



Chapter 3

Physical Characteristics

*Measurements / Materials and
Techniques / State and Edition /
Additional Physical Characteristics*

3.1 ABOUT PHYSICAL CHARACTERISTICS

3.1.1 Discussion

Physical characteristics describe a work's appearance and the characteristics of its physical form. Metadata elements addressed here include Measurements, Materials and Techniques, and State and Edition. Additional elements are discussed as Additional Physical Characteristics and may be required by museums and collecting institutions, but typically will not be needed by visual resources collections. This chapter does not deal with the physical characteristics of the surrogate visual image. Visual resources collections, however, will typically require fields to document such information for surrogates as administrative metadata rather than descriptive metadata.

Measurements

The Measurements element contains information about the dimensions, size, or scale of the work. Measurements may be recorded according to different criteria, depending upon the type of work being measured. A two-dimensional painting will be measured differently than a three-dimensional statue. Measurements may vary depending on whether the work is framed, mounted, or installed. Measurements for architecture, clothing, and time-based media such as film and video each require different criteria. The recommendations given here are for recording a work's basic measurements (for example, the height and width of a canvas). Published sources listed in the bibliography, such as *Categories for the Description of Works of Art*, *Documenting Your Collections*, and *Info-Muse Network Documentation Guide*, provide more detailed information on how to document and measure

original works. Whichever sources you use, it is important to maintain clear and consistent measuring and recording techniques within your institution.

Materials and Techniques

The Materials and Techniques element includes the substances or materials used in the creation of a work, as well as any production or manufacturing techniques, processes, or methods incorporated in its fabrication. This information includes a description of the technique, media, and support used in the creation of the work. It clarifies the relationship between the materials of which the work is made and the techniques used to apply them. Materials are the substances of which the work is composed. In many forms of art, a distinction is made between materials used as the media (such as *oil paint* or *chalk*) and materials used as the support (such as *canvas* or *paper*). Technique encompasses the instruments, processes, and methods used in the application of materials, such as *painting*, *etching*, *pen*, *burin*. In the example below, *pen* is the instrument, *ink and black chalk* are the media, and *paper* is the support.

Example

pen and ink and black chalk on paper

Materials and techniques may be recorded together or in separate fields, depending upon the needs of the cataloging institution. Furthermore, materials may be subdivided into media and support, if required by the institution. However, combining them all for display and access is recommended.

State and Edition

The State and Edition elements refer primarily to works produced in multiples. State describes the relationship of a work to other stages of the same work (for example, the third state of five total states, *3rd of 5 states*). State is most often used with prints, which may be pulled from a plate that has been altered repeatedly. State may sometimes refer to the creation of works other than prints, including any sequence of related stages that together build toward the creation of a work of art or architecture. Each variation in the plate or stage of production is identified as a particular state. The Edition element may identify a specific print or other work in the context of a limited number of identical or very similar works made or issued at the same time and from the same matrix. For prints, the number of the impression at hand is often juxtaposed with the number of prints in a run (for example, *2/32*). In addition to the numbered edition, a few other impressions may be printed (for example, artist's proofs, printer's proofs, hors de commerce). Edition may also be used in another sense, to describe an issuance of a work in relation to previous and subsequent editions; this use of edition often refers to books (*2nd edition*, for example). A new edition of a book usually involves substantive revisions to the intellectual content of the work, including alterations of the text or illustrations.

Additional Physical Characteristics

Museums and other collecting institutions may require additional elements, supplementing those listed in other sections of this chapter. These elements could include Inscriptions and Factice, among others.

Specificity

To guarantee accuracy, information regarding physical characteristics ideally should be determined, when possible, through direct physical examination, laboratory analysis, and research. Catalogers in museums and other collecting institutions would generally use documentation based on such examinations. Visual resources collections will necessarily obtain the information second- or third-hand from various sources rather than by direct physical examination.

Specificity refers to the degree of precision in the terminology used, ranging from broad, general terms to narrow, specific terms. For example, for the Materials and Techniques elements, should the cataloger use the more general term *wood*, or the specific term *poplar*? The cataloging institution should establish rules to ensure consistent levels of specificity across all records and guidelines for handling instances when information about a work is limited or unavailable. Criteria for establishing rules for specificity should include the size, focus, and requirements of the collection, and the expertise of the catalogers and the end users. The accuracy of the measurements of works may vary depending upon the needs of the institution. Records for visual resources collections generally do not require the level of specificity required by museums.

Exhaustivity

The level of completeness or exhaustivity in assigning terminology for physical attributes will depend on the requirements of the cataloging institution. How many aspects of the work will be cataloged? For example, for a print, will you record the sizes of the plate mark and the secondary support in addition to the size of the primary support? How many terms will be assigned to each work? For example, for a work constructed by various processes, will you list every process, only the primary process, or a phrase such as *various processes*? Criteria for making such decisions will depend on time limitations, available human resources, and the focus of the collection. Works may be cataloged in groups or only minimally in order to gain initial control of a collection; more thorough application of physical attributes terminology can be done later, in phases.

Approximations and Uncertainty

If analysis or documentation is inconclusive or impossible, or there is uncertainty about the physical attributes of a work, this should be indicated in a free-text display field (for example, *approximately 100 x 150 cm*, or *oil or oil and tempera on panel*). Such uncertainty may require that the multiple possibilities be indexed in the controlled fields. For example, if it is uncertain which of two materials was used, they should both be indexed in the controlled fields for retrieval.

Organization of Data

It is strongly advised to record measurements and materials and techniques if that information is available. Museums and other owning institutions generally require them. Edition information is required for books. State and edition information is recommended for prints, if known. For other types of works, state and edition information is generally not required, but should be recorded when the information is available.

Certain information about physical characteristics is best recorded in a free-text field for display in combination with controlled fields for access. Controlled fields should be repeatable. It is recommended to use controlled vocabularies, authorities, and consistent formatting of certain information to ensure efficient end-user retrieval. See the discussion in Part 1: Database Design and Relationships: Display and Indexing.

Recommended Elements

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

Measurements display (required)	Edition display
Value	Impression Number
Unit	Edition Size
Type	Edition Number
Extent	State display
Qualifier	State Identification
Shape	Known States
Format	Source of State
Scale	Inscriptions
Material and Techniques display (required)	Inscription Type
Material	Inscription Location
Material Type	Inscription Author
Technique	Facture
Color	Physical Description
Mark	Condition and Examination History
Extent	Conservation and Treatment History
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.

3.1.2 Terminology

3.1.2.1 Sources for Terminology

3.1.2.1.1 MEASUREMENTS

Units of measurements should be controlled by using an authority file or controlled lists. Numeric values should be controlled. Published sources include the following:

National Institute of Standards and Technology General Table of Units and Measures. <http://ts.nist.gov/ts/htdocs/230/235/appxc/appxc.htm>

3.1.2.1.2 MATERIALS AND TECHNIQUES

Terms for materials and techniques should be controlled by using an authority file or controlled lists. Published sources 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/.

Genre Terms: A Thesaurus for Use in Rare Book and Special Collections Cataloging. 2nd ed. Prepared by the Bibliographic Standards Committee of the Rare Books and Manuscripts Section (ACRL/ALA). Chicago: Association of College and Research Libraries, 1991.

Library of Congress. Prints and Photographs Division. *Thesaurus for Graphic Materials*. Washington, DC: Library of Congress, Cataloging Distribution Service, 1995. <http://lcweb.loc.gov/rr/print/tgm2/>.

3.1.2.1.3 STATE AND EDITION

Terminology should be controlled by using an authority file or controlled lists. Published sources 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 Visual Works hierarchy).

Library of Congress. Prints and Photographs Division. *Thesaurus for Graphic Materials*. Washington, DC: Library of Congress, Cataloging Distribution Service, 1995. <http://lcweb.loc.gov/rr/print/tgm2/>.

3.1.2.2 Choice of Terminology

3.1.2.2.1 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, using terminology that is consistent with the terms in controlled fields is nonetheless recommended for the sake of clarity. Consistent style, grammar, and syntax are recommended.

3.1.2.2.2 USE OF AN AUTHORITY RECORD

If possible, terms should be stored in an Authority Record or controlled list, which is linked to the Work Record. To populate the authority file or list, use standard sources, combined with terminology developed for local usage as necessary.

