CATALOGING
ART AND ARCHITECTURE

Introduction and Application of CDWA and CCO

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WHAT ARE CDWA AND CCO?

CONA is compliant with CCO and CDWA
WHAT IS CCO?

Cataloging Cultural Objects

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

Published by the American Library Association
Available at the ALA site, Amazon.com, etc.
### Chapter 1: Object Naming
- Work Type / Title

### Chapter 2: Creator Information
- Creator / Creator Role

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

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

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

### Chapter 6: Subject
- Subject

### Chapter 7: Class
- Class

### Chapter 8: Description
- Description / Other Descriptive Notes

### Chapter 9: View Information
- View Description / View Type / View Subject / View Date

### Authorities
- Authority 1: Personal and Corporate Names
- Authority 2: Geographic Places
- Authority 3: Concept Authority
- Authority 4: Subject Authority

---

**WHAT IS CCO?**

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

- 116 elements total
- 9 core elements

**WHAT IS CCO?**

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WHAT IS CDWA?

Categories for the Description of Works of Art

• CDWA includes both a conceptual framework of elements and relationships, and cataloging rules for describing, documenting, and cataloging cultural works and related images.

• Primary focus is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media.

• Also covers many other types of cultural objects, including artifacts and functional objects from the realm of material culture.

How are CCO and CDWA related?

• CDWA existed first; includes 540 elements (CCO is a subset of 116 CDWA elements).

• Both have 9 core elements.

• CDWA contains more detail and additional elements, such as the condition of the work, its history and context, its provenance, etc.

• CDWA and CCO may be used together; they do not contradict each other.

• Both CDWA and CCO map to other metadata standards.

• CONA (Cultural Objects Name Authority) is compliant with both CCO and CDWA.

• CDWA is online.
For the Work
For Images of the Work
Authorities

Comprehensive set of 540 elements
9 core elements

http://www.getty.edu/research/publications/electronic_publications/cdwa/

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

Your should be able to express your data in multiple formats and multiple standards

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM)
- LIDO: Lightweight Information Describing Objects
- CDWA Lite: CDWA Lite XML schema
- VRA Core: The Visual Resources Association Core categories 4.0
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings
Why use CCO/CDWA if my institution has its own local practices?

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

- **Both CCO and CWDA are the result of consensus** reached by committees who met repeatedly over time, with decisions then reviewed by advisory committees of experts.

- These groups represented a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities.

- Both CCO and CDWA committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions, some of which had existing standards, which should not contradict the CCO and CDWA model.

- But going further, to advise best practice for documenting cultural heritage works.

- To both **uniquely identify the works** for maintenance by the responsible institution and to researchers.

- And to provide enough additional information to **allow scholarly research**.
KEY PRINCIPLES OF GOOD CATALOGING

- **What is the focus?** Establish the logical focus of each Record:
  - a single item
  - a work made up of several parts
  - a physical group or collection of works
  - an image of a work

- **Core elements:** Include all of the core required CCO/CDWA elements

- **Cataloging rules:** Follow the CCO/CDWA rules; make and enforce additional local rules to allow effective retrieval, re-purposing, exchange, and linking of information

- **Terminology:** Use published controlled vocabularies, such as the Getty vocabularies. Use local controlled lists as necessary

- **Consistency:** Be consistent in all aspects of entering data and in establishing relationships between entities

- **Metadata standards:** Ensure that your underlying data structure, including relationships, is compliant with (or mappable to) established metadata standards

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
SELECTED EXAMPLES FROM CCO / CDWA

How to use and apply CCO / CDWA rules

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Establishing the Focus of the Record

Minimal Record
WHAT IS A MINIMAL RECORD?

Include Core elements

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

**Classification** paintings

**Work Type** painting (visual work)

**scroll** (information artifact)

**Title** Scene of Early Spring

宋郭熙早春圖 軸

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

**Creation Date** 1072 CE

**Subject** (general) landscape

(specific) | spring (season) | trees pine (genus) | streams

**Current Location** National Palace Museum (Taipei, Taiwan)

**Dimensions** 158.3 x 108.1 cm

**Materials** painted scroll | ink | silk | paper

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ESTABLISH THE FOCUS OF THE RECORD

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

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 • Latest: 1159
- *Subject [link to authorities] • religion/mythology • saint
- *Current Location [link to authority]: Ertel Morka Museum (Berlin, Germany)
- Creation Location: Germany
- *Dimensions [controlled]: • Value: Unit: Type:
- *Materials and Techniques: gold leaf and tempera on parchment [link to authority] • gold leaf • tempera (paint) • parchment
- *Related Image [link to Image Record]: 602232r

Image Record:

- Image Number: 602232r
- Image Type [link]: digital image
- Image Format [link]: • jpeg
- Image Dimensions: 1022 KB [controlled]: • Value: 1022 Unit: KB • View Description: detail
- *View Type [link]: detail
- *View Subject: Initial E
- *View Date [controlled]: 2006
- Related Work [link to work]:

Maintain separate records for the work and the image.
ESTABLISH THE FOCUS OF THE RECORD

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

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

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* Relationships
• Work records are linked to each other
• Work records are linked to Image records
• Work records are linked to authorities
• Sources are linked to all
CONA may be illustrated with the same diagram.
Names are linked to a work

**EQUVALENCE RELATIONSHIP**

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

---

**Titles/Names:**

- Eiffel Tower
- Tour Eiffel
- Torre Eiffel
- Eiffelturm
- 艾菲爾鐵塔
- Three-Hundred-Meter Tower

**Title Type:** former
**Hierarchical Relationships**

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

**Works linked to each other**

- **Traveling Tea Service**
  - Teapot
  - Tea Caddy
  - Japanese Imari Sugar Bowl and Cover
  - Chinese Famille-Verte Tea Bowl and Saucer
  - Silver-mounted Scent Flask
  - Two Spoons
  - Wooden Box

*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.

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

• Whole/part relationships for groups, subgroups, items

• CDWA can accommodate links that a repository would maintain

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

Works linked to each other

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

Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)
... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)
... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
... Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)
... Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)
... Cashmere Gate, Front view (albumen print; Felice Beato; 2007.26.204.21)
... Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)
... Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
... Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)
... Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)
... Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.17)
... Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.11)
... Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.52)
... Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
... Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)
... Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)
... Hindoo Nao's House (albumen print; Felice Beato; 2007.26.204.38)
... House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204.26)
... Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)

• Whole/Part Relationships
• E.g., for an album or book and pages or folios
**HIERARCHICAL RELATIONSHIPS**

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

---

**Classification:** prints  
**Work Type:** woodcut  
**Title:** Great Wave at Kanagawa  
**Creator:** Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)  
**Materials:** woodcut, polychrome ink and color on paper  
**Dimensions:** 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)  
**Current Location:** Metropolitan Museum of Art, New York, New York, USA, JP1847.
Record Type: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived …

- Multiples: For example, prints made from the same plate
- Each print is described as a unique item; then linked to a record for the multiples
- (conceptual relationship)
Catalog Level: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived …

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

Works linked to each other

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

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

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

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

• Link to local vocabulary, mapped to AAT
• Or better, link to AAT in collections management system or in the LOD cloud
* Applying Work Type

