Techniques*: Wool and silk pile with cotton warp and weft; Turkish Ghiordes knots

*Inscription*: Signed by Maqsud of Kashan, dated 946 AH. Inscribed with Persian couplet from an ode, by the fourteenth-century lyrical poet Hafiz: I have no refuge in this world other than thy threshold; My head has no resting place other than this doorway.

*Physical Description Note*: Central medallion with radiating pendants; quarter medallions repeated in the corners; unique design element in lamps projecting from the top and bottom of the central medallion; designs are set against a dense field of flowers that grow from scrolling leafy vines.

*Description*: This large carpet was made for the mosque of Safi-ud-din in Ardabil, which is the holiest of Persian religious shrines. Since the artist was from Kashan, the carpet was probably actually produced there, and not made in Ardabil, which produces a different style of carpet. In this carpet, the central medallion with radiating pendants was ultimately derived from contemporary and earlier bookbinding...
Description (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. 208-220v: Common of Saints
fols. 222r-223v: Gospel readings for non-proper feriae
fols. 223v-225v: Gospel readings for votive masses
fols. 227v-228v: Gospel readings for Office of the Dead

May include codicology, collation, contents, etc.

Description (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.

May be used for archival description.
Class: Architecture

* Work Type: temple, rotunda, church
* Title: Pantheon, Santa Maria ad Martyres
* Creator Display: unknown Roman, for the Emperor Hadrian
* Creation Date: begun in 27 BCE, completely rebuilt 118/119 - 125/128
* Subject: worship, planetary gods, Virgin Mary of the Martyrs
* Current Location: Rome (Italy)
* Measurements: interior diameter and height of dome: 43 m; oculus: 8.9 m in diameter
* Materials and Techniques: constructed of stone, brick, and aggregate material; the drum is strengthened by huge brick arches and piers set above one another inside the walls

Description: The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in the early seventh century. It is the major surviving example of Roman concrete-vaulted architecture.

Sources:
- Torres, Carlo Antonio. Cenni sulla forma primitiva del Pantheon fabbricato per ordine di Marco Agrippa, e sulla ristorazione da farsi al medesimo, di Carlo Antonio Torres. Imprint: Roma, Da’ tipi di Giunchi e Menecanti, 1838

* Description is free text, not optimized for retrieval
* Information about View
The Sphinx is a impressive embodiment of Pharaonic power. It is a colossus, 20 m. (66 feet) high and 73 m. (240 feet) long, and was taken to represent King Khafre, although later generations believed that it was the Sun God. It is probably intended to represent King Khafre, kingship, placed to the south of the Great Pyramid at Giza. It is carved from limestone, carved from live rock.

Discusses issues related to the view of the work in the image.

Date is date when the image was taken
Subject is the subject as depicted in this particular view
View description and Type are included
See VRA Core or CDWA for other non-descriptive information about the image.
What Is the Subject?
Description, Identification, Interpretation
Is There Always a Subject?

Description: Depicts Shah Jahan on horseback, dressed for the hunt...

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

Subject is controlled
May describe Subject in Description
What is Subject?

The subject matter of a work of art

- Broadly defined
- “Core” information
- For all objects, even those that have no “subject” in the traditional sense

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
What is Subject?

- What is the work “of” or “about”?
  - **“Of-ness”** is what would be seen by an objective, non-expert viewer unfamiliar with the “meaning” of the image
  - **“About-ness”** is the iconographical, narrative, thematic, or symbolic meaning of the image

What is Subject?

- 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
### General Subject and Specific Subject

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertising &amp; commercial</td>
<td>allegory</td>
</tr>
<tr>
<td>apparel</td>
<td>architecture</td>
</tr>
<tr>
<td>cartographic</td>
<td>ceremonial object</td>
</tr>
<tr>
<td>didactic &amp; propaganda</td>
<td>funerary art</td>
</tr>
<tr>
<td>history &amp; legend</td>
<td>human figure</td>
</tr>
<tr>
<td>landscape</td>
<td>interior architecture</td>
</tr>
<tr>
<td>military</td>
<td>mixed motif</td>
</tr>
<tr>
<td>object (utilitarian)</td>
<td>performance</td>
</tr>
<tr>
<td>religion and mythology</td>
<td>seascape</td>
</tr>
</tbody>
</table>

- Choose appropriate general subjects
- In addition, add terms to describe subject as specifically as possible

---

**Class:** sculpture  
**Work Type:** statue  
**Title:** Guanyin  
**Creator Display:** unknown Chinese  
**Role:** sculptor  
**Name [link to authority]:** unknown Chinese  
**Creation Date:** 12th century  
**Subject:** religion and mythology  
**Style:** Song Dynasty  
**Current Location:** Museum of Fine Arts (Boston, Massachusetts, USA)  
**Measurements:** 141 x 88 x 88 cm (55 1/2 x 34 5/8 x 34 5/8 inches)  
**Materials and Techniques:** lacquered wood with painting and gilding  

**Description:** Guanyin is the Bodhisattva of Compassion, represented in the pose of “royal ease” and richly ornamented. A Bodhisattva is one who has attained enlightenment, but chooses to remain among humanity to help others achieve it...
Class: paintings

Work Type: altarpiece

Title: Adoration of the Magi

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

Role: painter

Creation Date: ca. 1395/1409

Subject:
- religion and mythology
- human figures
- horses
- city
- Adoration of the Magi
- Journey of the Magi
- Three Kings
- astrologers
- Phrygian caps
- Jesus
- Mary
- Joseph
- Balthazar
- Melchior
- Caspar
- gold
- frankincense
- myrrh
- King Herod
- horses
- dogs
- birds
- Jerusalem (Israel)
- Siena (Italy)
- city walls
- three ages of man

Current Location: Pinacoteca Nazionale (Siena (Italy))

Original Location: possibly Duomo (Siena (Italy))

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

Materials and Techniques: tempera and gilding on panel

Description:
This work was painted late in the artist's career. Judging from works that are copied from or influenced by it, this altarpiece may have been originally positioned in the Duomo of Siena, which had an Adoration altar as late as 1429...