3.2 CATALOGING RULES

3.2.1 Rules for Measurements

3.2.1.1 *Brief Rules for Measurements*

Recording measurements is required. Specify the dimensions or other measurements for the work, being sure to include the numerical value, the unit of measurement, and the type of measurement for each dimension.

Unit of Measurement

Display dimensions in both metric units and U.S. customary units (that is, feet and inches, also known as Imperial units), if possible. If using only one type of unit of measurement, use metric units because they are more universally understood. If your audience is solely American, use feet and inches.

Example

[for a ceramic tile]

Measurements display: 13.3 x 20.6 cm (5 1/4 x 8 1/8 inches)

Controlled fields:

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

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

Capitalization and Abbreviations

Write dimension type, extent, and unit in lowercase. Exceptions include proper names and certain types of symbols or abbreviations, such as those for some electronic file sizes (for example, *JPEG*). Avoid abbreviating the unit of measurement for U.S. customary units. Express metric units by the appropriate symbol (for example, cm; see Suggested Terminology below); do not use punctuation following the symbol. Put a space between the numeric value and the unit.

Example

[for a photograph]

Measurements display: 23.5 x 16 cm (9 1/4 x 6 3/8 inches)

Controlled fields:

Value: 23.5; **Unit:** cm; **Type:** height

Value: 16; **Unit:** cm; **Type:** width

In display, it is not necessary to repeat the unit for each value in the dimension, except when necessary to avoid confusion (as with feet and inches in the example below).

Example

[for an outdoor sculpture]

Measurements display: 436.9 x 718 x 777 cm (14 feet 4 inches x 23 feet 6 1/2 inches x 25 feet 6 inches)

Controlled fields:

Value: 436.9; **Unit:** cm; **Type:** height

Value: 718; **Unit:** cm; **Type:** width

Value: 777; **Unit:** cm; **Type:** depth

3.2.1.2 **Additional Recommendations for Measurements**

3.2.1.2.1 **SYNTAX**

For display, express dimensions as height by width by depth (where pertinent); the orientation of the work (horizontal, vertical, and so on) is thus implied in the description of the dimensions. Place the second set of measurements (for example, U.S. customary units) in parentheses for clarity.

Example

[for a freestanding arch]

Measurements display: 198 x 233 x 82 cm (78 x 91 3/4 x 32 1/4 inches)

Controlled fields:

Value: 198; **Unit:** cm; **Type:** height

Value: 233; **Unit:** cm; **Type:** width

Value: 82; **Unit:** cm; **Type:** depth

3.2.1.2.2 **SUGGESTED TERMINOLOGY**

Use the following conventions and terminology.

Numerical Value

For metric measurements, use whole numbers or decimal fractions (for example, 60, 238, 91.6, 17.25). Inches may be expressed as whole numbers or fractions (for example, 17 1/4). If feet are recorded, record feet and inches, rather than decimal fractions of feet.

Unit of Measurement

Examples of units of measurement include *millimeters, centimeters, meters, inches, feet, liters, kilograms, ounces, pounds, cubic centimeters, square feet, minutes, carats, and pixels.*

Abbreviate metric units according to ISO 31-0:1992, *Quantities and units* or the U.S. Metric Association's recommendations for metric symbols:

meter = m

kilogram = kg

centimeter = cm

kilobyte = kb

millimeter = mm

megabyte = Mb

gram = g

gigabyte = Gb

Type of Measurement

Examples of types of measurement include *height, width, depth, length, circumference, diameter, volume, weight, area, and running time.*

Additional Elements

Certain additional characteristics of measurements may be included as necessary.

EXTENT

Extent refers to the part of the work being measured. Examples of terminology include *overall*, *diameter*, *platemark*, *sheet*, *secondary support*, *mat*, *mount*, *frame*, *pattern repeat*, *lid*, *base*, *footprint*, *tessera*, *laid lines*, and *with base*.

MEASUREMENTS QUALIFIER

Qualifier refers to a word or phrase that elaborates on the nature of the dimensions of the work. Examples of terminology include *approximate*, *sight*, *maximum*, *assembled*, *before restoration*, *largest*, *variable*, *at corners*, *rounded*, and *framed*.

3.2.1.2.3 VARIOUS TYPES OF WORKS

Use descriptions of measurements appropriate to the particular work. Types of descriptions for measurements include *height* and *width*, *depth*, *diameter* and *circumference*, *shape*, *weight*, *volume* and *area*, *size*, *format*, *time*, *scale*, and *structural dimensions*.

Height and Width

Express measurements for a primarily two-dimensional work, such as a drawing or painting, as height by width.

Example

[for a panel painting]

Measurements display: 46.1 x 60.9 cm (18 1/8 x 24 inches)

Controlled fields:

Value: 46.1; **Unit:** cm; **Type:** height

Value: 60.9; **Unit:** cm; **Type:** width

Depth

Express measurements for a three-dimensional work, such as a sculpture or piece of furniture, as height by width by depth.

Example

[for a stained-glass panel]

Measurements display: 33.5 x 25.4 x 7.78 cm (13 3/16 x 10 x 3 1/16 inches)

Controlled fields:

Value: 33.5; **Unit:** cm; **Type:** height

Value: 25.4; **Unit:** cm; **Type:** width

Value: 7.78; **Unit:** cm; **Type:** depth

For basically rectangular works, generally measure the left side and bottom for height and width; generally measure depth at the lower left. For irregularly shaped works, measure the greatest dimensions.

Diameter and Circumference

Where appropriate, as for a round panel painting or a globe, record diameter, circumference, or another pertinent measurement. For a vessel or other pottery, record the circumference or diameter of the base or the mouth, if known.

Examples

[for a round painting]

Measurements display: 89 cm (35 inches) (diameter)

Controlled fields:

Value: 89; **Unit:** cm; **Type:** diameter

[for a ceramic vase]

Measurements display: 127 cm (50 inches) (circumference at the base); 139 cm (54 3/4 inches) (greatest circumference of the body)

Controlled fields:

Extent: base

Value: 127; **Unit:** cm; **Type:** circumference

Extent: body

Qualifier: largest dimensions

Value: 139; **Unit:** cm; **Type:** circumference

Shape

If it is an unusual or distinguishing characteristic, record an indication of the outline, form, or characteristic configuration of a work or part of a work, including its contours (for example, given that most paintings on canvas are rectangular, note when a painting on canvas is oval). Examples of terminology include *oval*, *cube*, *sphere*, *rectangle*, *circle*, and *irregular*.

Examples

[for an oval drawing]

Measurements display: 29.8 x 20.3 cm (11 3/4 x 8 inches) (oval)

Controlled fields:

Shape: oval

Value: 29.8; **Unit:** cm; **Type:** height

Value: 20.3; **Unit:** cm; **Type:** width

[for a globe]

Measurements display: 161.5 cm (63 5/8 inches) (circumference, sphere)

Controlled fields:

Shape: sphere

Value: 161.5; **Unit:** cm; **Type:** circumference

[for a wooden box]

Measurements display: 48.2 x 48.2 x 48.2 cm (16.5 x 16.5 x 16.5 inches) (cube)

Controlled fields:

Shape: cube

Value: 48.2; **Unit:** cm; **Type:** height

Value: 48.2; **Unit:** cm; **Type:** width

Value: 48.2; **Unit:** cm; **Type:** depth

Measurements for works of irregular shape should be expressed by their greatest height, width and depth (where appropriate).

Example

Measurements display: 19.1 x 23.5 x 13.9 cm (7 1/2 x 9 1/4 x 5 1/2 inches) (irregular, largest dimensions)

Controlled fields:

Shape: irregular

Qualifier: largest dimensions

Value: 19.1; **Unit:** cm; **Type:** height

Value: 23.5; **Unit:** cm; **Type:** width

Value: 13.9; **Unit:** cm; **Type:** depth

Weight

Include the weight of the work when it is significant (for example, for a coin or a megalithic stone).

Example

[for a carved gem]

Measurements display: 31 mm (1 1/8 inch) (diameter), 7.32 g (.2354 troy ounce)

Controlled fields:

Value: 31; **Unit:** mm; **Type:** diameter

Value: 7.32; **Unit:** gram; **Type:** weight

Volume and Area

Include volume or area where appropriate (for example, for a pool or garden).