* What Is Class / Classification?
### WORK TYPE

- **Classification**: costume | decorative arts
- **Work Type**: fan
- **Title**: Fan
- **Creator**: unknown Spanish
- **Creation Date**: 1855/1865
- **Subject (general)**: object (utilitarian)
  - (specific) | spring (season)
- **Current Location**: Metropolitan Museum of Art (New York, New York); 2008.286
- **Dimensions**: 10 7/8 in. (27.6 cm)
- **Materials**: mother-of-pearl, paper, gouache, metal
**WORK TYPE**

<table>
<thead>
<tr>
<th>Classification</th>
<th>prints</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type</strong></td>
<td>woodblock print</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>The Great Wave</td>
</tr>
<tr>
<td></td>
<td>Kanagawa oki nami ura</td>
</tr>
<tr>
<td></td>
<td>Under the Wave off Kanagawa</td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>Katsushika Hokusai</td>
</tr>
<tr>
<td></td>
<td>(Japanese, 1760–1849)</td>
</tr>
<tr>
<td><strong>Creation Date</strong>:</td>
<td>ca. 1830/1832</td>
</tr>
<tr>
<td><strong>Subject</strong></td>
<td>(general) waterscape</td>
</tr>
<tr>
<td></td>
<td>(specific)</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Metropolitan Museum of Art (New York, New York); JP1847</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>diameter: 8 1/4 inches (21 cm)</td>
</tr>
<tr>
<td><strong>Materials</strong></td>
<td>polychrome woodblock print; ink and color on paper</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Edo</td>
</tr>
<tr>
<td><strong>Relationships</strong>:</td>
<td>from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)</td>
</tr>
</tbody>
</table>

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Classification

decorative arts
furniture

Work Type: roll-top desk
Title: Roll-Top Desk
Creator: David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond
Creation Date: ca. 1785
Subject (general): object (utilitarian)
Current Location: J. Paul Getty Museum (Los Angeles, California) ID: 72.DA.47
Dimensions: 66 1/4 x 61 3/8 x 35 3/16 inches
Materials: veneered with mahogany, with gilt bronze mounts | mahogany | veneer

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
* Recording and Creating Titles
* Works That Have No Title
* Titles vs. Inscriptions
Title or Name

Classification: paintings  Work Type: painting
Creator: Édouard Manet (French, 1832 - 1883)
Title: Portrait of Madame Brunet (English)
       Portrait de Madame Brunet (French)
Date: about 1861 -1863, reworked by 1867
Medium: Oil on canvas
Dimensions: 132.4 x 100 cm (52 1/8 x 39 3/8 in.)
Location: J. Paul Getty Museum (Los Angeles, California, USA)
Place of Creation: France  Culture: French
Provenance:
- 1883 Édouard Manet, French, 1832 - 1883 (Paris) [sold, Manet sale, Hôtel Drouot, Paris, February 4-5, 1884, lot 15, to Théodore Duret (as agent for Durand-Ruel).]
- 1884 Galerie Durand-Ruel (Paris) (Paris), sold to Jacques-Émile Blanche, 1884.
- 1884 - still in 1932
- Jacques-Émile Blanche, French, 1861 - 1942 (Paris)
- 1933 M. Knoedler et Cie. (Paris) (Paris), sold to Joan Whitney Payson, November 29, 1933.

Title may refer to depicted subject
E.g., an identified person, place, thing, animal, object, etc.
<table>
<thead>
<tr>
<th>Classification</th>
<th>paintings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>altarpiece</td>
</tr>
<tr>
<td>Titles</td>
<td>Adoration of the Magi (English)</td>
</tr>
<tr>
<td></td>
<td>Adorazione dei Magi (Italian)</td>
</tr>
<tr>
<td>Creator</td>
<td>Bartolo di Fredi (Sienese painter, active 1353, died 1410)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>ca. 1385</td>
</tr>
<tr>
<td>Subject (general)</td>
<td>religion and mythology</td>
</tr>
<tr>
<td></td>
<td>(specific) Adoration of the Magi</td>
</tr>
<tr>
<td>Current Location</td>
<td>Pinacoteca Nazionale di Siena (Siena, Italy); no. 104</td>
</tr>
<tr>
<td>Dimensions</td>
<td>195 x 158 cm (76 x 61 5/8 inches)</td>
</tr>
<tr>
<td>Materials</td>
<td>tempera on panel, with gilding</td>
</tr>
<tr>
<td></td>
<td>tempera</td>
</tr>
</tbody>
</table>

- Title may refer to depicted subject
- E.g., iconographical theme, characters from religion, mythology, literature, named events
<table>
<thead>
<tr>
<th><strong>Record Type:</strong></th>
<th>item</th>
<th><strong>Classification:</strong></th>
<th>painting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type:</strong></td>
<td>painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Titles:</strong></td>
<td>Peonies (English)</td>
<td><strong>Chinese:</strong></td>
<td>牡丹</td>
</tr>
<tr>
<td><strong>Creator:</strong></td>
<td>Yün Shou-p'ing (1633-1690)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Style/Period:</strong></td>
<td>Ch'ing dynasty</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Materials:</strong></td>
<td>Album leaf, ink and colors on paper</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dimensions:</strong></td>
<td>28.5 x 43.0 cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Descriptive Note:</strong></td>
<td>Three peonies are distinguished by their colors and positions. The peony is considered the king of flowers in China, symbolizing wealth and prosperity. Subject (general) botanical (specific) Paeonia (genus)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Broader context:</strong></td>
<td>Album of Flowers and Landscapes</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Location:</strong></td>
<td>National Palace Museum (Taipei, Taiwan)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### TITLES OR NAMES

**Classification**  architecture  
**Work Type**  memorial  

**Titles**  Lincoln Memorial  
**Creator**  architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)  
**Creation Date**  designed 1911-1912; constructed 1914-1922  

**Subject (general)**  architecture  
**(specific)**  commemoration | Abraham Lincoln  
**Current Location**  Washington (DC, USA)  
**Dimensions**  not available  
**Materials**  exterior: Colorado Yule marble, interior walls and columns: Indiana limestone

- Some works may have names rather than titles per se
- E.g., architecture
**Classification** tools and implements | Pre-Columbian art

**Work Type** bannerstone

**Titles** Bannerstone

**Creator** unknown Woodland (Native American)

**Creation Date** Late Archaic (1000 BCE/1000 CE)

**Subject (general)** object (utilitarian)

**(specific) prestige**

**Current Location** Gordon Hart Collection (Bluffton, Indiana)

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

**Materials** banded slate

| banded slate

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

Titles or Names: Willis Tower
  Preference: preferred
    Date: renamed 16 July 2009
    Earliest: 2009  Latest: 9999

Titles or Names: Sears Tower
  Preference: alternate  Type: former
TITLES OR NAMES

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

*Title: Chez Mondrian
Title Type: artist

*Title: Interior View of a Room and an Open Door
Title Type: descriptive
Record Type: item  
Classification: prints and drawings

Work Type: screen print


Creation Date: 1965

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

Title: Brushstroke

Title Type: repository

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

<table>
<thead>
<tr>
<th>Classification</th>
<th>manuscripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>sacramentary</td>
</tr>
<tr>
<td>Title</td>
<td>Sacramentary of Charles le Chauve</td>
</tr>
<tr>
<td></td>
<td>Le Sacramentaire de Charles le Chauve</td>
</tr>
<tr>
<td></td>
<td>Sacramentary of Metz</td>
</tr>
<tr>
<td></td>
<td>Ms. Latinus 1141</td>
</tr>
<tr>
<td>Creator</td>
<td>school of the Palais de Charles le Chauve</td>
</tr>
<tr>
<td>Creation Date</td>
<td>second half 9th century</td>
</tr>
<tr>
<td>Subject (general)</td>
<td>religion and mythology</td>
</tr>
<tr>
<td>Subject (specific)</td>
<td>Mass</td>
</tr>
<tr>
<td>Current Location</td>
<td>Bibliotheque Nationale de France (Paris, France)</td>
</tr>
<tr>
<td>Dimensions</td>
<td>unavailable</td>
</tr>
<tr>
<td>Materials</td>
<td>ink, pigment, and gilding on parchment</td>
</tr>
<tr>
<td>Style</td>
<td>Carolingian</td>
</tr>
</tbody>
</table>

