



Chapter 2

Creator Information

Creator/Creator Role

2.1 ABOUT CREATOR INFORMATION

2.1.1 Discussion

The Creator of the work and the Role of the creator are critical elements in cataloging. The creator of a work may be one person, whether known by name or anonymous (that is, an artist whose name is not known, but who is known by some kind of appellation, such as *Achilles Painter*). Multiple creators may be responsible for designing and making a work. A creator may also be a corporate body—that is an organized group of individuals who work together to create art, such as an architectural firm or printmaking atelier. The creator may be unknown, and the responsibility therefore be assigned to a cultural group (that is, the hand or oeuvre is not known, and there thus is no associated appellation; see Various Types of Attributions below for a discussion of anonymous and unknown creators).

Creator

The Creator element identifies the individual, group of individuals, corporate body, cultural group, or other entity that contributed to creating, designing, producing, manufacturing, or altering the work.

Creator Role

The Creator Role element records the role or activity performed by the creator in the conception, design, or production of the work being cataloged.

Attribution Qualifier and Creator Extent

In addition to Creator and Role, other elements could include a qualification of the attribution (for example, *attributed to Raphael*) or an indication about which part (extent) of the work was completed by a particular creator when there are multiple creators (for example, *figures painted by Peter Paul Rubens, with landscape by Jan Breughel the Elder*) or multiple components (for example, *sculpted by Gian Lorenzo Bernini, with base by Vincenzo Pacetti and eagle by Lorenzo Cardelli*), or both.

Unknown Creators

Many works have creators whose names have been lost to history. When the creator is unknown, it is common in certain disciplines to use, in place of the name, a designation of the culture or geographic place that produced the work (for example, *Thai* or *unknown Thai*). The examples in CCO follow the unknown-plus-culture model. Given that creator is such an important field in retrieval, it is recommended to always record a value for creator in the work record, even if the creator is unknown. However, institutional practice may require that some institutions leave the field blank in the local database. In that case, another method should be devised in displays for users at the time of publication, such as filling in the creator area with *unknown* or with the name of the culture that created the work. For further discussion of issues surrounding unknown creators, see Part 3: Personal and Corporate Name Authority.

Ambiguity and Uncertainty

If scholarly opinion is divided regarding attribution, or if attribution is otherwise uncertain or ambiguous, this should be indicated in the free-text Creator display element. Such uncertainty may require that the multiple possibilities be indexed in controlled fields. For example, if it is uncertain which of two creators created a work, both should be indexed as such.

Organization of the Data

Creator and Creator Role are primary access points and therefore required. Both elements should be repeatable.

Museums and other collecting institutions may require more specialized access points for creator information than visual resources collections will need. Retrieval of works based on alternate creator names and basic biographical information, however, is likely to be important for all institutions.

Certain parts of creator information are best recorded in a free-text field for display in combination with controlled fields for access. Controlled fields should be linked to an authority file. If this is not possible, a controlled list of creators and their biographical information should be used to ensure consistency. Given that multiple creators may be responsible for a single work, the link to the authority records or controlled fields should be repeatable. In addition, one creator may fill multiple roles in creating a single work. The Creator Role field should therefore be repeatable for each creator.

The creator name and enough biographical information to identify the creator unambiguously should appear in a Work Record. When referring to the creator in

the Work Record, the preferred name of the creator and a biography comprising the nationality and life dates should be displayed. This is most efficiently handled by a link to the Personal and Corporate Name Authority, in which a complete record of information about the creator can be stored, including variant names and biographical information. Creators in this authority file may include both individuals and corporate bodies, which may consist of any group of individuals who work together to create art, such as manufactories or architectural firms. See the discussion in Part 3: Personal and Corporate Name Authority. Additional discussion of creator information and attributions can be found in *Categories for the Description of Works of Art: Creation-Creator and Creator Identification*.

Recommended Elements

A list of the elements discussed in this chapter follows. Required elements are noted. (Creator display may be a free-text field or concatenated from controlled fields.)

- Creator display (required)
- Controlled creator field (link to authority file)
- Role (required)
- Creator extent
- Attribution qualifier

About the Examples

The examples throughout this chapter are for illustration only. Local practice may vary. The examples tend to show the fullest possible use of display and indexing fields, which may not be necessary for visual resources collections and some other institutions.

2.1.2 Terminology

2.1.2.1 Sources for Terminology

2.1.2.1.1 CREATOR NAMES

Creator names should be controlled by using an authority record or controlled lists. Published sources of creator information include the following:

Getty Vocabulary Program. *Union List of Artist Names (ULAN)*. Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/ulan/.

Library of Congress Authorities. Washington, DC: Library of Congress, 2002. <http://authorities.loc.gov/>.

Grove Dictionary of Art Online. New York: Grove's Dictionaries, 2003. <http://www.groveart.com/>.

Thieme, Ulrich, and Felix Becker, eds. *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*. 37 vols. 1907. Reprint, Leipzig: Veb E.A. Seemann Verlag, 1980-1986.

Meissner, Günter, ed. *Allgemeines Künstlerlexikon: die bildenden Künstler aller Zeiten und Völker*. Munich: Saur, 1992-.

Bénézit, Emmanuel, ed. *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*. 1911-1923. Reprint, Paris: Librairie Gründ, 1976.

Macmillan Encyclopedia of Architects. Edited by Adolf K. Placzek. New York: Free Press; London: Collier Macmillan, 1982.

Additional general encyclopedias and dictionaries of creators exist. In addition, standard textbooks for art history and Web sites for art museums can serve as sources for names and biographical information about creators. You may also find more specialized sources of creator names, including national sources such as Bolaffi's *Dizionario dei pittori italiani* (1972-1976) for Italian artists, or Snodgrass's *American Indian Painters* for Native American artists.¹

2.1.2.1.2 ROLES

Roles should be controlled by using a controlled list or authority file. Published sources of terminology for roles include the following:

Getty Vocabulary Program. *Art & Architecture Thesaurus (AAT)*. Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/aat/. (Especially the Agents facet).