Subject:
- architecture
- capital
- base
- acanthus

Description, identification, interpretation
- What the work is "of" and "about"
- Common iconographical themes, stories and characters
**Class**: paintings  
**Work Type**: painting  
**Title**: A Couple of Foxhounds  
**Creator/Role**: painter: George Stubbs (British painter, 1724-1806)  
**Creation-Date**: 1792  
**Subject**: animal, foxhounds, dogs, hunting, landscape  
**Current Location**: Tate Gallery (London, UK) Purchased with assistance from the Friends of the Tate Gallery 1973; T01705  
**Measurements**: support: 1016 x 1270 mm  
**Materials and Techniques**: oil on canvas  

**Descriptive Note:**  
A Couple of Foxhounds was probably commissioned by the Reverend Thomas Vyner of north Lincolnshire. Stubbs was known to have worked for the Vyner family on his return to Lincolnshire in 1776 and again in 1792. Vyner was an avid sportsman and equestrian, and an expert on breeding hounds. He was a close friend of Charles Anderson-Pelham, later 1st Baron Yarborough, and the two often hunted together at Brocklesby, the Pelham estate...
Subject: landscape
- trees
- village
- houses
- Brittany
- cedar of Lebanon

Subject: cartographic
- river
- cities
- Nile Delta
- Alexandria (Egypt)
The image depicts a page from a document discussing artworks, specifically focusing on descriptive analysis and subject classification. The page includes structured lists of artwork attributes such as work type, title, creator, date, and location. There is also a comparison between two artworks, one from the United States in the 19th century and the other from Japan in the 18th century, highlighting their respective subject matter and contexts. The page is part of an educational resource, possibly used for teaching purposes. The document is part of a larger series of educational materials by Patricia Harpring, as indicated by the footer. The content is copyrighted by the J. Paul Getty Trust, and the page is marked for educational use only, not for distribution.
Islamic Revival Desk Set

Creator Display: unknown Moroccan

Creation Date: 19th century

Subject:
- object (utilitarian)
- writing
- study

Materials and Techniques: brass and enamel, engraved

Description: Comprises a pair of candlesticks, an inkwell (with a purple glass liner), pen tray and a letter knife. Each piece is engraved and decorated in light blue enamel with an angular pattern.

Subject:
- nonrepresentational art
- square
**Work Record**

*Class [controlled]:* Roman architecture  
*Work Type [link]:* temple, rotunda, church

*Title/Name: Pantheon* Title Type: preferred  
*Title/Name: Santa Maria ad Martyres* Title Type: preferred  
*Title/Name: Santa Maria Rotunda* Title Type: preferred

*Creator Display:* unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)  
*Role [link]:* architect  
*Role [link]:* patron  
*Creation Date Display:* begun in 27 BCE, completed 118/119-125/128

*Subject [links]:* architecture, religion and mythology, worship, planetary gods (Greek and Roman iconography), Queen of Martyrs (Veneration of the Virgin Mary)

*Current Location [link]:* Rome (Italy)

*Measurements:* dome: 43 m (interior diameter and height) (141 feet); oculus: 8.9 m (diameter) (29 feet 2 inches)

*Materials and Techniques:* constructed of stone, brick, concrete, and aggregate material; the drum is strengthened by huge brick arches and piers set

---

**Record Type [controlled]:* item  
[controlled]: sculpture, costume, African art

*Title: Mask*  
*Creator Display:* unknown Chokwe  
*Role [link]:* artist

*Creation Date: 20th century*  
*Start: 1900*  
*End: 1999*

*Subject:*  
religion and mythology  
apparel  
human figure  
face  
ceremonial object

*Style [link]:* Muzamba style  
*Culture [link]:* Chokwe

*Current Location [link]:* National Museum of African Art, Smithsonian Institution (Washington, DC, USA)

*Discovery Location [link]:* Democratic Republic of the Congo

**Could include dedication of churches or temples**

**Subject may include function**
For educational purposes only. Do not distribute.

**Terrestrial Globe**

- **Creator Display**: globe made by Jean-Antoine Nollet (French, 1700-1770); map engraved by Louis Borde (French, active 1730s-1740s); wood stand painted with vernis Martin (possibly applied by the Martin brothers' studio)
- **Creation Date**: 1728
- **Subjects**: object (utilitarian), Earth, geography, cartography
- **Current Location**: J. Paul Getty Museum (Los Angeles, California, USA)
- **Measurements**: 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand)

**Carpet**

- **Creator/Role**: Savonnerie Manufactory
- **Creation-Date**: about 1666
- **Creation-Place**: Paris (France)
- **Subject**: object (utilitarian), sunflower, carpet, acanthus leaf, scrolls, fruit, Chinese porcelain, flowers, Sun King, bowls
- **Measurements**: L: 21 ft. 4/5 in.; W: 14 ft. 4/5 in.
- **Materials and Techniques**: wool and linen

**Subject may include**

- design elements,
- symbols of the patron
Subject:
- religion and mythology
- literary theme
- Purification of the Virgin
- rubric • Luke 2:22 (Bible)
- versal (decorated initials)

Inscription: Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written entirely in rustic capitals ...