- Shelf numbers or other identifying codes may be recorded as titles when used as a title in publications.
- Accession numbers, etc. are recorded separately with the repository information.
Creator: Rembrandt van Rijn
Location: Rijksmuseum (Amsterdam, North Holland,

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

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

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

**Language:** English **Title type:** translated

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

**Language:** English **Title Type:** descriptive

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

**Title:** Night Watch **Language:** English **Title type:** popular
Constructing a Descriptive Title

- Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record.
- If the repository title, inscribed title, or another title in the language of the catalog record is sufficiently descriptive, the cataloger need not construct one.
- If an inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in language of catalogue record.
- See suggested rules for constructing a descriptive title in CDWA.
<table>
<thead>
<tr>
<th>Classification</th>
<th>prints and drawings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>poster</td>
</tr>
<tr>
<td>Titles</td>
<td>Chat Noir</td>
</tr>
<tr>
<td>Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret</td>
<td></td>
</tr>
<tr>
<td>Creator</td>
<td>Théophile-Alexandre Steinlen (Swiss artist, 1859-1923)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>second half 9th century</td>
</tr>
<tr>
<td>Subject (general)</td>
<td>advertising/commercial</td>
</tr>
<tr>
<td>(specific)</td>
<td>domestic cat</td>
</tr>
<tr>
<td>Current Location</td>
<td>Santa Barbara Museum of Art (Santa Barbara, California): ID:1991.17</td>
</tr>
<tr>
<td>Dimensions</td>
<td>61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)</td>
</tr>
<tr>
<td>Materials</td>
<td>lithograph</td>
</tr>
<tr>
<td>Inscription:</td>
<td>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</td>
</tr>
</tbody>
</table>
* Recording the Creator
* People Not Creators
* Anonymous and Unknown Creators
**Classification**  paintings  
**Work Type**  painting  
**Titles**  School's Out  
**Creator**  Allan Rohan Crite  
(American painter, 1910-1907)  
**Creation Date**  1936  
**Subject (general)**  genre  
**Subject (specific)**  elementary school | children  
**Current Location**  Smithsonian American Art Museum (Washington, DC)  
**Dimensions**  30 1/4 x 36 1/8 inches  
**Materials**  oil on canvas
Classification: sculpture
Work Type: figurine
Titles: Beltrame di Milano
Creator: Meissen Porcelain Manufactory (German porcelain factory, 1710 to the present)
Creation Date: ca. 1720
Subject (general): literature (specific): Beltrame di Milano | commedia dell’arte
Current Location: J. Paul Getty Museum (Los Angeles, California); 86.DE.542
Creation Place: Meissen (Germany)
Dimensions: 6 1/2 x 2 11/16 x 2 5/8 inches
Materials: hard-paste porcelain

• Creator is a corporate body
Creator Display: Edgar Degas (French, 1834-1917)
Role: sculptor  Person: Degas, Edgar
Role: caster  Person: unknown

Title: Horse Trotting, the Feet Not Touching the Ground
Date: cast in 1920 from a wax sculpture modeled after 1878
Creator: Edgar Degas (French, 1834–1917)
Material: Bronze
Creation Number: number 49/A
Dimensions: 8 5/8 x 10 7/8 x 5 in. (20.3 x 27.6 x 12.7 cm)
Location: Metropolitan Museum (New York); H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.428)

• Record the most specific role of the creator, if known
• The level of specificity may vary depending upon the type of work and process
• Role of the artist who designed and executed a sculpture may be simply sculptor, but a print may have been created by multiple individuals whose specific roles are listed, including a designer, engraver, and publisher.
Classification architecture
Work Type mausoleum
Titles Taj Mahal
Creator architect: Ustad Ahmad Lahauri (Indian architect, ca.1580-1649)
patron: Shah Jahan (Mughal emperor, born ca. 1592)
Creation Date 1632-1653
Subject (general) architecture
(specific) burial | Mumtaz Mahal | Shah Jahan
Current Location Agra, Uttar Pradesh, India ; 27°10′30″N 78°02′31″E
Dimensions height: 561 feet (171 m)
Materials white marble

• Patron may be included
• In many cases, the patron is known but the architect is unknown
<table>
<thead>
<tr>
<th>Classification</th>
<th>prints</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>lithograph</td>
</tr>
<tr>
<td>Titles</td>
<td>Still Life</td>
</tr>
<tr>
<td>Creator</td>
<td>artist: Hitchens, Ivon (British painter, 1893-1979)</td>
</tr>
<tr>
<td></td>
<td>publisher: Lithographs Ltd, London</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1938</td>
</tr>
<tr>
<td>Subject (general)</td>
<td>still life</td>
</tr>
<tr>
<td>Current Location</td>
<td>Te Papa Tongarewa (Wellington, New Zealand): 1953-0003-149</td>
</tr>
<tr>
<td>Dimensions</td>
<td>image: 61.2 x 46.9 cm; support: 70 cm x 5.08 cm;</td>
</tr>
<tr>
<td>Materials</td>
<td>color lithograph on paper</td>
</tr>
</tbody>
</table>

- Include publisher and any other person or corporate body who contributed to the creation
MULTIPLE CREATORS AND ROLES

Record Type: item   Class: architecture
*Work Type: church
*Title: North Christian Church
*Creation Date: designed 1961, completed 1964
*Subject: architecture   religion/mythology   church   Disciples of Christ (Protestant Christianity)   worship
*Current Location: Columbus (Indiana, USA)
*Dimensions: spire rises 58.5 m (192 feet)
*Materials and Technique: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

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

Role: architect   Person: Saarinen, Eero
Role: architectural firm   Corp. Body: Saarinen & Associates, Eero
Role: general contractor   Corp. Body: Repp and Mundt, Inc.
MULTIPLE CREATORS AND ROLES

Classification  ceramics
Work Type  vessels
Titles  Pair of Lidded Bowls
Creator  ceramics: unknown Japanese
mounts attributed to Wolfgang Howzer (Swiss goldsmith, active 1652-ca. 1682)
Role: ceramicist  Person: unknown Japanese
Role: goldsmith  Person: Howzer, Wolfgang
Extent: mounts  Attribution qualifier: attributed to
Creation Date  ca. 1670
Subject  (general) object (utilitarian)
(specific) landscapes
Current Location  J. Paul Getty Museum (Los Angeles, California): 85.DI.178
Dimensions  unavailable
Materials  hard-paste porcelain, underglaze blue decoration; gilt metal mounts

• Multiple creators and role explaining the extent of each contribution
ARCHIVAL GROUPS

Record Type: group
Class: Architecture
* Work Type: • architectural documents
* Title: • Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