2.1.2.2 Choice of Terminology

2.1.2.2.1 CONSISTENCY

Using consistent terminology is especially important for controlled fields that are intended to provide access. Consistency is less important, but still desirable, in a free-text note than in a controlled field. Although uncontrolled terminology should be accommodated, terminology that is consistent with the terms in controlled fields is nonetheless recommended for the sake of clarity. Consistent style, grammar, and syntax are always recommended.

2.1.2.2.2 USING AN AUTHORITY RECORD

If possible, names and biographical information should be stored in an authority record linked to the Work Record. See Part 3: Personal and Corporate Name Authority.

To populate the authority records, use standard sources for creator names and biographical information. If information about a particular creator cannot be found in any of the standard published sources, use whatever scholarly sources are available and make a new authority record, citing the source from which the information was taken.

2.2 CATALOGING RULES

2.2.1 Rules for Creator

2.2.1.1 *Brief Rules for Creator*

Recording a creator is required. This can be the preferred name of the individual, a group of individuals, a corporate body, a cultural group, or any other entity that contributed to creating, designing, producing, manufacturing, or altering the work.

Use the most commonly used name, which is not necessarily the fullest name. In some cases, a pseudonym or nickname may be the preferred name. Take the name from an authoritative source. If sources disagree on the preferred form of the name, go down the list of preferred sources in the terminology section and use the name found in the source highest in the list of preferred sources.

A cursory discussion of issues regarding creators' names as they should appear in the Work Record follows. For a fuller discussion of how to choose preferred names, variant names, and other creator information, see Part 3: Personal and Corporate Name Authority.

Capitalization and Abbreviations

Capitalize surnames, initials, forenames, and honorifics. If a name includes an article or preposition (for example *de*, *des*, *la*, *l'*, *della*, *von*, *von der*), use lowercase, except for relatively modern names, when the prefix is considered part of the last name and is capitalized. Determine capitalization by consulting an authoritative source. Avoid abbreviations, except for initials when they are part of the preferred name.

Examples

Creator display: James Ensor (Belgian, 1860-1949)

Creator display: Giovanni della Chiesa (Italian, active 1494-1512)

Creator display: Dante Della Manna (Brazilian, contemporary)

Creator display: Abraham Louis van Loo (French, 1656-1712)

Creator display: Nizami (Azerbaijan, probably 1141-1217)

Creator display: Rebekah S. Munro (American, 1780-1803)

Language of the Names

Choose the name most commonly used in the language of the catalog record (English, in the United States). If there is no English version of the name, use the preferred name in the vernacular language. Note that most non-English names do not have English equivalents; thus English speakers use the name in the vernacular language of the creator. Determine which name is most commonly used by consulting an authoritative source. Use diacritics as appropriate.

Examples

Creator display: Raphael (Italian, 1483-1520)

Creator display: Peter Le Lièvre (French, 1671-1745)

For constructed names (that is, for anonymous creators), use the language of the catalog record (for example, *Master of the Dominican Effigies* rather than *Maestro delle Effigi Domenicane*).

Natural Order and Inverted Names

In the Creator display, list the name in natural order, even if the source lists the name in inverted form.

Example

Creator display: Vincent van Gogh (Dutch, 1853-1890)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Gogh, Vincent van

Constructing a Name

If the creator's name is not listed in standard sources and common usage therefore is not known, create a name using a standard such as *Anglo-American Cataloguing Rules* (AACR), informed by the usage of the name in publications (for example, journal articles). If no published source is available, refer to the signature on the work, if possible.

2.2.1.2 Additional Recommendations for Creator

2.2.1.2.1 SYNTAX

For the Creator display, list information in the following order: role or a reference to the process (optional, as necessary for clarity; for example, *painter* or *painted by*), the preferred name in natural order, nationality, and birth and death dates (or dates of activity).

Examples

Creator display: Narciso Abeyta (Native American, 1918-1998)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Abeyta, Narciso

Creator display: sculpted by Umberto Boccioni (Italian, 1882-1916)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Boccioni, Umberto

Creator display: illuminated by the Limbourg Brothers (Flemish, active 1400-1416)

Controlled fields:

Role: illuminators

[link to Personal and Corporate Name Authority]:

Limbourg Brothers

2.2.1.2.2 CONTEXT SENSITIVITY FOR NAMES

If an artist's or corporate body's names have been changed over time, record the name that was in use when the work was created, if known (for example, the work of Morris, Marshall, Faulkner and Company should be distinguished from the work of the later incarnation of the firm, Morris & Co.).

2.2.1.2.3 LISTING BIOGRAPHICAL INFORMATION

In an efficient system, biographical information in the Creator display in the Work Record should be automatically established through a link from the Personal and Corporate Name Authority. If, instead, the cataloger must enter the information by hand, use the rules below; see the further discussion of the creator's biographical information in Part 3: Personal and Corporate Name Authority.

What to Include in Biographical Information

Include nationality (or culture) and birth and death dates.

Examples

William Morris (British, 1834-1896)

Kicking Bear (Sioux, 1846-1904)

Ishiguro Masayoshi (Japanese, 1772-after 1851)

Avoiding Confusion

Avoid phrasing the information in a way that could be confusing or ambiguous.

Uncertain Nationality

Indicate any uncertainty regarding nationality.

Example

Creator display: draftsman: Jacques Daliwes (French or Flemish, 15th century)

Controlled fields:

Role: draftsman

[link to Personal and Corporate Name Authority]:

Daliwes, Jacques

Uncertain Dates

Indicate uncertain or ambiguous dates by using qualifiers such as *ca.* (which means circa), *after*, *before*, or by referring to spans of decades or centuries rather than to specific years (for example, *15th century*).