In addition to the visual subject content, Subject may include the content of the text
- Transcribe or describe the text in the Inscriptions field

Subject:
- human figures
- literary theme
- male
- females
- bridge
- flirting
- river
- pigeons

- Description, identification, interpretation
- What the work is "of" and "about"
- literary theme may be a subject
Subject: human figures
literary theme
male
females
bridge
flirting
river
pigeons

Ponte Vecchio (Florence, Italy)
Ponte Santa Trinità (Florence, Italy)
Arno River (Tuscany, Italy)

Dante Alighieri, La Vita Nuova, 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)

• Subject of the painting is a reference to a literary work
• Although the visual work itself is not part of a textual work
• La Vita Nuova

Subject of the painting

May index the subjects of the illustration separately from the subject of the text, using Extent

Subject: literary theme
Oscar Wilde, Salome
St. John
Herod
Herodias
Drama

Extent: text

Subject: literary theme
human figures
Salome (New Test.)
St. John the Baptist

Extent: illustration

kiss
severed head
blood
floating
When the text is a published work, per CDWA use Subject to link to a bibliographic record (Libraries may differ)

**Source Authority:**
Type: play
Brief Citation: Wilde, Salome (1894)
Title: Salome: A Tragedy in One Act
Author: Oscar Wilde, Oscar (Irish, 1854-1900)
Publication Place: London
Publisher: Elkin Mathews & John Lane
Publication Year: 1894

**Subject:**
literary theme
Oscar Wilde, Salome, 1894
Salome (New Test.)
St. John the Baptist
Herod seduction
Herodias execution
drama jealousy
tragedy

**Extent:**
text

---

Another use of Extent
Different parts of the work have different subjects

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

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

**Extent:** side B
*Subject* •Nike •Victor •competition
•human females •prize
Description, identification, interpretation
What the work is "of" and "about"
Subject of a work is another art work

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

Subject:
- Subject of a work is another art work

Relationship Type: depicts
Related Work:
Bulto. Fray Andrés García. 18th century. Location Unknown.
Title is not a substitute for subject indexing

Subject and Title

- E.g., title of the photograph is *Chez Mondrian, Paris*
- Does not convey a basic description of the subject of the photograph

**Subject:**
- interior architecture
- apartment
- door
- flower
- hallway
- light
- vase

Piet Mondrian (Dutch painter, 1872-1944)

---

Record Type [controlled]: item

*Class*
- [controlled]: film and animation
- American art

*Work Type [link]*:
- production cel
- cel set-up

*Title:*
- Turtle and Chipmunk
- Title: Turtle Washing

*Creator Display:*
- creator: Walt Disney Company (American, founded 1923)

*Role [link]*:
- creator: Walt Disney Company
- animator: Kahl, Milton

*Creation Date:*
- before 1937

Start: 1932 • End: 1937

**Subject:**
- literary theme
- animals
- Turtle and Chipmunk (Disney’s Snow White)
- Whistle While You Work (song, Disney’s Snow White)
- bathing
- fairytale

*Culture [link]*: American

---

An episode in larger series or story

Image from: http://www.xs4all.nl/~hwalther/pic06/
**Record Type [controlled]:** item

**Class [controlled]:** paintings

**Title:** Portrait of a Halberdier (Francesco Guardi?)

**Title Type:** former

**Creator Display:** Pontormo (Italian, 1494-1557)

**Creation Date:** ca. 1528/1530

**Subject:** portrait

Francesco Guardi (Italian nobleman, born 1514)

Medici, Cosimo I, de' (Grand duke of Tuscany and patron of the arts, 1519-1574)

halberdier

nobleman

**Culture [link]:** Italian

---

**Class [controlled]:** paintings

**Work Type [link]:** painting

**Title [link]:** Mythological Scene

**Creator/Role [link]:** Dosso Dossi (Italian, ca. 1486-1542)

**Creation Date [link]:** ca. 1524

**Subject [link]:**

<table>
<thead>
<tr>
<th>religion and mythology</th>
<th>fruit</th>
</tr>
</thead>
<tbody>
<tr>
<td>allegory</td>
<td>Pan</td>
</tr>
<tr>
<td>love</td>
<td>satyr</td>
</tr>
<tr>
<td>lust</td>
<td>nymph</td>
</tr>
<tr>
<td>cupids</td>
<td>Echo</td>
</tr>
<tr>
<td>landscape</td>
<td>Terra</td>
</tr>
<tr>
<td>nude</td>
<td>elderly female</td>
</tr>
<tr>
<td>human females</td>
<td>armor</td>
</tr>
<tr>
<td>flowers</td>
<td>pitcher</td>
</tr>
<tr>
<td>flowers</td>
<td>goddess</td>
</tr>
</tbody>
</table>

**Description:** An array of enticing visual clues have given rise to many theories about Dosso Dossi's Mythological Scene, but no one has determined the painting’s precise meaning. The cupids in the sky, the lush setting, and the sensuous nude lying on a bed of flowers indicate that the subject is love. The where subject is uncertain, list multiple possibilities. Use Description field.
Display and Indexing

Display:
The objects used by Man Ray to create this image are not apparent; the rapid alternation of light and dark on the page stimulates the eye. Stippled spots of black interact with the texture of the paper to activate the surface of the print and suggest positive and negative space.

Indexing:
- nonrepresentational art
- texture
- light
- spots
- light and dark
- positive and negative space

Analyzing the subject

Three levels of analysis
- Objective **description**
- **Identification** of named subject
- **Interpretation** of the meaning or theme
Three levels of analysis

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

Loosely based on method prescribed by Erwin Panofsky
The name of the subject depicted in or on a work of art: its iconography.

Iconography is the named mythological, fictional, religious, or historical narrative subject matter of a work of art, or its non-narrative content in the form of persons, places, or things.