*Creator Display: Office of Werner E. Noffke (Ottawa, Canada)
* Role: administrative origin
* [link]: Noffke, Werner E., Office of
* Creation Date*: 1906-1962 (inclusive dates)
* Subject: • office buildings • churches • exhibition halls • residences
* Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada; Office of Werner E. Noffke, W.E. 77803/7
* Dimensions: various dimensions
* Materials and Techniques: various materials
Description: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.
Sources:
• National Archives of Canada

Creator Display: Office of Werner E. Noffke (Ottawa, Canada)
Role: administrative origin
Corp. Body: Noffke, Werner E., Office of

• Include origin of an archival group

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GROUPS AND COLLECTIONS

[for a box of photographs]

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

Role: photographer
   Person: Hawes, Josiah Johnson
Role: photographer
   Person: Southworth, Albert Sands
Role: photographer
   Person: Pennell, Joseph

• For groups of works, include all of the creators, if possible
• For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
• But index all, if possible
<table>
<thead>
<tr>
<th><strong>Classification</strong></th>
<th>enamels</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type</strong></td>
<td>triptych</td>
</tr>
<tr>
<td><strong>Titles</strong></td>
<td>The Last Judgment</td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>Master of the Orléans Triptych</td>
</tr>
<tr>
<td>(French, active late 15th–early 16th century)</td>
<td></td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>ca. 1500</td>
</tr>
<tr>
<td><strong>Subject</strong></td>
<td>(general) religion and mythology</td>
</tr>
<tr>
<td>(specific) Last Judgement</td>
<td></td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Metropolitan Museum of Art (New York, New York): 1975.1.1225</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm</td>
</tr>
<tr>
<td><strong>Materials</strong></td>
<td>painted enamels on copper, partly gilded</td>
</tr>
</tbody>
</table>

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

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

Classification: ceramics
Work Type: vessel
Titles: Vulture Vessel
Creator: unknown Aztec
Creation Date: 1200/1521
Subject (general): religion and mythology
(specific): Last Judgement
Current Location: Metropolitan Museum of Art
Creation Place: Mexico
Dimensions: height: 8 3/4 inches
Materials: ceramic
Culture: Aztec
**Creator Display:**
attributed to Samuel McIntire (American, 1757-1811)

**Role:** designer

**Qualifier:** attributed to

**Person:** McIntire, Samuel

• Use an attribution qualifier if the attribution to a given named artist is not certain
• Link to the named artist
ATTRIBUTION QUALIFIERS

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

Working with a known creator
  studio of
  workshop of
  office of
  atelier of
  assistant to
  pupil of
  associate of
  manufactory of

Not working directly with a known creator
  follower of
  circle of
  school of

Influenced by a known creator
  style of
  after
  copyist of
  manner of
* Physical Characteristics
* Display vs. Indexing
DISPLAY VS INDEXING

Controlled fields vs. free-text fields

- **Controlled fields** contain indexing terms, key data values drawn from standard vocabularies, and formatted to allow for successful retrieval.

- **Free-text fields** are note fields, not controlled. Used to communicate nuance, uncertainty, and ambiguity to end users.
DISPLAY VS INDEXING

- **Display** refers to how the data looks to the end user in the database, on a Web site, on a wall or slide label, or in a publication.
  - Information for display should be in a format that is easily read and understood by users.
  - Free-text or concatenated from controlled fields.

- **Indexing** refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record.
  - By human labor, not to the automatic parsing of data into a database index.
PHYSICAL CHARACTERISTICS

Classification ceremonial objects
Work Type bi
Title Disc (Bi)
Creator unknown Chinese
Creation Date 2nd century BCE
Subject (general) ceremonial object
(specific) | funerary object
Current Location Metropolitan Museum of Art (New York, New York); 2008.286
Dimensions diameter: 8 1/4 inches (21 cm)
Materials jade (nephrite)
Style Western Han
PHYSICAL CHARACTERISTICS

Dimensions

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

**indexing**: value: 21  unit: cm  type: diameter

Materials

**display**: jade (nephrite)

**indexing**: jade  nephrite

Style Western Han

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

Materials:
- watercolor
- ivory

Location: Museum of Fine Art (Boston, Massachusetts); 36.351
Credit Line: Gift of Miss Emily L. Clark
MATERIALS

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

Materials:
- poplar (wood)
- gesso
- polychrome
- gilding
- tempera

- Display allows expression of nuance, complexity, and ambiguity
Class*: graphic arts  Work Type*: drawing, preparatory study  
Title*: Korean Man  
Creator*: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)  
Creation Date*: ca. 1617-1618  
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.B.384  

Description*: This is one of several studies of persons in exotic costumes that Rubens did during these years. The context for the presentation of the costume is unknown. The figure is depicted standing with his arms crossed in a deliberately formal pose, with his hands resting on his hips. The man is shown from the waist up and is depicted in a three-quarter view, facing slightly to the right. The costume is depicted in great detail, with a high-crowned hat, a long tunic, and a sash. The costume is rendered in a naturalistic manner, with attention to the folds of the fabric. The drawing is executed in black chalk with touches of red chalk in the face on ivory laid paper.

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

• You may index the support separately from media using a Role
Record Type: volume  Class: manuscripts and rare books  Work Type: codex
Title: Anaphora of the Virgin Mary
Creator: unknown Egyptian; author: attributed to Abba Heryagos (Cyriacus) of Behensa (Egyptian bishop, 5th-6th century)
Current Location: Princeton University Library (Princeton, New Jersey) Manuscripts
Division: Robert Garrett Collection
Call number: Garrett Ethiopic 32
Creation Date: 17th century

Materials Display: ink on parchment
Extent: leaves
Role: medium
Materials: ink
Role: support
Material: parchment
Extent: binding
Technique: Coptic binding
Dimensions: book (closed, without blue wrapping textile): 7.9 x 20 x 1.6 cm (3 1/8 x 7 7/8 x 5/8 inches)

Extent: leaves
Value: 2  Unit: N/A  Type: count

Extent: item
Value: 7.9  Unit: cm  Type: height
Value: 2.0  Unit: cm  Type: width
Value: 1.6  Unit: cm  Type: depth
**DIMENSIONS**

Catalog Level: item  
Classification: architecture; ancient European art  
Work Type: standing stones; temple; observatory  
Title/Name: Stonehenge  
Preference: preferred  
Title/Name: Stone Henge  
Preference: alternate  
Current Location: Salisbury Plain (England)

**Dimensions**: 6.7 m high (22 feet), weighing up to 41 metric tons each (45.2 tons)  
**Dimensions Qualifier**: tallest  
**Value**: 6.7  
**Unit**: meter  
**Type**: height

**Dimensions Qualifier**: heaviest  
**Value**: 41  
**Unit**: metric tons  
**Type**: weight

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

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

---

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

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

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

*Extent: stories* ▪ *Value: 102* ▪ *Type: count*
**DIMENSIONS**

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

**Title**: Sections and Details of the Barn at Darington Court, Faversham, Kent  
**Creator Display**: W. G. Prosser (British, contemporary)  
**Current Location**: Royal Commission of Historic Monuments (London, England)  
*ID*: unavailable

*Creation Date*: mid-20th century  
[controlled]:  
**Earliest**: 1930  
**Latest**: 1970

*Subject* [links]:  
architecture  
section  
barn  
Darington Court (Faversham, Kent, England)