Examples

Creator display: sculpted by Michel Erhart (German, ca. 1440-after 1522)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Erhart, Michel

Creator display: painted by Marten Heemskerck van der Heck (Dutch, active 1640s-1650s)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Heck, Marten Heemskerck van der

If *ca.* applies to both the birth and death date, repeat it for both (for example, *Chinese, ca. 1410-ca. 1465*). Do not use an apostrophe in date expressions such as *1650s* and *1900s*.

Active Dates

If life dates are unknown, list estimated life dates or dates of activity.

Example

Creator display: painted by Ali Asghar (Persian painter, active from ca. 1525)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Ali Asghar

Locus of Activity

Include the place of activity (for example, *active in Italy*) if nationality is unknown or when the locus of activity is different from the artist's nationality or otherwise pertinent.

Example

Creator display: sculpted by Josse de Corte (Flemish, 1627-1678, active in Italy)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Corte, Josse de

Biography for Anonymous Creators

For an anonymous creator or other creator with incomplete biographical information, include the deduced nationality (or locus of activity) and approximate dates of life or activity.

Example

Creator display: engraved by Monogrammist B. G. (British, active late 19th century)

Controlled fields:

Role: engraver

[link to Personal and Corporate Name Authority]:

Monogrammist B. G.

2.2.1.2.4 VARIOUS TYPES OF ATTRIBUTIONS

Record creator information appropriate to the work being cataloged. Various types of works require different creator information. Some works require only the simplest Creator display, but others require more complex explanations.

Simple Attributions

For works created by a single, known creator, make a straightforward reference to the creator.

Example

[for a marble portrait bust]

Creator display: Rombout Verhulst (Dutch, 1624-1698)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Verhulst, Rombout

Clarify the role of the creator if it will not be immediately apparent to the end user (for example, in the example below, *designed by* is included to clarify that this artist designed, but did not necessarily weave, the carpet).

Example

[for a carpet]

Creator display: designed by Maqsud of Kashan (Persian, active in 16th century)

Controlled fields:

Role: designer

[link to Personal and Corporate Name Authority]:

Maqsud of Kashan

Multiple Creators

If multiple entities were involved in creating the work, record all of them. If there are too many to do so, record the most important or most prominent. If the role of the creator could be unclear or ambiguous to the end user—as when the creators contributed differently to the creation of the work—clearly explain roles and extent (see rules for Creator Role and Extent below; some institutions may not index Extent).

Examples

[for an ancient Greek vessel]

Creator display: potter was Euphronios (Greek, active ca. 520-ca. 470 BCE), painting attributed to Onesimos (Greek, active ca. 500-ca. 475 BCE)

Controlled fields:

Role: potter

[link to Personal and Corporate Name Authority]:

Euphronios

Role: painter

Qualifier: attributed to

[link to Personal and Corporate Name Authority]:

Onesimos

[for a painting]

Creator display: Marco Ricci (Italian, 1676-1730), figures by Sebastiano Ricci (Italian, 1659-1734)

Controlled fields:

Role: painter

Extents: landscape • architecture

[link to Personal and Corporate Name Authority]:

Ricci, Marco

Role: painter

Extent: figures

[link to Personal and Corporate Name Authority]:

Ricci, Sebastiano

[for a print]

Creator display: designed by D. A. Alexander (British, 19th century), engraved and published by William Daniell (British, 1769-1837)

Controlled fields:

Role: designer

[link to Personal and Corporate Name Authority]:

Alexander, D. A.

Roles: engraver • publisher

[link to Personal and Corporate Name Authority]:

Daniell, William

[for a dome]

Creator display: designed by Michelangelo Buonarroti (Italian, 1475-1564), design revised by Giacomo della Porta (Italian, born 1532 or 1533; died 1602)

Controlled fields:

Role: designing architect

[link to Personal and Corporate Name Authority]:

Buonarotti, Michelangelo

Role: design revisions by

[link to Personal and Corporate Name Authority]:

Porta, Giacomo della

[for an architectural drawing]

Creator display: Henry Cobb (American, born 1926) for I. M. Pei and Partners (American, established 1955)

Controlled fields:

Role: draftsman

[link to Personal and Corporate Name Authority]:

Cobb, Henry

Role: architect

[link to Personal and Corporate Name Authority]:

I. M. Pei & Partners

Corporate Bodies as Creator

Record a studio, firm, or other group of persons that created the work, if appropriate.

FIRMS, MANUFACTORIES, AND STUDIOS

For decorative arts, photographs, and other works created in a studio, firm, or manufactory, record the studio, firm, or manufactory, with recognition given to any identified person responsible for decoration or other aspects of the work.

Examples

Creator display: Manufacture royale de porcelaine de Sèvres (French, established 16th century); painted by Pierre-Antoine Méraud père (French, born 1735)

Controlled fields:

Role: manufactory

[link to Personal and Corporate Name Authority]:

Sèvres Porcelain Manufactory

Role: painter

[link to Personal and Corporate Name Authority]:

Méraud, Pierre-Antoine, père

Creator display: Milton Kahl (American, 1909-1987), for the Walt Disney Company (American, founded 1923)

Controlled fields:

Role: animator

[link to Personal and Corporate Name Authority]:

Kahl, Milton

Role: studio

[link to Personal and Corporate Name Authority]:

Walt Disney Company

FIRMS: ARCHITECTURAL DRAWINGS

For architectural drawings, record the name of the designer or draftsman, along with the name of the architectural firm.

Example

Creator display: draftsman: Steven Forman (American, born 1954), for Richard Meier and Partners (American, founded 1970s)

Controlled fields:

Role: draftsman

[link to Personal and Corporate Name Authority]:

Forman, Steven

Role: architectural firm

[link to Personal and Corporate Name Authority]:

Richard Meier & Partners

FIRMS: BUILT WORKS

For structures, record the name of the main architect or the firm, or both.