Example

[for a garden]

Measurements display: approximately 5.18 square km (2 square miles) (area)

Controlled fields:

Qualifier: approximately

Value: 5.18; **Unit:** square km; **Type:** area

Size

Include size where appropriate (for example, for clothing).

Example

[for a jacket]

Measurements display: U.S. women's size 8; 50 inches (127 cm) (length at center back)

Controlled fields:

Extent: center back

Value: 127; **Unit:** cm; **Type:** length

Value: 8; **Unit:** U.S. women's; **Type:** size

Express measurements for digital images in pixels. Express measurements for computer art in file size, generally in kilobytes.

Examples

[for a digital work]

Measurements display: 2100 x 1557 pixels

Controlled fields:

Value: 2100; **Unit:** pixels; **Type:** height

Value: 1557; **Unit:** pixels; **Type:** width

[for computer art in a file]

Measurements display: 9585 kb (file size)

Controlled fields:

Value: 9585; **Unit:** kb; **Type:** file size

Format of the Work

Describe the configuration of a work, including technical formats, when it is an important distinguishing characteristic. Measurements for graphic designs or photographs may include the format (for example, standard formats characterized by size, such as *cabinet photograph* or *vignette*). Examples of terminology include *cabinet photograph*, *vignette*, *VHS*, *IMAX*, and *DOS*. In some cases, the format of a work will be the same as its Work Type.

Examples

[for a Chinese scroll]

Measurements display: 32 x 254.5 cm (12 5/8 x 100 1/4 inches) (scroll)

Controlled fields:

Format: scroll

Value: 32; **Unit:** cm; **Type:** height

Value: 254.5; **Unit:** cm; **Type:** width

[for a carte-de-visite]

Measurements display: approximately 8.25 x 5.72 cm (3 1/4 x 2 1/4 inches) (image, carte-de-visite format); 10.16 x 6.35 cm (4 x 2 1/2 inches) (sheet)

Controlled fields:

Format: carte-de-visite

Extent: image

Qualifier: approximately

Value: 8.25; **Unit:** cm; **Type:** height

Value: 5.72; **Unit:** cm; **Type:** width

Extent: sheet

Qualifier: approximately

Value: 10.16; **Unit:** cm; **Type:** height

Value: 6.35; **Unit:** cm; **Type:** width

[for a digital file]

Measurements display: 17488 kb (JPEG)

Controlled fields:

Format: JPEG

Value: 17488; **Unit:** kb; **Type:** file size

[for a videotape]

Measurements display: 2 hours 32 minutes 40 seconds (VHS)

Controlled fields:

Format: VHS

Value: 2; **Unit:** hours / **Value:** 32; **Unit:** minutes

Value: 40; **Unit:** seconds / **Type:** running time

[for an installation using DVD]

Measurements display: 4 channel DVD, 100 minutes, installed in a 418 square meter area

Controlled fields:

Format: DVD

Value: 100; **Unit:** minutes; **Type:** running time

Extent: channels; **Value:** 4; **Unit:** N/A; **Type:** count

Extent: installation; **Value:** 418; **Unit:** square m; **Type:** area

Time

Include running time and technical formats for a video or motion picture (see Formats above). Record time in minutes or in hours, minutes, and seconds.

Include frames per second, if known.

Examples

[for a film]

Measurements display: 239 feet, 35 mm; 153 minutes, 24 frames per second (running time)

Controlled fields:

Format: 35 mm

Value: 239; **Unit:** feet; **Type:** length

Value: 153; **Unit:** minutes; **Type:** running time

Value: 24; **Unit:** frames per second; **Type:** running time

[for a DVD]

Measurements display: approximately 122 minutes (DVD)

Controlled fields:

Format: DVD

Qualifier: approximately

Value: 122; **Unit:** minutes; **Type:** running time

Scale

For architectural drawings or other works where it is appropriate, include scale, which is an expression of the ratio between the size of the representation of something and that thing (for example, the size of the drawn structure and the actual built work). Examples of terminology include *1:10*, *1/4 inch = 1 foot*, *1-to-1*, *full-size*, *life-size*, and *monumental*. Record the scale as represented on the object. If it

is in inches or feet, record it as such. For numeric scales (for example, *1:10*), for measurement type use *base* for the left side of the equation, and *target* for the right side of the equation.

Example

[for an architectural drawing]

Measurements display: 61.6 x 97.2 cm (24 1/4 x 38 1/4 inches); scale: 1 inch = 10 feet

Controlled fields:

Value: 61.6; **Unit:** cm; **Type:** height

Value: 97.2; **Unit:** cm; **Type:** width

Scale: numeric

Value: 1; **Unit:** inches; **Type:** base

Value: 10; **Unit:** feet; **Type:** target

Structural Dimensions

Record structural dimensions, such as warp and weft, textile or wallpaper pattern repeats, and the spacing of chain and laid lines on a piece of paper, if pertinent.

Example

[for a 17th-century print]

Measurements display: 13.3 x 20.6 cm (5 1/4 x 8 1/8 inches)(sheet); 25 mm apart (15/16 inch) (chain lines); 14 per 20 mm (7/8 inch) (laid lines)

Controlled fields:

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

3.2.1.2.4 MEASURING PARTS

Clarify when only one dimension is known, when only a part or parts of the work have been measured, or when the extent of the measurement could otherwise be ambiguous.

Examples

[for a chapel]

Measurements display: 24 m (78 feet 9 inches) (height)

Controlled fields:

Value: 24; **Unit:** m; **Type:** height

[for a table]

Measurements display: 56.8 cm (22 3/8 inches) (diameter)

Controlled fields:

Value: 56.8; **Unit:** cm; **Type:** diameter

[for a polyptych]

Measurements display: 183 x 187 cm (72 x 73 5/8 inches) (overall); 105 cm (41 3/8 inches) (width of central panel); 39 cm (15 3/8 inches) (width of each side panel)

Controlled fields:

Extent: overall

Value: 183 **Unit:** cm **Type:** height

Value: 187 **Unit:** cm **Type:** width

Extent: central panel

Value: 105 **Unit:** cm **Type:** width

Extent: each side panel

Value: 39 **Unit:** cm **Type:** width

Image and Support

For two-dimensional works in which the image has dimensions that are significantly different from the support, include measurements for both, if known (for example, for an engraving, the dimensions of both the printing plate impression and the sheet may be included).

Example

[for an etching]

Measurements display: 17.6 x 26.4 cm (6 15/16 x 10 3/8 inches) (plate mark); 24.5 x 30.7 cm (9 5/8 x 12 inches) (sheet)

Controlled fields:

Extent: plate mark

Value: 17.6; **Unit:** cm; **Type:** height

Value: 26.4; **Unit:** cm; **Type:** width

Extent: sheet

Value: 24.5; **Unit:** cm; **Type:** height

Value: 30.7; **Unit:** cm; **Type:** width

Measuring Components

For multiple-part works, record the dimensions of the components. Include a count of the components.

Examples

[for a screen]

Measurements display: composed of 4 panels, 23 x 45 cm each (9 x 17 3/4 inches)

Controlled fields:

Extent: panels

Value: 4; **Unit:** N/A; **Type:** count

Value: 23; **Unit:** cm; **Type:** height

Value: 45; **Unit:** cm; **Type:** width

[for a desk set]

Measurements display: 5 components; candlesticks measure 29.97 x 9.53 cm (11 7/8 x 3 3/4 inches)

Controlled fields:

Extent: components

Value: 5; **Unit:** N/A; **Type:** count

Extent: candlesticks

Value: 29.97; **Unit:** cm; **Type:** height

Value: 9.53; **Unit:** cm; **Type:** width

Books and Manuscripts

For manuscripts and books, record the number of volumes (if more than one), a count of the leaves (foliation) or pages (pagination) as appropriate, the dimensions of the text block, then the number of columns and lines, if known. (For part-whole relationships, see the discussion in Part 1: Related Works; also see *Categories for the Description of Works of Art*, which records manuscript pagination and foliation counts and other component information in a separate subcategory, Object Work/Component.)