*Culture* [link]: British

*Materials and Techniques*: pen and black ink on paper

*Inscriptions*: scale: 2 1/2 in. = 10 feet; various other text

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

- **Value**: 240  
  **Unit**: cm  
  **Type**: height

- **Value**: 260  
  **Unit**: cm  
  **Type**: width

- **Scale**: numeric

  - **Value**: 2.5  
    **Unit**: inches  
    **Type**: base

  - **Value**: 10  
    **Unit**: feet  
    **Type**: target
Record Type: item
Class: prints and drawings
Work Type: engraving
Title: The Second Wise Virgin
Artist: Martin Schongauer (Alsatian, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)

**Dimensions:**
- **Dimensions:** 11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart (15/16 inch); laid lines: 14 per 20 mm (7/8 inch)
- **Extent:** sheet
  - **Value:** 13.3 **Unit:** cm **Type:** height
  - **Value:** 20.6 **Unit:** cm **Type:** width
- **Extent:** chain lines
  - **Value:** 25 **Unit:** mm **Type:** distance between
- **Extent:** laid lines per 20 mm
  - **Value:** 14 **Unit:** N/A **Type:** count

**Chain Lines:** 25 mm apart (15/16 inch)
**Laid Lines:** 14 per 20 mm (7/8 inch)
Record Type: item  Class: prints and drawings   Work Type: etching

Creator: James McNeill Whistler
Title: The palaces   Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) ; NGA 78.415.9

Materials Display: intaglio print; watermark: Strasburg lily

Materials:
- ink
- laid paper

Techniques:
- etching
- drypoint

Watermark: Strasburg lily

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

Materials Display: etching and drypoint; watermark: Strasburg lily

Materials:
- ink
- laid paper

Techniques:
- etching
- drypoint

Watermark:
- Strasburg lily

WATERMARKS

Materials Display: etching and drypoint; watermark: Strasburg lily

Materials:
- ink
- laid paper

Techniques:
- etching
- drypoint

Watermark: Strasburg lily

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

Record Type: item  Class: prints and drawings   Work Type: etching
Creator: James McNeill Whistler
Title: The palaces   Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) ; NGA 78.415.9

Materials Display: etching and drypoint; watermark: Strasburg lily

Materials:
- ink
- laid paper

Techniques:
- etching
- drypoint

Watermark: Strasburg lily
Record Type: item
Class: prints and drawings
Work Type: print
Creator: Rembrandt van Rijn (Dutch, 1606 – 1669)
Title: Adam and Eve
Inscriptions: signed and dated, lower center in plate: Rembrandt. f. 1638
Creation Date: 1638
Materials: etching on laid paper
Dimensions: sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)
Current Location: National Gallery of Art (Washington, DC); Rosenwald Collection; 1943.3.7102
TYPEFACE

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

Materials: ink on parchment, decorated with small brown initials
Dimensions: 200 x 130 mm (165 x 100)
Current Location: British Library (London, England)
Relationship Type: part of
Related Work: Arundel 514
Relationship Number: Part 2 ff. 145-160v
Inscription: The basin is painted in blue underneath with the factory mark of crossed L's for the Sèvres Manufactory enclosing the date letter "E" for 1757 and an unidentified painter's mark of a branch with leaves

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

State: 2:8

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

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

State: 8:8

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

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

Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final, state. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ’s fat
Edition: 2nd edition

Source: Mortimer, R. Italian 16th cent., 515

Notes: R

Current Location: Getty Research Library [Los Angeles, California] 85-823279
CONDITION/EXAMINATION HISTORY

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

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

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

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

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

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

- Intended orientation or arrangement may be described in a dedicated note, or in Descriptive Note
- When orientation is not obvious (horizontal or vertical? open or closed?)
- May be especially pertinent for installations and performance art
Current Location: National Gallery of Art (Washington, DC, USA)

Repository Identification: 1981.5.191 26.64

Creation Number: JJ73-627 Gemini Work

Creation Number: 500 : Old Gemini
* Date of Creation

* When Date Is Uncertain
Class: prints and drawings
Work Type: architectural drawing
design drawing

Descriptive Title: Design for the addition of porticoes to the north and south fronts of the President’s House
Creator: Benjamin H. Latrobe

Document Type: design drawing
Creation Date: 1807
Earliest: 1807
Latest: 1807

Materials: ink and watercolor on paper
Dimensions: 15 3/8 x 20 inches

Type, Purpose, Method of Representation: conceptual drawing; elevation

Current Location: Library of Congress (Washington, DC)

Descriptive Note: Latrobe worked with President Jefferson to transform the modest President’s House ...
Subject: White House
**DATE OF CREATION**

<table>
<thead>
<tr>
<th>Classification</th>
<th>costume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>mask</td>
</tr>
<tr>
<td>Titles</td>
<td>Face Mask</td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Igbo</td>
</tr>
<tr>
<td>Creation Date</td>
<td>early to mid-20th century</td>
</tr>
<tr>
<td>Creation Place</td>
<td>Nigeria</td>
</tr>
<tr>
<td>Subject</td>
<td>(general) costume</td>
</tr>
<tr>
<td></td>
<td>(specific) human face</td>
</tr>
<tr>
<td>Dimensions</td>
<td>unavailable</td>
</tr>
<tr>
<td>Materials</td>
<td>wood, cloth, glass beads, metal, buttons, kaolin</td>
</tr>
</tbody>
</table>

• Exact year of creation is often unknown
Record Type: item  Class: prints and drawings
Work Type: drawing
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC).

Creation Date: ca. 1935
Earliest: 1930
Latest: 1940

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

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
Creation Date: completed by 1555
Earliest: 1550 Latest: 1555

When date or range is uncertain, express what is known, e.g., “completed by”
- Works may be created in stages or over time

<table>
<thead>
<tr>
<th>DATE OF CREATION</th>
</tr>
</thead>
</table>

**Classification**  photographs  
**Work Type**  photograph  
**Titles**  Case Study House No. 21  
**Creator**  Julius Shulman (American, 1910-2009)  
**Creation Date**  photographed 1958; likely printed 1980s/1990s  
**Subject**  
- (general) architecture  
- (specific) Case Study House No. 21  
**Current Location**  GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF  
**Dimensions**  ; 20.32 x 25.4 cm (8 x 10 inches)  
**Materials**  photograph
DATE OF CREATION

*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

- Different parts created at different dates
- Multiple dates, repeating fields
DATE OF CREATION

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

CONA ID: 700008632  Class.: drawings  Work Type: drawing
Title: The Triumph of the Republic
Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)
Date of Creation: l'An II (1794)
Current Location: Louvre Museum (Paris, France);  4038804
Mat & Tech: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper
Dimensions: 34 x 48 cm.
Provenance: M. Charlaire collection; sale, Paris, 2-4 April 1860 (part of lot number 304); Philippe de Chennevières collection; sale, Paris, Hôtel Drouot, 5-6 May 1898, lot number 189; sale, Paris, Hôtel Drouot, 13 December 1976, lot number 9 D; Q. Moatti collection; gift of M. and Mme Alain Moatti in 1981

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

Creation Date: l'An II (1794)  Earliest: 1794 Latest: 1794
**Record Type**: controlled

**Class**: *photographs  • European art*

**Title**: Views of Paris and Environs and the Exposition Universelle

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

**Current Location**: Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)

**ID**: 93-F101

**Role**: Neurdein Frères

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

**Qualifier**: inclusive

**Subject**: architecture  • views  • Paris (France)  • International Exposition of 1889 (Paris, France)  • Versailles Palace (Versailles, France)  • Parc de Saint-Cloud (Paris, France)  • Parc du Champ de Mars (Paris, France)  • travel