Mantegna; Italian; Adoration of the Magi; 1495-1505; Distemper on linen; Sight size: 19 1/8 x 25 7/8 in.; J. Paul Getty Museum, Los Angeles. 85.PA.417

"Adoration of the Magi"
Mary
Jesus
Christ child
Joseph
Magi
Three kings
Melchior
Caspar
Balthasar
gold
frankincense
myrrh

Three levels of analysis
- Objective description
- Identification of named subject

Three races of Man
Three parts of the World
Three ages of Man
Kingship (gold)
Divinity (frankincense)
Death (myrrh)
Roman relief

Mantegna, Italian; Adoration of the Magi; 1495-1505; Distemper on linen; Sight size: 19 1/8 x 25 7/8 in.; J. Paul Getty Museum, Los Angeles. 85.PA.417

"Three races of Man"
"Three parts of the World"
"Three ages of Man"
Kingship (gold)
Divinity (frankincense)
Death (myrrh)
Roman relief

Three levels of analysis
- Objective description
- Identification of named subject
- Interpretation of meaning
* **Subject Type:** description
  Subject: landscape • hunters • dogs • autumn • dawn

* **Subject Type:** identification
  Subject: Hudson River (United States) • Storm King Mountain (Orange County, New York, United States)

* **Subject Type:** interpretation
  Subject: peace • man in harmony with nature

**Description**

This monumental view of the Hudson River Valley was painted from memory in the artist's London studio. Cropsey adopted a high vantage point, looking southeast toward the distant Hudson River and the flank of Storm King Mountain. A small stream leads from the foreground, where three hunters and their dogs gaze into the sunlight. All along the meandering tributary there are signs of man's peaceful coexistence with nature.

**Description Source**: National Gallery of Art online. (accessed 29 July 2009)

**Identification**

May be used as a method for analysis

**Interpretation**

But not necessarily separately fielded

---

**Les Demoiselles d'Avignon**

* **Subject Type:** description
  Subject: human figures • females • nudes • fruit • African mask • Iberian art • Avignon (Provence, France) • tribal art • brothel • prostitution

* **Style:** Cubist

* **Measurements**: 243.84 x 236.22 cm (8 feet x 7 feet 8 inches)

* **Materials and Techniques**: oil on canvas

Image © Museum of Modern Art, 2009
Class: Paintings
* Work Type: painting
* Title: Les Demoiselles d'Avignon
* Creator: Pablo Picasso (Spanish, 1881-1973)
* Creation Date: 1907

Subject:
* human figures
  * females
  * nudes
  * fruit
  * African mask
  * Iberian art
  * Avignon (Provence, France)
  * tribal art
  * brothel
  * prostitution

Style: Cubist

Measurements: 243.84 x 236.22 cm (8 feet x 7 feet 8 inches)

Materials and Techniques:
* oil on canvas

Issue: But if you do not label them separately, in retrieval you cannot easily distinguish works that are "of" from works "about"

This work may be about Avignon, but it does not portray the city.

Architecture
Depicted in work
Or work itself is architecture
Distinguish by Work Type in retrieval
Analyzing the subject

- Establish rules regarding the number of terms to assign and method of analyzing an object for its subject
  - description – identification – interpretation
  - foreground to background, top to bottom
  - major elements to minor ones
May distinguish Extent of subject

**Extent: general**
*Subject [links] • religion/mythology
• object (utilitarian) • ceremonial object

**Extent: side A**
*Subject [links] • Athena Promachos (Greek iconography) • human female

**Extent: side B** *Subject [links] • Nike
• Victor • competition • human females • prize

Display and Indexing

**Display:** Shah Jahan on horseback, dressed for the hunt

**Indexing:**
- portrait
- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628-1658)
Display and Indexing

- Field for “display” allows a clear, coherent text to explain the subject
- Fields for “indexing” are terms drawn from controlled vocabulary, to allow retrieval
- Subject indexing is critical; display is desirable, but can be done in Description
- See further discussion in CCO and CDWA

Specificity and Exhaustivity

- Cater your approach to characteristics of the collection, available human resources and time, available technology, and the needs of end-users in retrieval.
  - Accommodate expert and non-expert alike

Subject - Description
- squirrels (animals), tree, branches, cages

Subject - Identification
- Usgwinni mor

Subject - Interpretation
- nature, legends, dreams, creation myth, Tree of Life, Baluwala legend, Olouaipipilele, Sun-God, tree, cutting down (felling)
For educational purposes only. Do not distribute.

### Specificity and Exhaustivity

- Is it useful to index every item in the scene? If not, where do you draw the limit?
- Will your system link a specific term to its broader context in an authority? If not, you should include the broader context in the record (e.g., “squirrels” are types of “animals”)

**Subject - Description**
- squirrels (animals), tree, branches, cages

**Subject - Identification**
- Usgwinni mor

**Subject - Interpretation**
- nature, legends, dreams, creation myth, Tree of Life, Baluwala legend, Olouaipilipele, Sun-God, tree, cutting down (felling)

---

### Specificity and Exhaustivity

- Establish rules regarding the number of terms to assign and method of analyzing an object for its subject
  - description – identification – interpretation
  - foreground to background, top to bottom
  - major elements to minor ones, etc.