Examples

[for a manuscript]

Measurements display: 468 leaves; text block: 17.78 x 23.18 cm (7 x 9 1/8 inches); 2 columns, 56 lines

Controlled fields:

Extent: text block

Value: 17.78; **Unit:** cm; **Type:** height

Value: 23.18; **Unit:** cm; **Type:** width

Extent: leaves

Value: 468; **Unit:** N/A; **Type:** count

Extent: columns per page

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

Extent: lines per page

Value: 56; **Unit:** N/A; **Type:** count

[for a rare book]

Measurements display: 3 volumes, 274 pages; text block: 47 x 32.2 cm (18 1/2 x 12 11/16 inches)

Controlled fields:

Extent: text block

Value: 47; **Unit:** cm; **Type:** height

Value: 32.2; **Unit:** cm; **Type:** width

Extent: pages

Value: 274; **Unit:** N/A; **Type:** count

Measuring Groups

For groups of items, record the range of measurements, if known. Record the number of items in the group, if known.

Examples

[for a group of design drawings]

Measurements display: 21 items; sheets range in size from 28.3 x 41.2 cm to 35.9 x 66.4 cm (11 1/8 x 16 1/4 inches to 14 1/8 x 26 1/8 inches)

Controlled fields:

Extent: items

Value: 21; **Unit:** N/A; **Type:** count

Qualifier: smallest

Value: 28.3; **Unit:** cm; **Type:** height

Value: 41.2; **Unit:** cm; **Type:** width

Qualifier: largest

Value: 35.9; **Unit:** cm; **Type:** height

Value: 66.4; **Unit:** cm; **Type:** width

[for a group of arrowheads]

Measurements display: 56 items; lengths range 36 mm to 64 mm (1 3/8 to 2 1/2 inches)

Controlled fields:

Extent: items

Value: 56; **Unit:** N/A; **Type:** count

Qualifier: smallest

Value: 36; **Unit:** mm; **Type:** length

Qualifier: largest

Value: 64; **Unit:** mm; **Type:** length

[for a group of drawings, models, and other items from an architect's office; items are very diverse and measurements are not available]

Measurements display: 152 items; various dimensions

Controlled fields:

Extent: items

Value: 152; **Unit:** N/A; **Type:** count

Measuring Architecture

Record measurements for an architectural work, if known. Generally, only incomplete measurements will be available. Record height or interior area, if known. If only the dimensions of a part are known (for example, the diameter of a dome), explain what the measurements represent.

Examples

[for a temple]

Measurements display: 43.59 m (143 feet) (diameter of dome); 43.59 m (143 feet) (interior height of dome from floor)

Controlled fields:

Extent: dome

Value: 43.59; **Unit:** m; **Type:** diameter

Extent: dome

Qualifier: interior

Value: 43.59; **Unit:** m; **Type:** height

[for an office building]

Measurements display: 418 square m (4500 square feet) (interior area)

Controlled fields:

Extent: interior

Value: 418; **Unit:** square m; **Type:** area

3.2.1.2.5 APPROXIMATE MEASUREMENTS

If accurate measurements cannot be made, record sight measurements (estimated measurements judged by eye, also called visible image measurements; for example, with a fragile framed pastel or an inaccessible ceiling fresco).

Example

[for a watercolor]

Measurements display: 86 x 93.35 cm (34 1/4 x 36 3/4 inches) (sight measurements, window of mat)

Controlled fields:

Extent: window of mat

Qualifier: sight

Value: 86; **Unit:** cm; **Type:** height

Value: 93.35; **Unit:** cm; **Type:** width

Visual resources catalogers and others who are not measuring the original should not estimate approximate measurements, but instead should use approximate measurements that the repository of the object or another authoritative source supply.

3.2.1.2.6 ROUNDING

When measuring an object, generally include two decimal places for metric measurements, rounding to the next larger digit. For inches, round up to the nearest eighth of an inch. Small objects should be measured more precisely (for example, in millimeters for metric, or up to the nearest 1/16 of an inch). Very large works may be rounded more grossly (for example, in meters for metric measurements, or in feet rather than inches). The accuracy of measuring the works may vary depending on the needs and resources of the cataloging institution; it is important for an institution to have and follow consistent rules regarding rounding off measurements.

Visual resources catalogers and others who are not measuring the original object should not round off dimensions; instead, they should accurately record measurements as found in an authoritative source.

3.2.1.2.7 CONVERTING MEASUREMENTS

Measure the object using metric units, if possible, and convert to inches and feet. Measurements in metric units tend to be more precise than inches and feet. Thus, if measurements are made in inches and feet and then converted to metric units, it will give the impression that the measurements are more accurate than they actually are.

3.2.2 Rules for Materials and Techniques

3.2.2.1 *Brief Rules for Materials and Techniques*

Recording Materials and Techniques is required. Specify the matter, materials, or substances used to create a work, and the processes, techniques, and implements used to apply or form the materials, as appropriate.

Singular vs. Plural

In most cases, express terms for materials and techniques in the singular form.

Examples

- Material:** ink
- Material:** oil paint
- Material:** charcoal
- Material:** vernis Martin
- Material:** laid paper
- Material:** canvas
- Material:** mother of pearl
- Technique:** engraving
- Technique:** gilding

Where appropriate, use the plural form of the term instead of the singular; that is, use terminology that reflects the characteristics of the work being cataloged, if possible. For example, if several feathers have been applied as a material, the plural term *feathers* should be used, particularly in the display field (for example, *beaded leather band with three eagle feathers*).

Capitalization and Abbreviations

For the sake of clarity and comprehensibility for end users, do not use abbreviations. Use lowercase except when a material is distinguished by a proper noun, such as *Carrara marble*, or is known by its brand name, such as *Formica*TM. Do not use brand names unless the material is known exclusively or primarily by that term.

Examples

- Material:** oak
- Material:** India ink
- Material:** Cor-Ten steelTM
- Material:** papyrus
- Material:** polymer-impregnated cement

Language of the Terms

Use terminology in the language of the catalog record (English in the United States). Use non-English terms only when there is no English-language counterpart or when the English term is not customarily used in the context of fine arts or material culture. Include the appropriate diacritical marks.

Examples

- Material:** ivory
- Material:** cardboard
- Material:** stained glass
- Material:** papier-mâché
- Material:** pisé
- Material:** arriccio

3.2.2.2 ***Additional Recommendations for Materials and Techniques***

3.2.2.2.1 **SYNTAX**

For display, use natural word order. List medium or media first, followed by the support (if pertinent). If there is no support, as with sculpture, list only the medium. Index materials and techniques as needed to facilitate search and retrieval. (In the examples below, technique is included among the indexing terms, although some institutions may wish to omit it or index it in the same repeating field as material; see also Display and Indexing below.)

Examples

[for an abstract painting]

Materials and Techniques display: oil on canvas

Controlled fields:

Materials: oil paint • canvas

Technique: painting

[for a sculpture]

Materials and Techniques display: marble

Controlled fields:

Material: marble

Technique: sculpting

Order among Multiple Media

If more than one technique or medium was used to create a work, list them in a logical order.

BY SEQUENCE OF APPLICATION

If the sequence in which materials or media were applied is known through analysis, examination, or documentation, list materials and techniques in the order of application. In the example below, graphite was applied first and the wash was applied last.

Example

[for a sketch]

Materials and Techniques display: graphite, pen and black ink, with gray wash on white laid paper

Controlled fields:

Materials: graphite • ink • wash • laid paper

Techniques: drawing • wash technique

BY IMPORTANCE

If importance or prominence of materials or techniques is obvious, list them in that order. In the example below, the squaring is considered less important than the materials used to create the image.

Example

[for a preparatory drawing]

Materials and Techniques display: chalk and wash, squared in chalk, on prepared paper

Controlled fields:

Materials: chalk • wash • prepared paper

Techniques: drawing • squared

3.2.2.2.2 SUGGESTED TERMINOLOGY

Use the following conventions and terminology.

Materials

For materials, record the matter, materials, or substances used to create a work. Examples of terminology include *canvas, glass, bronze, marble, wood, poplar, charcoal, vernis Martin, laid paper, paint, egg tempera, ink, iron gall ink, sound, and monitor.*

Techniques

For techniques, record processes, techniques, and implements used to apply or form materials in creating art or architecture. Examples of terminology include *drawing, painting, sculpting, casting, lost wax, stumping, pricking, engraving, etching, gilding, weaving, half-timber construction, wattle and daub, chisel, brush, palette knife, computer animation, and video installation.* Some institutions do not require technique as an indexing field.

Additional Elements

Some institutions may wish to display and index additional information regarding materials and techniques based on local needs. Add information if necessary, as defined below.