Examples

Creator display: John Russell Pope (American, 1874-1937)

Controlled fields:

Role: architect

[link to Personal and Corporate Name Authority]:

Pope, John Russell

Creator display: I. M. Pei and Partners (American, established 1955)

Controlled fields:

Role: architectural firm

[link to Personal and Corporate Name Authority]:

I. M. Pei & Partners

CULTURAL GROUPS

If the artist is unknown and it is appropriate for the given discipline (for example, ancient art or African art), assign creation responsibility to a cultural group. See also Unknown Creators below and Part 3: Personal and Corporate Name Authority. Some institutions may choose to link to the Concept Authority, where culture terms are recorded.

Example

Creator display: Mandinka People (West Africa, 19th century)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Mandinka People

Non-Artists

If appropriate, record individuals and corporate bodies even if they are not artists per se. These include all persons or groups of persons who contributed to the production, manufacture, or alteration of the work. For example, the patron of ancient architecture should often be included because it is likely that he contributed directly or indirectly to the design of a work he commissioned.² Important publishers of European prints, calligraphers of Chinese paintings, and others directly involved in the work should be included.

Examples

[for a patron]

Creator display: unknown Roman architect, for the Emperor Hadrian (Roman, 76-138 CE, ruled 117-138)

Controlled fields:

Role: architect

[link to Personal and Corporate Name Authority]:

unknown Roman

Role: patron

[link to Personal and Corporate Name Authority]:

Hadrian

[for inscribers]

Creator display: primary painter and calligrapher was Dai Xi (Chinese scholar, painter, 1801-1860), with additional inscriptions and colophons added by Luchuang Juren and Wen Jie

Controlled fields:

Roles: painter • calligrapher

[link to Personal and Corporate Name Authority]:

Dai Xi

Role: inscriber

[link to Personal and Corporate Name Authority]:

Luchuang Juren

Role: inscriber

[link to Personal and Corporate Name Authority]:

Wen Jie

[for a publisher]

Creator display: engraved by unknown French artist, published by Jean-Charles Pellerin (French, 1756-1836)

Controlled fields:

Role: engraver

[link to Personal and Corporate Name Authority]:

unknown French

Role: publisher

[link to Personal and Corporate Name Authority]:

Pellerin, Jean-Charles

[for a distributor of daguerreotypes]

Creator display: distributed by Atelier Héliographique (French, flourished 1840s)

Controlled fields:

Role: distributor

[link to Personal and Corporate Name Authority]:

Atelier Héliographique

[for an author and copyist]

Creator display: illuminations by unknown Syrian; author: Abu'l Izz Isma'il al-Jazari (Persian, 12th century); copyist: Farkh ibn 'Abd al-Latif (Persian, 14th century)

Controlled fields:

Role: illuminator

[link to Personal and Corporate Name Authority]:

unknown Syrian

Role: author

[link to Personal and Corporate Name Authority]:

Abu'l Izz Isma'il al-Jazari

Role: copyist

[link to Personal and Corporate Name Authority]:

Farkh ibn 'Abd al-Latif

For Groups of Works

For groups of works, include all the creators, if possible. If there are a large number, list the most important or most prominent in the Creator display; in the controlled indexing fields, however, index all the creators to enhance end-user access.

Examples

[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)

Controlled fields:

Role: photographer

[link to Personal and Corporate Name Authority]:

Hawes, Josiah Johnson

Role: photographer

[link to Personal and Corporate Name Authority]:

Southworth, Albert Sands

Role: photographer

[link to Personal and Corporate Name Authority]:

Pennell, Joseph

[for a folder of drawings]

Creator display: architect: Frank Lloyd Wright (American, 1867-1959); draftsmen: Frank Lloyd Wright, John Howe (American, active 1940-1958)

Controlled fields:

Roles: architect • draftsman

[link to Personal and Corporate Name Authority]:

Wright, Frank Lloyd

Role: draftsman

[link to Personal and Corporate Name Authority]:

Howe, John

Uncertain Attributions

Indicate when the identity of the creator is uncertain or his or her role needs to be qualified. See also Attribution Qualifier below.

Examples

Creator display: attributed to Théophile-Alexandre Steinlen (Swiss, 1859-1923)

Controlled fields:

Role: painter

Qualifier: attributed to

[link to Personal and Corporate Name Authority]:

Steinlen, Théophile-Alexandre

Creator display: probably engraved by Pierre Le Pautre (French, 1660-1744)

Controlled fields:

Role: engraver

Qualifier: probably by

[link to Personal and Corporate Name Authority]:

Le Pautre, Pierre

Creator display: painted by Andrea di Bartolo (Sienese, active by 1389, died 1428);
alternatively attributed to Bartolo di Fredi (Sienese, active by 1353, died 1410)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Andrea di Bartolo

Role: painter

Qualifier: alternatively attributed to

[link to Personal and Corporate Name Authority]:

Bartolo di Fredi

Former Attributions

Include former attributions.

Example

Creator display: painting attributed to Qu Ding (Chinese, active ca. 1023-ca. 1056),
formerly attributed to Yan Wengui (Chinese, active ca. 970-1030)

Controlled fields:

Role: painter

Qualifier: attributed to

[link to Personal and Corporate Name Authority]:

Qu Ding

Role: painter

Qualifier: formerly attributed to

[link to Personal and Corporate Name Authority]:

Yan Wengui

Anonymous Creators

In the context of this manual, an *anonymous creator* is defined as one whose hand is identified and whose oeuvre is established, but whose name is not known (for example, *Master of the Dido Panels*). This type of creator is distinguished from *unknown creators*, discussed below.

For anonymous creators, record an appellation and biography that have been established by scholarly research. For further discussion, see Part 3: Personal and Corporate Name Authority.