**Subject - Description**
- skeleton, elderly man, angel, devils, money, sparver bed, chest, lancet window, ribbed vault, columns, linens

**Subject - Identification**
- Death and the Miser

**Subject - Interpretation**
- death, repentance, greed, opposition of good and evil, devil, art of dying, hypocrisy, fire of hell

---

*Image credits: Image 1: Left: Detail of a loincloth from the Bwa people. 20th century. © 2011 FAD. Image 2: Right: The Tree of Life (Tsou people). © 2011 FAD.*
### Specificity and Exhaustivity

- **Cater your approach to the knowledge of cataloger or available information**
- **Do not include information, such as “interpretation,” if you are uncertain**

<table>
<thead>
<tr>
<th>Subject - Description</th>
<th>flowers, medallion, dead bird, nest, eggs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject - Interpretation</td>
<td>French Revolution, French monarchy, death, National Assembly, Roman Senate, Hadrian, Louis XVI, French king, failure, ending</td>
</tr>
<tr>
<td>Subject - Identification</td>
<td>allegory, Constitution of 1791</td>
</tr>
</tbody>
</table>

### Specificity and Exhaustivity

- **Do not guess**
- **Broad and accurate is better than specific but incorrect**
- **e.g., “butterfly” is better than incorrectly labeling it “Blue Morpho”**

**Subject:**
- animal
- botanical
- pomegranate (Punica granatum)
- Blue Morpho (Morpho menelaus)
- Banded Sphinx Moth (Eumorph fasciatus)
Subject of these images is a general view of the chapel and the fresco cycle.

Subject of the fresco cycle is the life of Christ.

* Authorities
Some use controlled lists, some controlled formats (e.g., dates)

But values in many fields are best controlled by authorities

<table>
<thead>
<tr>
<th>Work Record:</th>
<th>Authority Record</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Record Type</em></td>
<td></td>
</tr>
<tr>
<td><em>Title</em></td>
<td></td>
</tr>
<tr>
<td><em>Date</em></td>
<td></td>
</tr>
<tr>
<td><em>Medium</em></td>
<td></td>
</tr>
<tr>
<td><em>Format</em></td>
<td></td>
</tr>
<tr>
<td><em>Controlled Terms</em></td>
<td></td>
</tr>
<tr>
<td><em>Preferred Terms</em></td>
<td></td>
</tr>
<tr>
<td><em>Variant Terms</em></td>
<td></td>
</tr>
<tr>
<td><em>Additional Info</em></td>
<td></td>
</tr>
<tr>
<td><em>Linked to</em></td>
<td></td>
</tr>
</tbody>
</table>

The authority contains the preferred terms, variant terms, other info.

Is linked to the Work Record

Values in many fields are best controlled by authorities
For educational purposes only. Do not distribute.

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**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.
Stiattesi and Pietro

Patricia Harpring, June 2009

CCO and CDWA: Introduction & Application

Stiattesi (Italian painter active 17th century)
Pietro (Italian painter active 17th century)

Susanna and the Elders; 1610; Oil on canvas, 170 x 121 cm; Schloss Weissenstein, Pommersfelden; Self-Portrait as the Allegory of Painting; 1630s; Oil on canvas, 96,5 x 73,7 cm;

Royal Collection, Windsor; Judith Beheading Holofernes; 1611-12; Oil on canvas, 158,8 x 125,5 cm; Museo Nazionale di Capodimonte, Naples; Birth of St John the Baptist; c. 1635; Oil on canvas, 184 x 258 cm; Museo del Prado, Madrid. Images from http://gallery.euroweb.hu/html/g/gentiles/artemisi/.
Work Record
- Record Type [cont.]: item
- Class [cont.]: manuscripts
- Work Type [link to Concept Authority]: illumination
- Title: Barefoot Youth
- Creator Display: Riza (Persian, ca. 1565-1635)
- Role [cont.]: illuminator
- [link to Person/Corp. Authority]: Riza
- Creation Date ca. 1600 [cont.], • Start: 1590
- End: 1610
- Creation Location Esfahan (province, Iran)
- Measurement 30 x 18 cm (11 13/16 x 7 1/16 in)
- Value: 18
- Material /Technique: opaque watercolor, ink, gold on paper
- Inscriptions: Signed by Riza Abbasi
- Description: Probably created in Esfahan.

Personal and Corporate Name Authority Record
- Record Type [controlled]: person
- Names:
  - Riza (preferred)
  - Reza
  - Riza-yi Abbasi
  - Aqa Riza Kashani
- Display Biography: Persian court artist, ca. 1565-1635
- Nationalities [controlled]: Persian
- Birth Date: 1560 • Death Date: 1635
- Life Roles [cont.]: painter • court artist
- Place of Birth [link]: Kashan (province, Iran)
- Place of Activity [link]: Mashhad (Khorasan, Iran)
- Related People:
  - Relationship [controlled]: parent of Muhammad Shaft
  - [link to Related Person]: Muhammad Shaft
- Note: Riza, son of 'Ali Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. Attributions of paintings in his signatures and contemporary documentary references to him are ambiguous.
- Source [link]: Union List of Artist Names (1988- )

Authority linked to appropriate fields in a work record

Authority linked to appropriate fields in a work record
Sixtus V; Gregory XIV ordered the erection of the lantern, and taller than Michelangelo’s design. The dome was finally completed under Domenico Fontana, altering the shape to make it steeper. 

Michelangelo designed the dome; after his death Giacomo della Porta designed mid-1550s, constructed late 16th century.

Dome of Saint Peter’s Basilica: 18 m thick. Bramante’s original floor plan called for the dome over a Greek cross plan. 

Buonarroti, Michelangelo (Italian, born 1475-1564), design revised to design revisions to design revisions to design.

Fontana, Domenico (Italian architect and sculptor, born 1543-1607), architect and sculptor, painter, and architect, 1475-1564.