EXTENT

Extent refers to the specific part of a work composed of a certain material or created using a particular technique. Examples of terminology include *overall*, *surface*, *base*, *backing board*, *lower panel*, *jacket*, and *skirt*.

MATERIAL TYPE

For materials, some institutions may require separate retrieval on the media and the support to which they are applied. This distinction, known as *medium and support*, is typically important for two-dimensional works, including paintings, drawings, and prints.

Medium—Medium is the material applied to the support. Examples of terminology include *ink*, *paint*, *pastels*, *watercolor*, *charcoal*, *vernis Martin*, *mother of pearl*, *egg tempera*, *oil paint*, *gold leaf*, *iron gall ink*, *bronze*, *gouache*, *Conté crayon*, *deer bone*, *cinnabar*, *amethyst*, and *graphite*.

Support—Support is the surface upon which media have been applied. Examples of terminology include *canvas*, *oak panel*, *laid paper*, *wove paper*, *wood*, *copper*, *glass*, *marble*, *poplar*, *linen*, *burlap sacking*, *Foam-Cor™*, *Formica™*, and *fiberglass*.

DIVISIONS OF TECHNIQUES

For techniques, some institutions may require separate retrieval on processes-techniques and implements. For further discussion of this issue, see *Categories for the Description of Works of Art: Materials and Technique*.

Process—Process refers to the means, method, process, or technique by which a material was used in the creation of a work. Examples of terminology include *drawing*, *painting*, *fresco*, *sculpting*, *lost wax*, *stumping*, *pricking*, *intaglio*, *engraving*, *gilding*, *weaving*, *chasing*, *overpainting*, *montage*, *inlaid*, *collage*, *Red figure*, and *half-timber construction*.

Implement—Implement refers to any implement or tool used to create the work. Examples of terminology include *brush*, *pen*, *pencil*, *roulette*, *compass*, *chisel*, *eraser*, *chain saw*, *palette knife*, *felt tip pen*, *jacquard loom*, *burin*, *sable brush*, *scorper*, and *fingers*.

3.2.2.2.3 VARIOUS TYPES OF WORKS

Use descriptions of materials and techniques appropriate for the particular work at hand, in accordance with the recommendations below:

Paintings

For paintings, include media and support. In some cases, as with wall paintings, the term used to indicate the material or materials of which a work is made may be the same as the Work Type (for example, *fresco*).

Examples

[for a banner]

Materials and Techniques display: oil paint on linen canvas

Controlled fields:

Materials: oil paint • linen canvas

Technique: painting

[for an altarpiece]

Materials and Techniques display: egg-tempera paint with tooled gold-leaf halos on panel

Controlled fields:

Materials: egg tempera • gold leaf • wood panel

Techniques: painting • gold tooling

[for a mural]

Materials and Techniques display: fresco

Controlled fields:

Material: fresco

Technique: fresco painting

Drawings and Watercolors

For drawings and watercolors, include media and support. Techniques, processes, and implements (for example, *pen*) may be included, as appropriate. For drawings, include color if it is unusual or significant (see Color, below), but generally do not include color for watercolors.

Examples

[for a drawing]

Materials and Techniques display: pen and brown ink on ivory-colored paper

Controlled fields:

Materials: ink • paper

Techniques: pen • drawing

[for a drawing]

Materials and Techniques display: silverpoint, with white chalk heightening, on silver-gray prepared paper

Controlled fields:

Materials: chalk • prepared paper

Techniques: silverpoint • heightening • drawing

[for a watercolor]

Materials and Techniques display: watercolor on Arches™ paper

Controlled fields:

Materials: watercolor • Arches™ paper

Technique: painting

Prints

For prints, the display may refer to the technique alone, if appropriate (for example, *engraving*). If there are multiple techniques or the support is unusual, include this information to avoid ambiguity. The terms may repeat a term that is also used to denote the Work Type (for example, *lithograph*).

Examples

[for a modern print]

Materials and Techniques display: lithograph

Controlled fields:

Materials: ink • paper

Technique: lithograph

[for a manuscript illumination]

Materials and Techniques display: etching, burin and drypoint on vellum

Controlled fields:

Materials: ink • vellum

Techniques: etching • drypoint • burin

[for a photograph]

Materials and Techniques display: albumen print

Controlled fields:

Material: albumen paper

Technique: photography

[for a photograph]

Materials and Techniques display: glycerine-developed platinum print

Controlled fields:

Material: platinum paper

Techniques: glycerine process • photography

Sculpture and Other Three-Dimensional Works

For sculptures, record the primary material (for example, *bronze* or *marble*); include the technique if it is unusual or to avoid ambiguity. For sculptures, masks, and other three-dimensional works composed of multiple materials, if there are too many materials to list, include the most prominent or most important materials.

Examples

[for a modern sculpture]

Materials and Techniques display: bronze

Controlled fields:

Material: bronze

Technique: lost-wax process

[for a 19th-century sculpture]

Materials and Techniques display: white Carrara marble on gray granite base

Controlled fields:

Extent: statue

Material: Carrara marble

Technique: carving

Extent: base

Material: granite

Technique: carving

[for an African mask]

Materials and Techniques display: painted wood, with raffia, metal, and kaolin

Controlled fields:

Materials: wood • raffia • metal • kaolin • paint

Techniques: carving • sewing • gluing • painting

[for an automobile model]

Materials and Techniques display: fused deposition modeling

Controlled fields:

Material: polycarbonate

Technique: fused deposition modeling

Books and Manuscripts

For rare books, manuscripts, and modern artist's books, record the materials of the folios or the contents. Include the media of the art works depicted in the book, if known (for example, illuminations in a manuscript). Include information about the binding method or materials and the way in which text was produced, if known and if it is significant.

Examples

[for a pamphlet]

Materials and Techniques display: letterpress on pale yellow paper

Controlled fields:

Material: paper

Technique: letterpress printing

[for a rare book]

Materials and Techniques display: etchings on paper, casebound

Controlled fields:

Materials: ink • paper

Techniques: etching • case binding

[for a manuscript]

Materials and Techniques display: ink and tempera on vellum (illuminations), leather and silver (binding)

Controlled fields:

Extent: folios and illuminations

Materials: ink • tempera • vellum

Techniques: calligraphy • painting

Extent: binding

Materials: leather • silver

Furniture and Architectural Details

For furniture, architectural components, windows, screens, and other such works, include the primary materials, which will vary according to the complexity of the work. Include the technique if it is unusual or significant.

Examples

[for a chest]

Materials and Techniques display: maple

Controlled fields:

Material: maple

[for a sofa]

Materials and Techniques display: oak, veneered with rosewood, bronze mounts; horsehair upholstery

Controlled fields:

Materials: oak • rosewood • bronze • horsehair

Technique: veneering

[for a stained-glass screen]

Materials and Techniques display: stained glass in fruitwood frame

Controlled fields:

Materials: stained glass • lead • fruitwood

Ceramics and Glass Works

For vessels and other types of ceramics and glass works, record the media and techniques as appropriate for the composition of the work. List style terms, such as *Black-figure*, when they refer to a technique. If style is recorded here, it should be repeated in the style element.

Examples

[for a bowl]

Materials and Techniques display: terracotta

Controlled fields:

Material: terracotta

Technique: coiling

[for a vase]

Materials and Techniques display: free-blown glass

Controlled fields:

Material: free-blown glass

[for a pedestal plate]

Materials and Techniques display: painted and glazed earthenware

Controlled fields:

Materials: earthenware • paint • glaze

Technique: throwing

Jewelry and Utilitarian Works

Include the primary materials and techniques for jewelry, costume accessories, works for serving or consuming food, liturgical works, and other precious or utilitarian works. Explain the use of materials where necessary to avoid ambiguity.

Examples

[for a necklace]

Materials and Techniques display: gold repoussé work

Controlled fields:

Material: gold

Technique: repoussé

[for a snuff box]

Materials and Techniques display: laminated copper and gold with inlays of shell and mother of pearl

Controlled fields:

Materials: copper • gold • shell • mother of pearl

Techniques: laminating • inlay • soldering

[for a chalice]

Materials and Techniques display: silver plate over copper, with semiprecious stones

Controlled fields:

Materials: copper • silver • semi-precious stones

Techniques: casting • French plating

Architecture

For architecture, include the primary exterior and interior materials. Include references to the methods of construction or the form of the building, including the frame or the plan, if known.