**Materials and Techniques**: albumen prints

**Dimensions**: 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)

**Inscriptions**: captions in French, printed on mount above and below image.

**Description Note**: Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments.

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

**Qualifier**: inclusive

**Earliest**: 1888  • **Latest**: 1894
* Style / Culture
**Class:** paintings  **Work Type:** painting  
**Creator:** Claude Monet (French, 1840-1926)  
**Title:** Bordighera  
**Creation date:** 1884  
**Materials:** oil on canvas  
**Dimensions:** 25 5/8 x 31 13/16 in. (65 x 80.8 cm)

**Style:** Impressionist  
**type:** style

**Inscription:** Inscribed, lower left: Claude Monet 84  
**Subject:** general: landscape  
  specific: Bordighera trees  
**Location:** Art Institute of Chicago (Chicago, Illinois); Potter Palmer Collection, 1922.426

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

- **Style**: Safavid  **type**: dynasty
- **Culture**: Islamic

Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Current Location: Walters Art Museum (Baltimore, Maryland)
Accession No. W.652.162A
Credit Line: Acquired by Henry Walters
Ownership/Collection History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
Class: paintings  *Work Type: painting
*Title: Irises
*Creator Display: Vincent van Gogh (Dutch painter, 1853-1890)
  Role: painter  Person: Gogh, Vincent van
*Creation Date: 1889
*Subject: ✚ irises ✚ regeneration ✚ soil ✚ nature
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID: 90.PA.20

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

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

Inscription: Signed, lower right: Vincent

Description: This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...
Class: Sculpture  *Work Type: hacha  *Title: Hacha (Ceremonial Ax)  
* Creator Display: unknown Veracruz  
* Creation Date: Late Classic Veracruz (600-900 CE)  
* Current Location: Dumbarton Oaks (Washington DC, USA) ID: B38 VCS  
* Discovery Location: Veracruz (Mexico)  

**Current Location:**  
Dumbarton Oaks  (Washington, DC, USA)  
**ID:** B38 VCS  
**Location:** Veracruz (Mexico)  
**Type:** discovery
Name/Title: Andrew Carnegie Mansion
Creator: Babb, Cook & Ward
Patron: Andrew Carnegie
Governing body: Smithsonian Institution
Date: 1901
Style: Georgian Revival

Current Location: Manhattan (New York City, New York, USA)
Address/Coordinates:
  2 East 91st Street
  40 47 4 N 73 57 29 W
* Provenance

* Ownership / Collecting History
PROVENANCE

Classification: Furniture  Work Type: card table
Title: Card Table
Creator: unknown American
Date: 1740/1760
Creation Location: New England, Newport, Rhode Island, United States
Medium: Mahogany, maple, white pine
Dimensions: 27 1/4 x 35 1/2 x 34 1/2 in. (69.2 x 90.2 x 87.6 cm)

Current Location: Metropolitan Museum of Art (New York, New York)
Accession Number: 1973.32
Credit Line: Bequest of Mary B. Coggeshall, 1973

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

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

Record type: item  Classification: paintings
Work type: painting
Title: Bildnis eines Mannes aus der Familie Santacroce (German)
   Portrait of a Member of the Santacroce Family (English)
Creator: Francesco Salviati (Italian painter, 1510-1563)
Date: 1540/1550
Materials: oil on panel
Dimensions: 97.5 x 67 cm (38 3/8 x 26 3/8 inches)
Current Location: Kunsthistorisches Museum (Vienna, Wien state, Austria);
   Inv.-Nr. GG_296
General Subject: portrait (preferred )
Specific Subjects:
   man (male human) [300025928] AAT
   Santacroce Family (Italian family) [500356895] ULAN

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

Catalog Level: item  Classification: decorative arts jewelry European art Work Type: necklace  Title: Necklace  Type: repository
Creator Description: René Jules Lalique (French, 1860-1945)  Free text
Person: Lalique, René Jules  Role: jeweler
Current Location: Metropolitan Museum of Art (New York, New York, USA); 1985.114
Creation Date: ca. 1900  Earliest: 1895  Latest: 1905  Free text
Dimensions: 24.1 cm (overall diameter) (9 1/2 inches); large pendants: (7 x 5.7 cm (height) (2 3/4 x 2 1/4 inches); small pendants: (3.5 x 3.2 cm (height) (1 3/8 x 1 1/4 inches)
Extent: overall
Value: 24.1 Unit: cm Type: diameter
Extent: large pendants
Value: 7 Unit: cm Type: height
Value: 5.7 Unit: cm Type: width
Extent: small pendants
Value: 3.5 Unit: cm Type: height
Value: 3.2 Unit: cm Type: width
Controlled list
Controlled format and Controlled lists
Materials and Techniques Description: gold, enamel, Australian opal, Siberian cabochon amethysts
Free text
Material Names: gold  opal  enamel  amethyst
Material Source Place: Siberia
Technique Names: burnishing  casting  cabochoning
Free text
Authority
Subject Matter Indexing Terms: apparel  human figure  adornment  female  nude  swans  flowers
Authority
Descriptive Note Text: The repeating motif in this necklace is an attenuated female nude with stylized curling hair and ... using settings inspired by organic forms. He designed this necklace for his second wife, Augustine-Alice Ledru.
Free text
Citations: Metropolitan Museum of Art online
Page: accessed 17 July 2006
Authority
Ownership/Collecting History
Owner/Agent: Ledru-Lalique, Augustine-Alice (French, died 1909)
Exhibition History:
Canada: The Montreal Museum of Fine Arts, June 8 - October 15, 1995. Lost Paradise: Symbolist Europe. Pg. 344, Fig.418, Cat.239 illus. in color.
Public display of a work, loans, galleries, online exhibitions, etc.
DEPICTED SUBJECT

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

General Subject
- portrait

Specific Subject
- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628-1658)
**WHAT IS SUBJECT?**

*The subject matter of a work of art*

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

- 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?

- 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

- 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
ANALYZING THE SUBJECT

Three levels of analysis

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

Loosely based on method prescribed by Erwin Panofsky
GENERAL AND SPECIFIC SUBJECTS

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

Extensible list of General Subjects

<table>
<thead>
<tr>
<th>Advertising &amp; Commercial</th>
<th>Allegory</th>
<th>Animal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apparel</td>
<td>Architecture</td>
<td>Botanical</td>
</tr>
<tr>
<td>Cartographic</td>
<td>Ceremonial Object</td>
<td>Cityscape</td>
</tr>
<tr>
<td>Didactic &amp; Propaganda</td>
<td>Funerary Art</td>
<td>Genre</td>
</tr>
<tr>
<td>History &amp; Legend</td>
<td>Human Figure</td>
<td>Interior Architecture</td>
</tr>
<tr>
<td>Landscape</td>
<td>Literary Theme</td>
<td>Machine</td>
</tr>
<tr>
<td>Military</td>
<td>Mixed Motif</td>
<td>Nonrepresentational Art</td>
</tr>
<tr>
<td>Object (Utilitarian)</td>
<td>Performance</td>
<td>Portrait</td>
</tr>
<tr>
<td>Religion and Mythology</td>
<td>Seascape</td>
<td>Still Life</td>
</tr>
</tbody>
</table>
DEPICTED SUBJECT

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

20.590
*Subject: religion and mythology Guanyin royal ease compassion
*Style: Song Dynasty
*Dimensions: 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
humankind to help others achieve it ...