Saint Peter’s Basilica: height of dome: 138 m (452 feet) above the street, 119 m (390 feet) above the floor, diameter: 42 m (138 feet); height of dome: 990 feet above chain.
**Description:** This monumental view of the Hudson River Valley was painted from a high vantage point, looking southeast toward the distant Hudson River and the flank of Storm King Mountain. A small memory in the artist's London studio. Cropsey adopted a high vantage point, looking at the landscape from the foreground, where three hunters and their dogs gaze into the sunlight. All along the meandering tributary there are signs of man's peaceful coexistence with nature.

**Materials and Techniques:** Oil on canvas

**Measurements:** 151.8 x 274.9 cm

**Creator**

**Jasper Francis Cropsey** (American painter, 1823 – 1900)

**Current Location**

**National Gallery of Art** (Washington, DC, USA), Gift of the Avalon Foundation, 1963.9.1

**Creation Location**

Uttar Pradesh (India)

**Subject**

- landscape
- Hudson River
- autumn
- sunrise
- dawn
- trees
- clouds

**Current Location**

National Gallery of Art (Washington, DC, USA)

**Role**

painter

**Title**

Autumn - On the Hudson River

**Creation Date**

1860

**Place/Location**

Washington (DC, USA)

**Display Biography**

American art museum, established in 1937

**Display Broader Context**

- National Gallery of Art
- NGA

**Hierarchical Position**

- North and Central America (continent)
- United States (nation)
- District of Columbia (national district)
- Washington (DC, USA)
- Federal Capital
- Nation’s Capital
- Washington City

**Display Authority Record**


© 2009 J. Paul Getty Trust
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.
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Patricia Harpring, June 2009

© 2009 J. Paul Getty Trust
Death, with Baby Jaguar and a skeleton (February 2009) interpreted as depicting either sacrifice or celebration. Dancing, a skeletal death figure. The meaning has been variously conjectured. A monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a handstone. On a "codex-style" painting depicts a scene in the realm of the Lords of Death, a dangerous place accessed by a steep path. The Hero Twins, Hun-Hunapú and Vukub-Hunapú, were lured to ball game challenge, but were then tricked and slaughtered. The twins were avenged by Hunapú’s sons, Hunapú and Xbalanqué.

Includes terms for iconographical subjects.
**Patricia Harpring, June 2009**

**CBO and CDWA: Introduction & Application**

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**Work Record**
- **Record Type [controlled]: item**
- **Class [controlled]: Asian art**
- **Type: Statue**
- **Creator Display: unknown Indian**
- **Creation Date: Chola period (880–1279), ca. 11th century**
- **Subject display: Shiva as Lord of the Dance with a Flaming Body Halo**

**Subject Authority Record**
- **Record Type [controlled]: person (fictional)**
- **Names:**
  - **Shiva (preferred)**
  - Siva
  - Siwa
  - Sambhu
  - Shankara
  - Pasupati
  - Mahesa
  - Mahadeva
  - Auspicious One

**Display Broader Context:** Hindu god

- **Hierarchical Position [link]:**
  - Hindu Iconography
  - Hindu gods
  - Shiva

**Related Keywords [link]:**
- androgynous
- destroyer
- dancer
- restorer
- mendicant
- ascetic
- yojina
- sensuality
- herdsman
- avenger

**Note:** The primary deity of Hinduism, Shiva is the paramount lord of the Shaiva sects of India. Shiva means "Auspicious One" in Sanskrit. He is one of the most complex gods of India, embodying contradictory roles: both the destroyer and the restorer, the great ascetic and the symbol of sensuality, the benevolent herdsman of souls and the wrathful avenger. He is usually depicted as a graceful and consummately sensuous male. In painting, he is typically white or ash-colored with a blue neck, hair, and the restorer, a gesture that conveys the eternal boundaries of his form.

**Measurements:**
- Height: 56.5 cm (22 1/4 inches)
- Diameter: 27.94 x 40.64 cm (11 x 16 inches)

**Creation Date:**
- 11th century

---

**Work Record**
- **Record Type [controlled]: item**
- **Class [controlled]: prints**
- **Type: Lithograph**
- **Title:** Cartoon print shows Union troops after the Battle of Bull Run
- **Creator Display:** A. Pilfront (American printmaker, 19th century)
- **Creation Date:** 1861

**Subject Authority Record**
- **Record Type [controlled]: event (real or fictional)**
- **Names:**
  - **First Battle of Bull Run (preferred)**
  - First Battle of Bull's Run
  - First Battle of Manassas

**Display Broader Context:** Civil War
- **Hierarchical Position [link]:**
  - Civil War
- **Related Keywords [link]:**
  - invasion
  - casualties

**Measurements:**
- Width: 27.94 cm
- Height: 40.64 cm

**Creation Date:**
- 1861

**Subject display:**
- First Battle of Bull Run
- troops
- landscape

**Current Location [link]:** Library of Congress (Washington, DC, USA)

---

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About four months before the International Exposition of 1889, Louis-Émile Durandelle chose a vantage point to depict the massive building compressed under the impression of the tower's arches. His albumin print, taken during the Paris Exposition, was photographed 23 November 1888. The massive building dwarfed under the tower's monumentality. The tower's completion.

Durandelle, Louis-Émile (French, 1832-1923)

**Style**:

*Value*:

While some at this time valued this breed as a companion animal, it was primarily bred for its fur. While some at this time valued this breed as a companion animal, it was primarily bred for its fur.
**Work Record**

*Subjects:
[link to Personal/Corp. Name Authority]
- Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
[link to Concept Authority]:
- portrait
- domestic cat (animal)

*Names
- Pinceloup de la Grange

*Terms
domestic cat
(preferred, common name)
Felis domesticus
(preferred, species name)

*Hierarchical Position
Animal Kingdom
...Vertebrates (phylum)
........Mammalia (class)
..................Carnivora (order)
......................Felidae (family)
........................Felis domesticus

**Building Local Authorities**

If I use terms from a standard source such as the AAT, or LCSH, why do I need my own authority file?
Why do we need local authorities?