Examples

[for an office building]

Materials and Techniques display: steel frame with glass panels

Controlled fields:

Materials: steel • glass

Techniques: steel frame • glass curtain wall

[for a house]

Materials and Techniques display: wood frame and adobe, with red tile roof

Controlled fields:

Extent: frame

Material: wood

Extent: walls

Material: adobe

Extent: roof

Material: tile

Technique: wood frame

[for a church]

Materials and Techniques display: Greek cross plan, limestone and sandstone, bearing masonry

Controlled fields:

Materials: limestone • sandstone

Techniques: Greek cross plan • load-bearing walls • vaulting • buttressing

Textiles and Clothing

For textiles, include the composition of the fibers. Include techniques, such as a reference to the finish of the fabric (for example, *satin*), if known.

Examples

[for an apron]

Materials and Techniques display: linen

Controlled fields:

Material: linen

Technique: weaving

[for a mola]

Materials and Techniques display: cotton appliqué

Controlled fields:

Material: cotton

Technique: appliqué

[for a vestment]

Materials and Techniques display: silk satin with stencil-dyed pattern, embroidered in gold thread

Controlled fields:

Materials: silk • dye • gold thread

Techniques: satin weaving • stencil-dyed • embroidery

Performance Art and Installations

For performance art and other ephemeral works, include a simple generic description; alternatively, a more complex description may be included, if known. Include works or other objects that are used as materials (for example, *metal chair* in the example below).

Examples

[for an installation]

Materials and Techniques display: multimedia installation

Controlled fields:

Material: multimedia

Technique: installation

[for performance art]

Materials and Techniques display: wooden stage, phonograph, one living human actor, metal chair

Controlled fields:

Materials: wooden stage • phonograph • actor • metal chair

Techniques: installation • performance

[for an installation]

Materials and Techniques display: four-channel video projection with sound

Controlled fields:

Materials: video • sound • audiovisual equipment

Techniques: installation • projection

Film and Video

For a video or motion picture, record the specific media and audio and video techniques, if known. The material may be the same as the Work Type. The format of these media is also important; see Measurements above.

Examples

[for a videotape]

Materials and Techniques display: black-and-white videotape with sound

Controlled fields:

Materials: videotape • sound

Colors: black-and-white

[for an animation cel]

Materials and Techniques display: nitrate (cels), courvoisier on wood veneer background

Controlled fields:

Materials: nitrate film • wood veneer

Technique: courvoisier

Electronic and Digital Media

Include terms appropriate for electronic works. For computer graphics, techniques may combine concepts from various media. The material may be the same as the Work Type. For a discussion of format, see Measurements above.

Examples

[for a digital image]

Materials and Techniques display: digital image

Controlled fields:

Material: digital image

[for a Web site]

Materials and Techniques display: interactive networked code, Java applet with server database and servlets

Controlled fields:

Materials: computer code • digital images • audio

Techniques: HTML • FLASH • networked • interactive

3.2.2.2.4 MATERIALS AND TECHNIQUES FOR PARTS

If various parts of a work are constructed of different materials, clearly explain this in the display.

Examples

[for a ring]

Materials and Techniques display: garnet in a gold setting

Controlled fields:

Materials: garnet • gold

Technique: casting

[for a lamp]

Materials and Techniques display: bronze base, leaded glass shade

Controlled fields:

Extent: base

Material: bronze

Extent: shade

Material: lead glass

[for a carpet]

Materials and Techniques display: wool and silk (pile), cotton (warp and weft), with symmetrical knots

Controlled fields:

Extent: pile

Materials: wool • silk

Extent: warp and weft

Material: cotton

Extent: overall

Techniques: weaving • symmetrical knots

3.2.2.2.5 GROUPS

For a group of works, describe all the materials and techniques used to create items in the group. If there are too many to describe, list the most important or most typical materials and techniques evident in the group.

Example

[for a group of drawings]

Materials and Techniques display: pen and ink on paper, chalk on paper, tempera on academy board

Controlled fields:

Materials: ink • paper

Techniques: pen • drawing

Materials: chalk • paper

Technique: drawing

Materials: tempera • academy board

Technique: painting

3.2.2.2.6 UNCERTAIN AND ALTERED MEDIA

Clearly indicate if uncertainty exists regarding the materials of which a work is made. Note when a support or other characteristic regarding the work has been lost, destroyed, or altered (for example, *transferred to canvas*). If a specific medium is unknown, list a more general one. For example, use *color photograph* if it is uncertain if the technique or process is *dye transfer*, *Kodachrome*, *Kodacolor*, and so on. When there are multiple possibilities, index each of them.

Examples

[for a portrait painting, tempera is indexed as a material and the uncertainty is explained in the display]

Materials and Techniques display: oil or oil and tempera on panel transferred to canvas

Controlled fields:

Materials: oil paint • tempera • panel • canvas

Technique: painting

[for a tray]

Materials and Techniques display: probably soft paste porcelain

Controlled fields:

Material: soft paste porcelain

3.2.2.2.7 COLOR

If color is an unusual or important characteristic of the work, note the color, tint, or hue of the material of which a work is composed. When extremely accurate records of the color are required, a color chart should be maintained for comparison. If the color has iconographic or symbolic meaning, record it also in the Subject element.

3.2.2.2.5 GROUPS

For a group of works, describe all the materials and techniques used to create items in the group. If there are too many to describe, list the most important or most typical materials and techniques evident in the group.

Example

[for a group of drawings]

Materials and Techniques display: pen and ink on paper, chalk on paper, tempera on academy board

Controlled fields:

Materials: ink • paper

Techniques: pen • drawing

Materials: chalk • paper

Technique: drawing

Materials: tempera • academy board

Technique: painting

3.2.2.2.6 UNCERTAIN AND ALTERED MEDIA

Clearly indicate if uncertainty exists regarding the materials of which a work is made. Note when a support or other characteristic regarding the work has been lost, destroyed, or altered (for example, *transferred to canvas*). If a specific medium is unknown, list a more general one. For example, use *color photograph* if it is uncertain if the technique or process is *dye transfer*, *Kodachrome*, *Kodacolor*, and so on. When there are multiple possibilities, index each of them.

Examples

[for a portrait painting, tempera is indexed as a material and the uncertainty is explained in the display]

Materials and Techniques display: oil or oil and tempera on panel transferred to canvas

Controlled fields:

Materials: oil paint • tempera • panel • canvas

Technique: painting

[for a tray]

Materials and Techniques display: probably soft paste porcelain

Controlled fields:

Material: soft paste porcelain

3.2.2.2.7 COLOR

If color is an unusual or important characteristic of the work, note the color, tint, or hue of the material of which a work is composed. When extremely accurate records of the color are required, a color chart should be maintained for comparison. If the color has iconographic or symbolic meaning, record it also in the Subject element.

Examples

[for a statue]

Materials and Techniques display: gray granite

Controlled fields:

Material: granite | **Color:** gray

Technique: carving

[for a drawing]

Materials and Techniques display: pen and black ink and brown chalk on ivory-colored laid paper

Controlled fields:

Material: ink | **Color:** black

Material: chalk | **Color:** brown

Material: laid paper | **Color:** ivory

Techniques: pen • drawing

[for a garment]

Materials and Techniques display: blue Chinese silk with red samite appliqués

Controlled fields:

Extent: overall

Material: Chinese silk | **Color:** blue

Technique: weaving

Extent: appliqués

Material: samite | **Color:** red

3.2.2.2.8 MARKS

For works on paper and as appropriate for other works, include a description and identification of watermarks, stationers' stamps, and other marks inherent in or applied to the material before it was fashioned into the work of art, if known. Marks are a characteristic of the material, generally a paper support; they are typically not a part of the artistic creation. The location of the mark on the work may be noted.

Examples

[for a print]

Materials and Techniques display: engraving on laid paper, watermark lower left: foolscap

Controlled fields:

Material: laid paper

Mark: foolscap

Material: ink

Technique: engraving

[for a drawing]

Materials and Techniques display: pen and sepia ink on laid paper, watermark: star in circle with cross (like *Briquet 6088*)

Controlled fields:

Material: laid paper

Mark: Briquet 6088: star in circle with cross

Source: Briquet, C.-M. *Les filigranes: dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*. A facsimile of the 1907 edition with supplementary material contributed by a number of scholars. Edited by Allan Stevenson. Amsterdam: Paper Publications Society, 1968.