General Subject:
• religion and mythology

Specific Subject:
• human male • Guanyin
• royal ease • compassion

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

**General Subject:**
- architecture

**Specific Subject:**
- column
- capital
- base
- acanthus

Measurements: 77 x 50mm
Subjects:
- columns (architectural elements)
- capitals
- bases (object components)
- acanthus
Period / Style: Renaissance/European
Acquisition Method: Purchase/Private
Accession Date: 1981
Accession No: 1981/50/20

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

What the work is “of” and “about”

still lifes = fruit, flowers, objects
DEPICTED SUBJECT

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

DEPICTED SUBJECT

Description, identification, interpretation

What the work is “of” and “about”

Common iconographical themes, stories and characters

Portraits, history & legend, events, geographic places

General Subject:
portrait history and legend

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

Patricia Harpring © 2015 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Classification: paintings  *Work Type [link]: screen
*Title: Eight-Planked Bridge (Yatsuhashi)
*Creator Display: Ogata Korin (Japanese, 1658-1716)
*Creation Date: probably done sometime between 1711 and 1716
*Current Location [link]: Metropolitan Museum of Art (New York; New York, USA) • ID:53.7.1-2
*Dimensions: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 1 1/2 inches x 12 feet 2 1/4 inches)
*Role [link]: painter • [link]: Ogata Korin
*Subject: landscape  bridge  irises  love  longing  journeying
Ise Monogatari (Japanese literature, poems)
*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”
*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.
*General Subject:
landscape  allegory
*Specific Subject:
bridge  longing
irises  journeying
love  Ise Monogatari
(Japanese literature)

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DEPICTED SUBJECT

General Subject: • architecture

Specific Subject: • worship
  • planetary gods (Greek and Roman mythology)
  • Queen of Martyrs (Virgin Mary)

Could include dedication of churches or temples
**DEPICTED SUBJECT**

*General Subject:*
- religion and mythology
- apparel
- human figure
- ceremonial object

*Specific Subject:*
- face

Record Type [controlled]: item
Class [controlled]: sculpture
*African art*  
*Work Type [link]: mask*
*Title*: Mask
*Creator Display*: unknown Chokwe
*Current Location*: National Museum of African Art, Smithsonian Institution (Washington, DC, USA)
*Current Discovery Location [link]*: Democratic Republic of the Congo
*Creation Location [link]*: Angola
*Start*: 1900
*End*: 1999
*Style [link]*: Muzamba style
*Culture [link]*: Chokwe
*Dimensions*: 39.1 cm (height) (15 3/8 inches)
*Material [links]:*
- wood
- raffia
- metal
- kaolin

*Materials and Techniques:*
- wood, raffia, metal, and kaolin

*Description:*
Collected in Democratic Republic of the Congo; probably from Angola. In Chokwe villages masks are worn by men in dances to invoke ancestral spirits, to represent spirits found in nature, or to represent men and women or wild animals in a narrative story.

*Role [link]:*
- artist

*Subject may include function*
DEPICTED SUBJECT

Classification: antiquities  Work Type: amphora  
Title: Panathenaic Prize Amphora with Lid  
Artist/Maker(s): Attributed to the Painter of the Wedding Procession (Greek (Attic), active about 362 BCE); Signed by Nikodemos (Greek (Attic), active about 362 BCE)  
Location: J. Paul Getty Museum (Los Angeles, California, USA)  

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

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

Extent: side B  Specific Subject  • Nike  • Victor  • competition  • human females  • prize
Subject:
- religion & mythology
- oxen
- human figures
- bulto
- St. Isadore
- farming
- plow
- Andrés García, Bulto

Relationship Type: depicts

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

- Subject of a work is another art work
- May link to separate record for a related work
The carpet is large and centers around a prominent sunflower, the symbol of the Sun King Louis XIV. Images of Chinese blue-and-white porcelain bowls decorate the border; imported in large quantities to France through European trading companies, Asian porcelain was avidly collected by the French king and his court.
Record Type: item  Class: paintings  Work Type: painting
Title: Dante and Beatrice
Creator: Henry Holiday (British, 1839 - 1927)
Current Location: Walker Art Gallery (Liverpool, England)
Creation Date: 1883
Description: Dante sees Beatrice at the Ponte Santa Trinità, Florence. The Ponte Vecchio traverses the Arno in the distance. 'Dante and Beatrice' was the most important painting by Henry Holiday. The theme of the painting is inspired by the autobiography Vita Nuova of the medieval poet Dante (1265-1321). Dante concealed his love for Beatrice by pretending to be attracted by other women. The scene depicted in the painting is that of Beatrice refusing to greet Dante because of the gossip that had reached her. Beatrice is the woman dressed in white and she was modelled by Eleanor Butcher. The woman next to Beatrice is Monna Vanna (or Giovanna) a companion of Beatrice and the mistress of Dante's friend Guido Cavalcanti. Monna Vanna was modelled by Milly Hughes. Holiday was introduced to both models through friends. In the painting the stern almost statuesque expression of Beatrice contrasts with the posture of Monna Vanna who not only appears to support Beatrice's decision but looks back to Dante's reaction. The maidservant behind Beatrice was modelled from Kitty Lushington, the daughter of a well-known judge.

**General Subject:** human figures    literary theme

**Specific Subject:** 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)
An array of enticing visual clues has 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 male figure on the right is the Greek god Pan, a satyr. In Renaissance allegories he personifies lust, since he seduced the nymphs with the music of the pipes held in his left hand.

DEPICTED SUBJECT

General Subject:
religion and mythology   allegory

Specific Subject:
description  identification  interpretation
landscape  Pan  love
nude  satyr  lust
elderly  nymph
armor  Echo
tree  Terra
goddes
pitcher  goddess
trees  cupids

• Description, Identification, Interpretation may be flagged
**Descriptive Note:** Probably made for a princess by Thai court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.

*Description:*

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

Descriptive Note: Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long winter darkness when dances and storytelling took place in the qasgiq (traditional men’s house) using these masks.
Descriptive Note: The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.
**DESCRIPTIVE NOTE**

*Record Type: item * Class: photographs * American art  
*Work Type: daguerreotype  
*Title: A Young Mother with Her Daughter  
*Creator Display: unknown American  
*Current Location [link]: private collection  
*ID: N/A  
*Role [link]: photographer  
*Creator Display [link]: unknown American  
*Creation Date: ca. 1840 [controlled]  
Start: 1835  
End: 1845  
*Subject [links]: portraits, human figures, females, mother and child  
*Culture [link]: American  
*Measurements: quarter-plate, 10.79 x 16.51 cm (including case) (4 1/4 x 6 1/2 inches)  
*Format: quarter-plate  
*Value: 10.79  
*Unit: cm  
*Type: height  
*Value: 16.51  
*Unit: cm  
*Type: width  
*Materials and Techniques: quarter-plate daguerreotype; leather case; red velvet silk lining  
*Extent: work  
*Technique [links]: daguerreotype  
*Extent: case  
*Material [links]: leather, silk  
*Description Source: Sotheby's online Page: accessed 1 January 2003