- Local authorities provide terms not found in published authorities (e.g., unpublished terms, non-expert terms, “wrong” terms, local terms).
- Local authorities remind cataloguers of policies regarding local usage of terms.
- Local authorities cluster together all the variant names for terms, and identify the terms that are preferred and used by the particular institution.
- Local authorities can provide non-expert, “non-scientific” or simply collection-specific broader terms to assist end-users.

Local Classification Authority:

- Aerospace (NASA Thesaurus)
- Agriculture and Subsistence
- Animal Equipment
- Architecture (AAT)
- Armour and Weapons (AAT)
- Biology (LOC)
  - <Anatomy
    - <<Nervous system
    - <<<Brain
  - <Aquatic biology
  - Information Forms (AAT)
  - ..........<document genres>
  - ...............copies (document genres)
  - ...............literature (writings)
  - ...............children
  - ...............writings
  - Food Preparation

Populate local authority with published vocabularies

- Source of terminology should be noted (e.g., AAT, NASA)
Coming from cataloging system that has Getty Vocabs as well as local terminology

Local authority term available in end-user displays
Applying vocabularies

- No prescribed method of using the vocabularies
- Factors to consider
  - specificity
  - exhaustivity
  - pre- vs. 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

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

Separate fields allow retrieval of basilicas that have style Romanesque

- **Title:** La Madeleine
- **Work Types:** basilica, church
- **Styles:** Romanesque, Gothic
- **Creation Date:** original church was rebuilt after fire of 1120, choir was rebuilt after 1200
- **Current Location:** Vézelay (Burgundy, France)

- Vocabulary separates unique concepts to make it more powerful and more versatile
- "Romanesque basilica" is a compound concept
**Medieval Romanesque**

Refers to the style and period most evident during the 11th and 12th centuries in western Europe. The style ... in general is characterized by the interpretation of ancient Roman style, including great size, round arches, ...

---

**Single Built Works**

<single built works by form>

**basilica**

Refers to religious or secular buildings characterized by an oblong plan divided into a nave with two or more side aisles, the former higher and wider than the latter and lit by clerestory windows, usually terminated by an apse.

---

**Indexing**

**Specificity and Exhaustivity**
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.

Using separate fields that are bound, e.g., Material and Color.

Using subfields within a field.
Specificity

➤ How precise are your indexing terms?
➤ “temples” or “wats”
➤ “photographs” or “daguerreotypes”
➤ Collection size
➤ Collection focus
➤ Expertise of cataloguers
➤ Expertise of users
Sample Record with “core” CCO information

A minimum record should contain values in all of these elements:
- How many terms you use in each element
- and whether or not you include additional elements are local decisions = Exhaustivity
- How specific your terms are is a separate issue = Specificity

Record Type [controlled]: item
Class [controlled]: • sculpture  • European art
*Work Type [link]: • statue  • bust
*Title: Bust of Jacob van Reygersberg
*Creator Display: Rombout Verhulst (Flemish, 1624-1698)
*Role [link]: sculptor  *[link]: Verhulst, Rombout
*Creation Date: 1671
[controlled]: • Start: 1671 • End: 1671
*Subject [links]: • portrait  • Jacob van Reygersberg (Dutch aristocrat, 1625-1675)  • commemoration
*Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA)  • ID: 78.DE.65
*Measurements: 63 cm (height) (24 7/8 inches)
[controlled]: • Value: 63  Unit: cm  Type: height
*Materials and Techniques: marble with extensive drillwork
*Material [links]: • marble
Technique [links]: • carving  • drillwork
There are various types of tempera.

Perhaps “egg tempera” more accurately describes the medium.

Scope Note for egg tempera:
Tempera paint using egg as its vehicle, traditionally the yolk only, in other cases, the whole egg.

How specific?

by medium, technique, process

Visual Works Hierarchy
...<visual works by medium or technique>
......photographs
..........<photographs by form>
.................negatives
.................positives
.................photographic prints
.................<photographic prints by process>
...........................albumen prints
...........................crystalotypes
...........................hyalotypes
...........................aristotypes
...........................chromogenic color prints
...........................collodion prints
...........................collodion transfers
...........................cyanotypes
...........................gelatin silver prints
...........................palladium prints
...........................pigment prints
...........................platinum prints
...........................salted paper prints
...........................silver-dye bleach prints
...........................direct positives
...........................daguerreotypes
How specific?

- Item may require more or less specificity
  - e.g., “statues” may be correct for one object, “kouroi” may be more appropriate for another

broader terms

<visual works by medium or technique>

sculpture

<sculpture by subject type>

death masks

life masks

scarabs

narrower terms

statues

colossi

figurines...

korai

kouroi
Scope note - Tooling, using implements which are usually hand-held and heated, without the addition of gold leaf, silver leaf, or color; often on leather or cloth.

Processes and Techniques Hierarchy
...<processes and techniques by specific type>
.......<surface marking processes and techniques>
...........tooling
..............blind tooling
..............gold tooling
..............silver tooling

How do you know which term to use?
Scope note may help identify correct term

How do you know which term to use?
Scope note may help identify correct term

When you just don’t know
• Vocabulary cannot make up for lack of knowledge
• If information does not tell you the bull head is a vessel, you will never get to “rhyton”

Scope note:
Vessels from Ancient Greece, the Middle East, or eastern Europe, often in the shape of a horn or an animal's head, typically used as a drinking vessel or for pouring wine into another vessel.

Vessels from Ancient Greece, the Middle East, or eastern Europe, often in the shape of a horn or an animal's head, typically used as a drinking vessel or for pouring wine into another vessel.
When you just don’t know...