Examples

Creator display: painted by Master of the Dido Panels (Italian, active in 1440s)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Master of the Dido Panels

Creator display: Achilles Painter (Greek, active ca. 450-ca. 420 BCE)

Controlled fields:

Role: vase painter

[link to Personal and Corporate Name Authority]:

Achilles Painter

Creator display: Borden Limner (American, active 1820s-1830s)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Borden Limner

Unknown Creators

If the identity of a hand and its oeuvre are not established, devise a generic identification to refer to the unknown creator. Unknown creators are common, especially in certain disciplines, including ancient art, Asian art, African art, aboriginal art, folk art, decorative arts, and Western art dating from the 16th century and earlier. Institutional practice varies in the way unknown creators are recorded and stored in authority files; whichever practice is followed, be consistent.

Although it is not recommended to leave the Creator element blank, because it is critical for retrieval, some institutions do leave the element blank when the creators are unknown, and then construct headings for display at the time of publication using the Culture element, with or without the word *unknown* (for example, *Italian*, or *unknown Italian*, or *unknown*). See the culture element in Chapter 4: Stylistic, Cultural, and Chronological Information and an illustration in Part 3: Personal and Corporate Name Authority.

If the creator is unknown and the identity of his or her hand is not established, devise a generic identification with which all unattributed works by unknown creators with similar attributes may be associated. Do not leave the element blank. Applying any one of the following methods is acceptable, provided it is done consistently and given the information at hand: Include the word *unknown* and the culture or nationality (for example, *unknown Korean*); list the culture alone (for example, *Korean*); list the word *unknown* alone, without reference to culture; include broad dates (for example, *unknown Korean 16th century* or *Korean 16th century*). The generic value for the unknown creator should be authority-controlled for consistency. For further discussion and examples of unknown creators, see Part 3: Personal and Corporate Name Authority. In the examples below, the unknown-plus-culture method, with a link to an Authority Record, is illustrated.

Examples

Creator display: unknown Maya

Controlled fields:

Role: ceramicist

[link to Personal and Corporate Name Authority]:

unknown Maya

Creator display: unknown Indian, probably from Andhra Pradesh

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

unknown Indian

Creator display: Peter King (British, 18th century), with additions attributed to unknown draftsman in the Office of Nicholas Hawksmoor

Controlled fields:

Role: architect

[link to Personal and Corporate Name Authority]:

King, Peter

Role: draftsman

Qualifier: attributed to

Extent: additions

[link to Personal and Corporate Name Authority]:

unknown (Office of Nicholas Hawksmoor)

Creator display: Jean Fouquet (French painter, illuminator, ca.1420-ca.1480), formerly attributed to unknown 15th-century Italian

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Fouquet, Jean

Role: painter

Qualifier: formerly attributed to

[link to Personal and Corporate Name Authority]:

unknown Italian, 15th century

2.2.1.2.5 SUGGESTED TERMINOLOGY FOR QUALIFIER AND EXTENT

Use the following conventions and terminology.

For Creator Extent

Record the part of a work contributed by a particular creator, if necessary for clarity. Some examples of terminology follow:

execution	with additions
design	figures
predella	embroidery
cast	printed

Examples

[for a painting]

Creator display: figures by Peter Paul Rubens (Flemish, 1577-1640), landscape and still-life objects by Jan Brueghel the Elder (Flemish, 1568-1625)

Controlled fields:

Role: painter

Extent: figures

[link to Personal and Corporate Name Authority]:

Rubens, Peter Paul

Role: painter

Extents: landscape • still life

[link to Personal and Corporate Name Authority]:

Brueghel, Jan, the Elder

[for a globe]

Creator display: designed and assembled by Abbé Jean-Antoine Nollet (French, 1700-1770), decoration attributed to Martin brothers (French, active ca. 1725-1780)

Controlled fields:

Roles: designer • assembler

[link to Personal and Corporate Name Authority]:

Nollet, Jean-Antoine, Abbé

Role: painters

Extent: decoration

Qualifier: attributed to

[link to Personal and Corporate Name Authority]:

Martin brothers

For Attribution Qualifier

When the attribution is uncertain, is in dispute, or when there is a former attribution, clarify the attribution with a qualifier using the terminology below. Additional controlled vocabulary for qualifiers may be added as necessary.

ATTRIBUTIONS TO A KNOWN CREATOR

Use one of the following qualifiers to express uncertainty when the attribution of a work to a known creator or architect is in question or to note a former attribution (for example, *attributed to Frans Hals*):

attributed to	formerly attributed to
probably by	possibly by

UNKNOWN CREATORS LINKED TO KNOWN CREATOR

If the identity of a creator is unknown but he or she is known to have worked closely with a known creator, use an attribution qualifier to associate the work with the name of a known creator whose oeuvre is stylistically similar or otherwise related to the work at hand. In such cases, link to the known creator in the

Authority Record, and—in the Work Record—qualify the known creator’s name with one of the qualifiers as described below:

Working Directly with Known Creator—Use one of the following qualifiers to indicate authorship by an unknown individual working directly for the named master, probably under his supervision (for example, *studio of Rembrandt*, *office of Christopher Wren*, or *workshop of Gislebertus*):

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

The distinction between studio, workshop, office, and atelier typically depends on the historical period in question and the type of work being produced. Note that the Qualifier field should not be used to record the contribution of a corporate creator whose name happens to include such phrases as *office of* (for example, *Office of Public Buildings and Grounds*).

Not Working Directly with Known Creator—Use one of the following qualifiers to refer to an unknown artist in direct contact with the works of the named creator, and living at the same time or shortly after him or her, though not actually working in his or her studio (for example, *follower of Hokusai*):

follower of	circle of
school of	

Influenced by Known Creator—Use one of the following qualifiers to indicate an influence of (or an outright copy of) the style of the named master, but with the connotation that the named creator had little or nothing to do with the actual work at hand. The unknown creator need not necessarily be a contemporary of the named master (for example, *style of Raphael* or *copyist of Rodin*):

style of	after
copyist of	manner of

Examples

Creator display: possibly by Tuthmosis (Egyptian, 14th century BCE)

Controlled fields:

Role: master sculptor

Qualifier: possibly by

[link to Personal and Corporate Name Authority]:

Tuthmosis

Creator display: school of Rembrandt van Rijn (Dutch, 1606-1669)

Controlled fields:

Role: printmaker

Qualifier: school of

[link to Personal and Corporate Name Authority]:

Rembrandt van Rijn

For detailed definitions of qualifiers, see the *Categories for the Description of Works of Art: Creation-Creator-Qualifier*.