*Physical condition may be discussed if relevant

**Descriptive Note:** Quarter-plate daguerreotype of a young mother, wearing a fancy plaid dress, and her daughter, both with gilt detail on their earrings and necklaces, without a seal, in a leather case. There are some light tarnish spots, especially noticeable in the background, giving it a faintly mottled look. There is a small accretion in the lower left portion of the image on the mother’s dress, and another smaller one to the right of the young girl’s arm. There are two intertwining tarnish lines across the lower right corner (which is probably due to being housed with a cracked piece of cover glass for long period of time). The case is generally worn and its hinge has been replaced.
**Record Type:** volume  
**Class:** manuscripts  
**Work Type:** illuminated manuscript  
**Title:** Mondsee Gospels and Treasure Binding with the Four Evangelists and the Crucifixion  
**Creator:** illuminator: unknown German; scribe: Othlon of Regensburg (German, active ca. 1030-1050)  
**Current Location:** Walters Art Museum (Baltimore, Maryland); Accession No. W.8  
**Creation Date:** third quarter 11th century  
**Credit Line:** Acquired by Henry Walters  
**Materials:** parchment bound between oak boards covered with leather, silk damask, silver filigree, gilded panels, four ivory panels (one modern) depicting the Evangelists, and incised gold leaf depicting the Crucifixion under convex rock crystal  
**Measurements:** 11 1/16 x 9 3/16 x 4 1/8 in. (28.1 x 23.3 x 10.4 cm)  

**Description:**  
**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  

**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  

**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.
DESCRIPTIVE NOTE

Record Type: group  Class: Architecture
Work Type: • architectural documents
Title: • Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa
Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7

Descriptive Note: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.
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<th>Historical/Cultural Events</th>
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<tr>
<td>Earliest Date</td>
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<td>Discovery/Excavation Date</td>
<td>Earliest Date</td>
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<tr>
<td>Latest Date</td>
<td>Latest Date</td>
<td>Earliest Date</td>
<td>Latest Date</td>
</tr>
</tbody>
</table>

- CDWA includes optional categories for the context of the work
ARCHITECTURAL CONTEXT

Record Type: item  Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971
Location: Columbus (Indiana, USA)  Address: Plaza, Cleo Rogers Memorial Library

**Material:** sandcast bronze, patinated

**Dimensions:** 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)

**General Subject:** abstract
**Specific Subject:** bone, Stonehenge

**Descriptive Note:** The shape of the sculpture suggests human hip and leg bones, while the negative space on the interior of the arch suggests an abstracted human torso with head. I.M. Pei had the idea of a large work of art to sit in the Fifth Street public plaza that would pull together the space between his newly built Cleo Rogers Memorial Library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.

**Facture:** sandcast in 50 sections and then assembled on site; the surface of the sculpture is smooth with little evidence of the joins.

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

*Architectural Context:* Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.
Information about each image (digital image, physical slide, photograph) is recorded separately, linked to a record for the work.

CDWA & CCO discuss issues related to the view of the work in the image.

Date refers to the date when the image was taken.

Subject is the subject as depicted in this particular view.

View description and Type are included.

See CCO, VRA Core, or CDWA for other non-descriptive information about the image.

**Work Record:**
CONA ID 700008620 Class: sculpture
Work Type: colossus
Title: • Great Sphinx • Abu al-Hawl
Creator Display: unknown Ancient Egyptian
Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).
General Subject: memorial • portrait
Specific: • sphinx • King Khafre • power
Current Location: Giza (Egypt)
Dimensions: height: 20 m. (66 feet), length: 73 m. (240 feet)
Mat & Tech: limestone, carved from live rock

**Image Record:**
Image Type: slide
Image Source: Janson, H.W.
Image Format: Cibachrome (TM)
Image Dimensions: 35 mm, 2 x 2 inches
View Description: exterior view, facing North
View Type: oblique view, partial view
View Subject: the Great Sphinx with the Great Pyramid in the background
View Date: 1950
* Other Categories in CDWA
ADDITIONAL FIELDS IN CDWA

Copyright Restrictions
Cataloging History
Related Visual Documentation
Related Textual Documentation
What is an Authority?

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

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

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

Populated by or linked to the Getty Vocabularies
PERSONAL AND CORPORATE NAME AUTHORITY

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

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

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

If possible, use ULAN (which maps to this authority)
• Geographic Place Authority Record
  • Record Type [controlled]: administrative entity
  • Names:
    • Karnak (preferred)
    • Al-Karnak
    • El Kharnâk
  • Display Broader Context: Qina governorate, Egypt
  • Hierarchical Position [link]:
    • Africa (continent)
    • ........ Egypt (nation)
    • ............ Upper Egypt (region)
    • ................ Qina (governorate)
    • .................... Karnak (inhabited place)
  • Place Type [controlled]:
    • inhabited place
  • Coordinates [controlled]:
    • Lat: 25 43 00 N degrees minutes
      • Long: 032 39 00 E degrees minutes
      • (Lat: 25.7167 decimal degrees)
      • (Long: 32.6500 decimal degrees)
  • Note: Village on E bank of the Nile in Upper Egypt; with Luxor, Karnak is on the site of ancient Thebes; location of temple of Amen, considered one of the finest examples of early New Kingdom religious architecture; also has many Middle Kingdom remains.
  • Sources [link to Source Records]:
    • Getty Thesaurus of Geographic Names (1988-)
    • NIMA GEO t N S (2000)

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

• Concept Authority Record:
  • *Terms
  • courvoisier (preferred, singular)
  • courvoisiers (preferred, plural)
  • *Hierarchical position [links]
  • Objects Facet
    • ............ Visual Works
    • ................. drawings
    • ..................... <drawings by material
    • ......................... animation cels
    • ................................ courvoisiers
    • ................................ limited edition cels
    • ................................ serigraph cels
    • ...................... animation drawings
    • ....................... blot drawings
    • ...................... cadavres exquis
    • ...................... computer drawings
  • *Note: Note: Refers to a type of animation cel set-up, or grouping, that is composed of two or more cels and a production background that was created by, or imitates those created by, the Courvoisier Galleries in the late 1930s and early 1940s. It is distinctive in the technique by which figures were trimmed to their edges, glued to a background typically composed of wood veneer, patterns, or hand-painted watercolors, and covered by a protective top cel.

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

*Subject Authority Record*

*Subject Names:*
- Xibalbá (preferred)
- Place of Fear
- Underworld

*Hierarchical Position [link]:*
- Maya iconography
- ......legends from the Popol Vuh
- .......... Xibalbá

*Related Keywords [cont.]:*
- underworld
- demons
- Hero Twins
- Vucub-Camé (demon)
- Hun-Camé (demon)

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

*Sources [links]:*

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

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**Record Type**
- Subject Names (preferred, alternates, and variants) *(required)*
- Broader Context *(required, if applicable)*
- Related Keywords *(required, if applicable)*
- Note
- Dates
- Related Subjects *(required, if applicable)*
- Related Geographic Places
- Related Persons or Corporate Bodies
- Related Concepts
- Relationship Type
- Sources *(required)*

---

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

* Specificity and Exhaustivity
APPLYING VOCABULARIES

- Factors to consider in assigning indexing terms
  - specificity
  - exhaustivity
  - pre-coordination vs post-coordination
PRE-COORDINATION OR POST-COORDINATION

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

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

- Which will your local system or authorities allow?
- What is your local methodology?
When you need compound terms that are not bound in the published authority, construct them locally

- 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

Material: red silk
• Using separate fields that are bound, e.g., Material and Color
• Using subfields within a field
precoordination

• Using local compound terms that bind the two words together
SPECIFICITY

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

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

HISTORY OF CDWA AND CCO
History of the CDWA

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

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

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

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

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

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