Material: sepia

Technique: drawing

If the mark is published in an authority, make a reference to the authority (for example, *Briquet* above). The full citation for the source should be available, ideally in a bibliographic authority file.

3.2.3 Rules for State and Edition

3.2.3.1 *Brief Rules for State*

For prints and as appropriate for other works produced in multiples, record an indication of the relationship of the work to other stages of the same work, if known. Any stage in the development of a printing plate at which impressions are taken is a state; a new state occurs when the matrix (plate) is altered (for example, lines are added or erased).

Capitalization and Abbreviations

Avoid abbreviations, except for abbreviations for numbers (for example, use *2nd* rather than *second*). Use lowercase.

Examples

State display: 3rd state

State display: 2nd of 8 states

State display: artist's proof

Language of the Terms

Use ordinal numerals (for example, *4th*) and Arabic cardinal numbers (for example, *5*), as appropriate. Record other terminology in the language of the catalog record (English in the United States). If no English term exists and non-English terms must be used, include the appropriate diacritical marks.

Examples

State display: 4th of 5 states

State display: printer's proof

State display: bon à tirer

State display: hors de commerce

3.2.3.2 **Additional Recommendations for State**

3.2.3.2.1 SYNTAX

For display, use natural word order. List the ratio of the state of the work to the total number of known states (for example, *3rd of 5 states*). If the number of states is unknown, list the numeric indication of the state (for example, *3rd state*). For unnumbered states, record the appropriate term.

Examples

State display: 3rd of 5 states

Controlled fields:

State identification: 3

Known states: 5

State display: artist's proof

Controlled fields:

State identification: artist's proof

Known states: N/A

3.2.3.2.2 SUGGESTED TERMINOLOGY

Use the following conventions and terminology.

Numerical Indicators

For most indications of state, record numerical references, as described in Syntax above.

Names for States

For named states, use the following terminology.

ARTIST'S PROOF

Use *artist's proof*, also known as *epreuve d'artiste*, for impressions printed especially for the artist and excluded from the numbering of an edition. On the print, you may find it abbreviated as *AP* or *EA*, and numbered with an edition number according to the number of artist's proofs pulled (for example, *AP 2/12*).

BON À TIRER

Use *bon à tirer*, occasionally known as *right to print*, for the proof approved by the artist to establish the standard for all of the other prints in the edition.

PRINTER'S PROOF

Use *printer's proof* for impressions printed as tests for the printer and excluded from the numbering of an edition. You may find it abbreviated *PP* on the print.

HORS DE COMMERCE

Use *hors de commerce*, meaning *outside the commercial edition*, for proofs that were excluded from the numbering of an edition, were not originally intended for

sale, are not artist's proofs, printer's proofs, or bon à tirer. You may find it abbreviated *HC* on the print.

ADDITIONAL TERMS

In addition, the AAT, the CDWA standard textbooks, and Web sites related to printmaking can serve as sources for additional terminology about states (for example, the National Gallery of Art's Gemini G.E.L. Online Catalogue Raisonné at <http://www.nga.gov/gemini/glossary.htm>). If no published source is available, refer to the inscription on the work, if possible.

3.2.3.2.3 AMBIGUITY AND UNCERTAINTY

If scholars disagree or are uncertain about the state, clearly indicate this in the display.

Example

State display: possibly 3rd of 4 states

Controlled fields:

State identification: 3

Known states: 4

If you do not know the total number of states, include the known state and omit the total number of states.

Examples

State display: 2nd state

Controlled fields:

State identification: 2

Known states: unknown

State display: final state

Controlled fields:

State identification: final

Known states: unknown

3.2.3.2.4 SOURCES OF STATES

If scholars disagree about the order or number of states, or when a single scholarly study provides the indication of state, include a brief reference to the catalogue raisonné or other source that you used to identify the state, for example, *Robison (1986)*. The full citation should be available, ideally in a bibliographic authority file.

Example

State display: 1st of 3 states (Robison (1986))

Controlled fields:

State identification: 1

Known states: 3

Source: Robison, Andrew. *Early Architectural Fantasies: A Catalogue Raisonné of the Piranesi Etchings*. Washington, DC: National Gallery of Art, 1986.

3.2.3.3 *Brief Rules for Edition*

For prints and other works produced in multiples, if known, record the edition, which is a notation that identifies a specific print or other work in the context of a limited number of identical or very similar works made or issued at the same time and from the same matrix (for example, *2/50*).

For books, if known, record an indication of the position of the issuance of the work in relation to previous and subsequent editions (for example, *2nd edition*). A new edition of a book should involve substantive revisions to the intellectual content of the work, including alterations of the text or illustrations.

Capitalization and Abbreviations

Avoid abbreviations, except for ordinal numerals (for example, use *3rd* rather than *third*). Use lowercase except when a term includes a proper name.

Examples

Edition display: 46/500

Edition display: 3rd edition

Edition display: Victoria edition

Language of the Terms

Use Arabic cardinal numbers (for example, *5*) and ordinal numbers (for example, *4th*), as appropriate. Record terminology in the language of the catalog record (English in the United States). Include the appropriate diacritical marks. If there is an edition statement on the work, accurately transcribe it in the original language (transliterated into the Roman alphabet when necessary).

Examples

Edition display: 4/50

Edition display: Édition Müller

3.2.3.4 *Additional Recommendations for Edition*

3.2.3.4.1 SYNTAX

For Prints

For prints or other works issued in multiples at the same time, record a fractional number. Record the impression number, forward slash, and the edition size (for example, *51/250*).

Example

[for a print]

Edition display: 3/20

Controlled fields:

Impression number: 3

Edition size: 20

sale, are not artist's proofs, printer's proofs, or bon à tirer. You may find it abbreviated *HC* on the print.

ADDITIONAL TERMS

In addition, the AAT, the CDWA standard textbooks, and Web sites related to printmaking can serve as sources for additional terminology about states (for example, the National Gallery of Art's Gemini G.E.L. Online Catalogue Raisonné at <http://www.nga.gov/gemini/glossary.htm>). If no published source is available, refer to the inscription on the work, if possible.

3.2.3.2.3 AMBIGUITY AND UNCERTAINTY

If scholars disagree or are uncertain about the state, clearly indicate this in the display.

Example

State display: possibly 3rd of 4 states

Controlled fields:

State identification: 3

Known states: 4

If you do not know the total number of states, include the known state and omit the total number of states.

Examples

State display: 2nd state

Controlled fields:

State identification: 2

Known states: unknown

State display: final state

Controlled fields:

State identification: final

Known states: unknown

3.2.3.2.4 SOURCES OF STATES

If scholars disagree about the order or number of states, or when a single scholarly study provides the indication of state, include a brief reference to the catalogue raisonné or other source that you used to identify the state, for example, *Robison (1986)*. The full citation should be available, ideally in a bibliographic authority file.

Example

State display: 1st of 3 states (Robison (1986))

Controlled fields:

State identification: 1

Known states: 3

Source: Robison, Andrew. *Early Architectural Fantasies: A Catalogue Raisonné of the Piranesi Etchings*. Washington, DC: National Gallery of Art, 1986.

3.2.3.3 *Brief Rules for Edition*

For prints and other works produced in multiples, if known, record the edition, which is a notation that identifies a specific print or other work in the context of a limited number of identical or very similar works made or issued at the same time and from the same matrix (for example, *2/50*).

For books, if known, record an indication of the position of the issuance of the work in relation to previous and subsequent editions (for example, *2nd edition*). A new edition of a book should involve substantive revisions to the intellectual content of the work, including alterations of the text or illustrations.

Capitalization and Abbreviations

Avoid abbreviations, except for ordinal numerals (for example, use *3rd* rather than *third*). Use lowercase except when a term includes a proper name.

Examples

Edition display: 46/500

Edition display: 3rd edition

Edition display: Victoria edition

Language of the Terms

Use Arabic cardinal numbers (for example, *5*) and ordinal numbers (for example, *4th*), as appropriate. Record terminology in the language of the catalog record (English in the United States). Include the appropriate diacritical marks. If there is an edition statement on the work, accurately transcribe it in the original language (transliterated into the Roman alphabet when necessary).