Materials Hierarchy

...paint

......<paint by composition or origin>

......water-base paint

..........distemper

..........calcimine

..........poster color

..........whitewash

..........emulsion paint

..........latex paint

..........tempera

..........casein paint

..........egg tempera

..........egg-oil tempera

..........gum tempera

..........oil tempera

If the indexer does not have specific information, index with a broader term

Title: Temple of the Jaguar
Current Location: Tikal, (Petén, Guatemala)

North and Central America......(continent)

Guatemala...........{(nation)

Petén...........(department)

Altar de Los Sacrificios...(ruins)

Chuntuquí...........(inhabited place)

Dolores..........{(inhabited place)

El Encanto.......{(inhabited place)

Flores............{(inhabited place)

La Florida........{(inhabited place)

La Libertad........{(inhabited place)

Piedras Negras.....{(inhabited place)

San Luis.........{(inhabited place)

Sayaxché.........{(inhabited place)

Uaxactún...........(ruins)

Tikal.............{(ruins)

Should “link” to the hierarchy

If you cannot, include “parents” in your work record
Index or retrieve with “parents”? 

- The broader context is critical; link to it, or insert it into the work record
- But also use vocabulary for retrieval

Costume Hierarchy

...accessories worn on the head>

...headgear

.......headaddresses

............chi wara

.............commodes (headaddresses)

...............cornets (headaddresses)

...............crows (headaddresses)

..................coronets (crows)

..................English hoods

..................hennins

...............poloi

...............pschents

...............tiaras

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
Consider how to apply vocabularies to various catalog levels

- Extent of indexing may be governed by internal factors
- Priority may be to gain initial control of material
- Project may be indexed in phases

Phase 1 = group  Phase 2 = box  Phase 3 = item

Indexing a group of objects

Record Type: group

Work Types:
- preliminary drawings
- presentation drawings
- working drawings
- sections
- elevations
- plans

Title: Group: Drawings for Falling Water (Kaufman House), Bear Run, Pennsylvania

Creator: Frank Lloyd Wright

Role: architect

Creation Date: 1936-1937

Description: Wright designed the house for Pittsburgh department store...
When indexing a work that is primarily text
- Index what text is about - not only what is on the page

World
- Europe (continent)
  - Bulgaria (nation)
  - Belarus (nation)
  - Belgium (nation)
  - Czech Republic (nation)
  - Denmark (nation)
  - Germany (nation)
  - Spain (nation)
- Flanders (historic region)
  - Antwerp (inhabited place)
  - Bruges (inhabited place)
  - Brussels (inhabited place)
  - Gent (inhabited place)
  - Leuven (inhabited place)
Use historical names?

Class: sculpture
Work Type: sculpture, votive figures
Title: Ploughman of Arretium
Measurements: 7 1/4 in. length
Material: bronze
Creator: unknown Etruscan
Role: sculptor
Creation Date: 6th century BCE
Creation Location: Arretium
Style: Etruscan
Subject: ploughman, oxen, labor, afterlife, ceremonies
Description: This figure was found in one of the many sanctuaries from Etruscan Arretium, and was probably a votive offering. The subject reflects a natural preoccupation of the inhabitants of Arretium, which was an outpost of Chiusi in a fertile farming region.
Current Location: Archaeological Museum (Florence, Italy)

Location Authority
Arezzo (preferred, Italian-Pref)
Arretium (historical, Ancient Latin)

- In this case, ancient and modern towns are equivalents
- Your system may not allow you to link to the ancient town name, but only to the record as a whole
- You can index with the modern name and refer to the ancient name in a note

If the historical entity is not the same place, concept, person, etc. as the modern counterpart
Then the two names/terms should be in separate authority records
Thus you should link to the correct historical entity
E.g., historical Flanders did not have the same boundaries as modern Belgium; they are NOT equivalents in a thesaurus

World
Europe (continent)
- Bulgaria (nation)
- Belarus (nation)
- Belgium (nation)
- Czech Republic (nation)
- Denmark (nation)
- Germany (nation)
- Spain (nation)

- Flanders (historic region)
  Aalst (inhabited place)
  Antwerp (inhabited place)
  Bruges (inhabited place)
  Brussels (inhabited place)
  Gent (inhabited place)
  Leuven (inhabited place)
Why Use CCO/CDWA and Vocabularies?

- Across institutions or within the same institution
- Putting the same information in the same fields consistently
- Using vocabularies to increase access via variant terms/name and hierarchies
- Increases access dramatically
Improving access with CCO/CDWA and vocabularies

- E.g., “hagia sophia” returns 28 results
- Spelling “haghia sophia” returns 170 results, not the original 28
- Still others in the database were not returned with either search
If all records had the name of the building in the same field

And if all Title/Name field values were drawn from a common vocabulary

Then when retrieval was done with that vocabulary, users would retrieve ALL pertinent results with one search

Ditto for all CORE fields

Effects are multiplied when searching across multiple fields

Improving access with CCO and vocabularies
- Versatile retrieval by various criteria
- Location: “Roma (Italia)”

- Versatile retrieval by various criteria
- Location: “Roma (Italia)”
- Narrow by date
- Versatile retrieval by various criteria
- Location: “Roma (Italia)"
- Narrow by date
- Narrow by name “Pantheon”

- Versatile retrieval by various criteria
- Location: “Roma (Italia)"
- Narrow by date
- Narrow by name “Pantheon"
- Narrow by “facade”
Versatile retrieval by various criteria
- Location: “Roma (Italia)"
- Narrow by date
- Narrow by name “Pantheon”
- Narrow by “facade”
- Add “plan or section”
- Add “oculus”