2.2.2 Rules for Creator Role

2.2.2.1 Brief Rules for Creator Role

Record a term or terms referring to the role or activity performed by the creator in the conception, design, production, or alteration of the work. Examples of roles include *artist*, *architect*, *painter*, *illustrator*, *sculptor*, *designer*, and *engraver*. This element is distinguished from life roles in the Personal and Corporate Name Authority; life roles include all of the different roles that a creator may have performed over a lifetime (see Part 3: Personal and Corporate Name Authority).

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

Examples

Creator display: sculpted by Edgar Degas (French, 1834-1917)

Controlled fields:

Role: sculptor

[link to Personal and Corporate Name Authority]:

Degas, Edgar

Creator display: engraved by Jacques Callot (French, 1592-1635), published by Israël Henriet (French, 1590-1661)

Controlled fields:

Role: engraver

[link to Personal and Corporate Name Authority]:

Callot, Jacques

Role: publisher

[link to Personal and Corporate Name Authority]:

Henriet, Israël

If a specific role is not known for a given work, use a more general one. For example, if you do not know that an artist performed the specific role of *menuisier* (a type of joiner), list a more general role, such as *furniture worker*. If even the more general role is not known, use the most general, such as *artist*.

Example

Creator display: François-Toussaint Foliot (French, 1748-ca. 1839)

Controlled fields:

Role: furniture worker

[link to Personal and Corporate Name Authority]:

Foliot, François-Toussaint

2.2.2.2 *Additional Recommendations for Creator Role*

2.2.2.2.1 IN CREATOR DISPLAY AND INDEXED

In general, record the role in the free-text Creator display, using either an adjective (such as *designed by*) or a noun (such as *designer*). It should also be indexed for retrieval in a controlled field, using a noun (for example, *designer*) drawn from a controlled vocabulary.

Example

[for a painting]

Creator display: designed by Callot Soeurs (French, active 1895-1937)

Controlled fields:

Role: designer

[*link to Personal and Corporate Name Authority*]:

Callot Soeurs

One exception applies when the role is obvious: If the creator's role is apparent to the end user within the context of the display, the role may be omitted from the Creator display. In all cases, however, the role should be indexed for retrieval.

Example

[for a painting]

Creator display: Edward Hopper (American, 1882-1967)

Controlled fields:

Role: painter

[*link to Personal and Corporate Name Authority*]:

Hopper, Edward

2.2.2.2.2 CLARIFYING THE ROLE

If the role or attribution requires explanation, describe it in the Creator display and index it as appropriate. Examples include when there is uncertainty regarding the role, when one creator had multiple roles, or when multiple creators had different roles on the same work. See Various Types of Attributions above.

2.3 PRESENTATION OF THE DATA

2.3.1 Display and Indexing

2.3.1.1 *Free-Text vs. Controlled Fields*

For a discussion of when and why separate free-text and controlled fields are recommended, see Part 1: Database Design and Relationships: Display and Indexing.

2.3.1.1.1 HOW CREATOR DISPLAY IS INDEXED

The Creator display field presents a clear and comprehensible summary of the name and biographical information and is used to express nuance and uncertainty regarding the creator and role. Ideally, the Creator and the Creator Role

should be recorded in both the free-text Creator display and in controlled fields that will be used for search and retrieval.

2.3.1.1.2 CONCATENATING CREATOR DISPLAY

If including a free-text field is not possible, a rudimentary display for the creator and the creator role can be constructed at the time of publication by concatenating data from controlled fields that are in the Work Record and the Authority Record.

Example

[display with role from the Work Record and Creator Name and Display Biography from the Personal and Corporate Name Authority]

Concatenated display:

designer	Soeurs, Callot	(French, active 1895-1937)
<i>role</i>	<i>artist preferred name</i>	<i>display biography</i>

Note that such concatenated displays work well for simple attributions, but they do not allow for the expression of nuance and uncertainty regarding more complex attributions. More complex attributions are better explained in a free-text Creator display.

2.3.1.2 *Fields in Authority File and Work Record*

2.3.1.2.1 MINIMUM CONTROLLED FIELDS

For Creator

Given that the creator will have variant names and biographical information critical to retrieval, the most efficient way to control this information is to link the Work Record to the Personal and Corporate Name Authority.

Example

[for a tapestry]

Creator display: Gobelins Tapestry Manufactory (French, established in 1662), based on designs by Albert Eckhout (Dutch, ca. 1610-1665)

Controlled fields:

Role: manufacturer

[link to Personal and Corporate Name Authority]:

Gobelins Tapestry Manufactory

Role: designer

[link to Personal and Corporate Name Authority]:

Eckhout, Albert

In the example above, the artists' preferred natural-order names are combined with biographical information for display to the end user. One way to generate this display is to link or pass the name and other information from the Authority Record, but then to allow the cataloger to edit the display in the Work Record as necessary.

For Role

For indexing, the Creator Role element should be linked to an authority or a controlled list of roles. It can be inserted into the Creator display manually or by a computer algorithm.

For Extent and Qualifier

Extent and Qualifier should be explained in the Creator display. Some owning institutions will wish to index these elements. If so, the values should be controlled by an authority or controlled list.

Example

Creator display: illuminations attributed to Simon Marmion (French, ca. 1425-1489); text inscribed by David Aubert (French, born 1435, active until at least 1479)

Controlled fields:

Role: painter

Extent: illuminations

Qualifier: attributed to

[link to Personal and Corporate Name Authority]:

Marmion, Simon

Role: scribe

Extent: text

[link to Personal and Corporate Name Authority]:

Aubert, David

2.3.1.2.2 ELEMENTS TO INCLUDE IN AN AUTHORITY

The creator's preferred name, nationality, and life dates should be recorded in the Creator display in the Work Record, but ideally, these names and biographical information should be indexed for retrieval in a Personal and Corporate Name Authority record that is linked to the Work Record. In addition to the preferred name, life dates, and nationality, other fields in the authority file should include variant names, life roles, relationships to other artists, and further biographical information. See Part 3: Personal and Corporate Name Authority for further discussion.

2.3.2 Examples

Examples of Work Records are included below. For additional examples, see the end of Part 1, the end of each chapter, and the CCO Web site. In the examples, *controlled* refers to values controlled by an authority file, controlled list, or other rules (for example, with dates). *Link* refers to a relationship between a Work Record and an Authority Record or between two Work Records. All links are controlled fields. In the examples that follow, Related Work Records are abbreviated for the sake of brevity. All Work Records should be as complete as possible. See the various chapters for discussions of individual metadata elements, whether they should be controlled, and the respective advantages of an authority file or a controlled list. In all examples in this manual, both within and at the end of each chapter, data values for repeatable fields are separated by bullet characters.

Figure 14

Work Record Linked to a Personal and Corporate Name Authority Record: Oil Painting³

Required and recommended elements are marked with an asterisk.

<h3>Work Record</h3>	<h3>Personal and Corporate Name Authority Record</h3>
<ul style="list-style-type: none">■ Class [controlled]: paintings • European art■ *Work Type [link]: painting■ *Title: Landscape with Classical Ruins and Figures I Title Type: preferred■ *Creator display: <u>Marco Ricci</u> (Italian, 1676-1730), figures by Sebastiano Ricci (Italian, 1659-1734)<ul style="list-style-type: none">*Role [link]: painter I Extent [controlled]: landscape architecture I [link]: Ricci, Marco*Role [link]: painter I Extent [controlled]: figures I [link]: Ricci, Sebastiano■ *Creation Date: ca. 1725/1730 [controlled]: Earliest: 1720; Latest: 1735■ *Subject [links to authorities]: landscape ruins • human figures • Dionysos (Greek deity) • Classical architecture■ Culture [link]: Italian■ *Current Location [link]: J. Paul Getty Museum (Los Angeles, California, United States) I ID:70.PA.33■ *Measurements: 123 x 161 cm (48 3/8 x 63 3/8 inches) [controlled]: Value: 123; Unit: cm; Type: height I Value: 161; Unit: cm; Type: width■ *Materials and Techniques: oil on canvas Material [link]: oil paint • canvas■ Description: In this fantastic vista, Marco Ricci combined ancient Roman monuments, such as an obelisk, sections of temples, and statues, to create a scene both picturesque and evocative of the power of the ancient world.■ Description Source [link]: J. Paul Getty Museum online. http:// www.getty.edu (accessed February 10, 2005).	<ul style="list-style-type: none">■ *Names:<ul style="list-style-type: none">Ricci, Marco (preferred, inverted)<u>Marco Ricci</u> (preferred, natural order)Richi, MarcoRicci, MarchettoRizzi, MarcoRizi, Marco■ *Display Biography: Italian painter, 1676-1730■ *Nationalities [controlled]: Italian • Venetian■ *Birth Date [controlled]: 1676; Death Date: 1730■ *Life Roles [controlled]: painter • draftsman■ Place of Birth [link]: Belluno (Veneto, Italy)■ Place of Death [link]: Venice (Veneto, Italy)■ Places of Activity [link]: Veneto (Italy), England■ Related People:<ul style="list-style-type: none">Relationship Type [controlled]: brother of [link to related person]: Sebastiano Ricci (Italian, 1659-1734)■ *Sources [links]:<ul style="list-style-type: none"><i>Union List of Artist Names</i> (1988-).Thieme-Becker, <i>Allgemeines Lexikon der Künstler</i> (1980-1986).Bolaffi, <i>Dizionario dei pittori italiani</i> (1972-1976).

CREDIT: The J. Paul Getty Museum (Los Angeles, California). Marco Ricci (Italian, 1676-1730) and Sebastiano Ricci (Italian, 1659-1734); Landscape with Classical Ruins and Figures, ca. 1725-1730; oil on canvas, 123 x 161 cm; 70.PA.33. © The J. Paul Getty Trust.



Figure 15

Work Record Linked to a Personal and Corporate Name Authority Record: Islamic Manuscript⁴

Required and recommended elements are marked with an asterisk.

Work Record	Personal and Corporate Name Authority Record
<ul style="list-style-type: none">■ Class [controlled]: manuscripts • Islamic art■ *Work Type [link]: illumination■ *Title: Two Lovers Title Type: preferred■ *Creator display: Riza (Persian, ca. 1565-1635)<ul style="list-style-type: none">*Role [link]: illuminator [link]: Riza■ *Creation Date: 1039 anno Hegirae (1629-1630 CE) [controlled]: Earliest: 1629; Latest: 1630■ *Subject [links to authorities]: human figures • lovers • embracing■ *Current Location [link]: Metropolitan Museum of Art (New York, New York, United States) ID: 50.164■ *Measurements: 18.1 x 11.9 cm (7 1/8 x 4 11/16 inches)<ul style="list-style-type: none">[controlled]: Value: 18.1; Unit: cm; Type: height Value: 11.9; Unit: cm; Type: width■ *Material and Technique: tempera and gold on paper<ul style="list-style-type: none">Material [link]: tempera • paper • gold■ Inscriptions: signed: Riza-yi 'Abbasi; dated: A.H. 1039■ Description: The artist was working at the court of Shah 'Abbas the Great (reigned 1588-1629); this work shows his renowned inventive palette and calligraphic line. The lovers are drawn as inextricably bound together, merged volumes confined within one outline.■ Description Source [link]: Metropolitan Museum of Art online. http://www.metmuseum.org (accessed February 10, 2005).	<ul style="list-style-type: none">■ *Names:<ul style="list-style-type: none">Riza (preferred)RezaRiza 'AbbasiRiza-yi 'AbbasiAqa Riza Kashani■ *Display Biography: Persian ca. 1565-1635■ *Nationalities [controlled]: Persian■ *Birth Date [controlled]: 1560; Death Date: 1635■ *Life Roles [controlled]: painter • court artist■ Place of Birth [link]: Kashan (Esfahan Province, Iran)■ Place of Death [link]: Esfahan (Esfahan Province, Iran)■ Place of Activity [link]: Mashhad (Khorasan, Iran)■ Related People:<ul style="list-style-type: none">Relationship Type [controlled]: parent of [link to related person]: Muhammad Shafi' (Persian painter, active ca. 1628-1674)■ Note: Riza, son of 'Ali Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his oeuvre are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.■ *Source [link]: <i>Union List of Artist Names</i> (1988-).



CREDIT: *Two Lovers*, 1629-1630/ A.H. 1039; Safavid period (1501-1722); Riza 'Abbasi; Iran; Tempera and gold on paper; H. 7 1/8 in. x W. 4 11/16 in. (18.1 x 11.9 cm); The Metropolitan Museum of Art, Purchase, Francis M. Weld Gift, 1950 (50.164); Photograph © 1978 The Metropolitan Museum of Art.

Figure 16

Work Record Linked to Records for a Person and a Corporate Body: Modern Architecture

Required and recommended elements are marked with an asterisk.

Work Record	Personal and Corporate Name Authority Record
<ul style="list-style-type: none">■ Class [controlled]: architecture • Modern art■ *Work Type [link]: church■ *Title: North Christian Church Title Type: preferred■ *Creator display: designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)<ul style="list-style-type: none">*Role [link]: architect [link]: Saarinen, Eero*Role [link]: architectural firm [link]: Eero Saarinen & Associates*Role [link]: general contractor [link]: Repp and Mundt, Inc.■ *Creation Date: designed 1961, completed 1964 [controlled]: Earliest: 1961; Latest: 1964■ *Subject [links to authorities]: architecture • religion and mythology • church • Disciples of Christ (Protestant Christianity) • worship■ *Current Location [link]: Columbus (Indiana, United States)■ *Measurements: spire rises 58.5 m (192 feet) [controlled]: Value: 58.5; Unit: m; Type: height■ *Materials and Techniques: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners<ul style="list-style-type: none">Material [link]: steel • concrete • slate Technique [link]: hexagonal plan • buttresses■ Description: The architect was working on this building when he died unexpectedly. Building has a hexagonal plan elongated along the east-west axis; it is a one-story building with the lower level nested in a moat within an earthen berm. The massive roof and spire rest over a concrete base. The sanctuary is located at center of interior space, direct light from oculus high in the ceiling and ring of clerestory windows. Six rolled steel arch legs are supported on steel arch bases set on the concrete foundation. The roof slopes on all sides; the central spire is terminated with a cross.■ Sources [link to Source Records]:<ul style="list-style-type: none"><i>Columbus Indiana: A Look At Architecture</i> (1980); Page: 18."Saarinen's Church." <i>Architectural Record</i>. vol. 136. September 1964; Page: 185-190.	<ul style="list-style-type: none">■ *Names:<ul style="list-style-type: none">Saarinen, Eero (preferred, inverted)Eero Saarinen (preferred, natural order)■ *Display Biography: American architect, designer, 1910-1961■ *Nationalities [controlled]: American • Finnish■ *Birth Date [controlled]: 1910; Death Date: 1961■ *Life Roles [controlled]: architect • furniture designer■ Related People and Corporate Bodies:<ul style="list-style-type: none">Relationship Type [controlled]: son of [link to related person]: Eliel Saarinen (Finnish architect, 1873-1950, active in the United States)Relationship Type [controlled]: founder [link to Related Corporate Body]: Eero Saarinen & Associates (American architectural firm, 1950-1961)■ *Source [link to Source Record]: Union List of Artist Names (1988-).
	<ul style="list-style-type: none">■ *Names:<ul style="list-style-type: none">Saarinen & Associates, Eero (preferred, inverted)Eero Saarinen & Associates (preferred, natural order)■ *Display Biography: American architectural firm, 1950-1961■ *Nationalities [controlled]: American■ *Birth Date [controlled]: 1950; Death Date: 1961■ *Life Roles [controlled]: architectural firm■ Place/Locations [links]: Birmingham (Michigan, United States) • Camden (Connecticut, United States)■ Related People:<ul style="list-style-type: none">Relationship Type [controlled]: founder [link to related person]: Eero Saarinen (American architect, 1910-1961)■ *Source [link to Source Record]: Union List of Artist Names (1988-).



CREDIT: North Christian Church, Columbus, Indiana © 2005 Patricia Harpring. All rights reserved.

Notes

1. *Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani dall'XI al XX secolo*. Turin: Giulio Bolaffi, 1972-1976. Snodgrass, Jeanne O. *American Indian painters; a biographical directory*. New York: Museum of the American Indian, Heye Foundation, 1968.
2. For additional fields to record information about commissions and commissioners, see *Categories for the Description of Works of Art: Creation-Commission*.
3. This example is intended to illustrate metadata elements discussed in this manual. The field names and data values in the example do not necessarily represent the fields and values in the record for this object in the Getty Museum's collection management system.
4. This example is intended to illustrate metadata elements discussed in this manual. The field names and data values in the example do not necessarily represent the fields and values in the record for this object in the Metropolitan Museum's collection management system.