Examples

Edition display: 4/50

Edition display: Édition Müller

3.2.3.4 *Additional Recommendations for Edition*

3.2.3.4.1 SYNTAX

For Prints

For prints or other works issued in multiples at the same time, record a fractional number. Record the impression number, forward slash, and the edition size (for example, *51/250*).

Example

[for a print]

Edition display: 3/20

Controlled fields:

Impression number: 3

Edition size: 20

For Books

For books and other works produced in the context of prior or later issuances, record the number or name of the edition followed by the word *edition* (for example, *5th edition*).

Examples

[for a book]

Edition display: 2nd edition

Controlled fields:

Edition number-name: 2

[for a book]

Edition display: Kennedy edition

Controlled fields:

Edition number-name: Kennedy

Editions Both Numbered and Named

If an edition is both numbered and named, record the name followed by the impression number and edition size.

Example

[for a print]

Edition display: Sagot and Le Garrec edition, 98/150

Controlled fields:

Impression number: 98

Edition size: 150

Edition number-name: Sagot and Le Garrec

3.2.3.4.2 SUGGESTED TERMINOLOGY

Use the following conventions and terminology.

Impression Number

For impression number, record the number assigned to a particular item within a specific edition or production run, such as *1, 30, 241*.

Edition Size

For edition size, record the total number of works created in a particular production run, such as *50, 250, 500*.

Edition Number or Name

For edition number or name, record the term for the specific edition to which a work belongs. Terminology can include proper names (such as *Kennedy edition*) or terms (such as *3rd edition, subscriber's edition, or revised edition*).

3.2.3.4.3 AMBIGUITY AND UNCERTAINTY

If the impression number or edition size is uncertain, clearly indicate this in the display.

Example

[for a print]

Edition display: probably 34/50

Controlled fields:

Impression number: 34

Edition size: 50

If the edition size is known but the impression number is unknown, record the edition size.

Example

[for a cast sculpture]

Edition display: edition of 20

Controlled fields:

Impression number: unknown

Edition size: 20

3.2.3.5 ***Versions***

Record different versions as separate, related works (see Part 1: Related Works for a discussion of related works). Note that different versions of a work, such as copies after a work, re-creations, replicas, or reproductions of it, are not considered states or editions. Versions include the following examples: *1/4-scale version*, *small version*, *version A*. The distinction is that states and editions refer to multiples of the same physical or intellectual work, and versions are not considered to be multiples.

3.2.4 **Rules for Additional Physical Characteristics**

3.2.4.1 ***Brief Rules for Inscriptions***

Describe or transcribe any distinguishing or identifying physical lettering, annotations, texts, markings, or labels that are affixed, applied, stamped, written, inscribed, or attached to the work, excluding any mark or text inherent in the materials of which the work is made. (For marks applied to the materials, see Materials and Techniques above.)

Among the various types of inscriptions, it is a priority to record signatures, dates, and inscribed titles. Inscribed titles should be recorded in the Title element (see Chapter 1), but they may be repeated or recorded in fuller form in the Inscription element.

Capitalization and Abbreviations

Record the transcription so that it accurately reflects case and abbreviations of the inscription on the work. Fill in abbreviated text if necessary for clarity, but place your editorial additions in brackets to distinguish them from the actual transcription (for example, the “ou” in *Petersbourg* below). For other descriptive text in the field, such as *signed* and *dated*, avoid abbreviations and use lowercase.

Examples

[for a print]

Inscription display: signed and dated in the plate, lower right: Benedicti / Castilionis / 1647

[for an album]

Inscription display: lower center: PROJETS / POUR LA VILLE / DE / ST. PETERSB[ou]RG

Language of Terms in Inscription

Record the transcription so that it accurately reflects the language, spelling, case, and diacritics of the original text, noting line breaks and illegible sections as necessary. Record descriptive editorial text, such as an indication of the location on the work (for example, *lower center*), in the language of the catalog record (English in the United States).

Examples

[for an oil painting]

Inscription display: signed, lower right: Vincent

[for a ceramic box]

Inscription display: inscribed on back under foot: 1508 adi 12 de setéb / facta fu í Castel durát / Zouá maria vró

3.2.4.2 Additional Recommendations for Inscriptions

3.2.4.2.1 SYNTAX

Record an indication of the nature and position of the inscription (for example, *lower center*, *recto*, or *verso*), followed by a colon, and then the accurate transcription of the text. To indicate line breaks in the original text, use a forward slash. Use brackets for any editorial comment that appears after the colon in the body of the transcription. Use a semicolon to separate descriptions of multiple inscriptions.

Examples

[for a drawing]

Inscription display: signed in lower left: GBPiazza; inscribed and dated verso, in a later hand: S. Maria dei Servi / 1735

[for a print]

Inscription display: signed in the plate, lower center: Iulius Parigu Inv. Iacobus Callot F.

[for a painting]

Inscription display: inscribed lower center: COSMO MEDICI / DVCII / FLORENTINOR.ET.SENESNS. / URBIS ROMAE / AEDIFICIORVM ILLVSTRIVMQVAE / SVPERSVNT RELIQVIAE SVMMA [...]

[for a chair]

Inscription display: stamped under the back seat rail: IAVISSE [for Jean Avisse]

3.2.4.2.2 INDEX IMPORTANT INFORMATION

Record important information contained in the inscription, such as the name of the artist, date of execution, subject matter, or title, in the appropriate elements elsewhere in the Work Record.

3.2.4.2.3 SUGGESTED TERMINOLOGY

Terminology for the editorial comments in the Inscription element include *type of inscription*, *location on work*, and *typeface and letterform*.

Type of Inscription

Examples of terminology include *signed*, *dated*, *titled*, *maker's mark*, *colophon*, *collector's mark*, *impressed*, *graffito*, and *not inscribed*.

Location on Work

Examples of terminology include *lower right*, *upper center verso*, *below the left handle*, and *within printing plate*.

Typeface and Letterform

Examples of terminology include *Helvetica 9 pt bold*, *open letters*, *Carolingian minuscule*, *rustic capitals*, and *dotted delta*.

3.2.4.2.4 EXHAUSTIVITY

If the inscription is too long to transcribe, describe it instead of transcribing. Alternatively, transcribe part of it and indicate missing text with an ellipsis.

Examples

[for an illustration, the inscription is described]

Inscription display: rotunda Gothic script, beginning of the last canto of Dante's *Inferno*, in Italian with the first line of the new section in Latin

[for a poster, the long inscription is truncated]

Inscription display: text of Shakespeare's *Twelfth Night*, Act 1: Scene 1: IF MUSIC be the Food / of Love, / play on; Give me / excess of it, that, surfeiting, / The appetite / may sicken, and so die [...]

3.2.4.2.5 TRANSLATIONS

If the cataloger or a source has translated the text from the original language (for example, if the original text is in a non-Roman alphabet), clearly indicate the translation by placing it in brackets.

Example

[for a painting]

Inscription display: inscribed in Slavonic in upper right on scroll held by angel: [The souls of the righteous are now in the hands of the Lord. The heavenly powers open the gates to receive the soul of the great Tsar Alexander]

3.2.4.2.6 AMBIGUITY AND UNCERTAINTY

Clearly indicate any uncertainty. Use words such as *probably* when scholarly opinion varies or is uncertain. Within the transcription, place editorial commentary in square brackets as necessary to distinguish it from the accurately inscribed text. For example, in the example below, [—?] indicates an illegible word and 179[4?] an illegible numeral.

Examples

[for a drawing]

Inscription display: inscribed in pen and gray ink over graphite, upper right:
hic.corona.exit. [—?] / .ob.diminutionem. / colonna[rum] / 179[4?]

[for a book]

Inscription display: medicinal recipes in Arabic, owner's inscription at lower left and marginalia are probably by the same hand

3.2.4.3 *Recommendations for Other Physical Characteristics*

3.2.4.3.1 RECORDING FACTURE

Record a detailed description of the way in which the work was made, including an assessment of its workmanship or characteristics of execution, the construction methods used, or the specific applications of techniques. This element can be used to record how to put together an installation or carry out performance art. For further discussion, see *Categories for the Description of Works of Art*. Index important elements as necessary, for example, in Materials and Techniques.

Examples

[for a print]

Facture display: Multiple plate intaglio print was made using three separate aquatint plates inked in dark brown, blue, and pale green.

[for a pyramid]

Facture display: In its earliest form, the pyramid was a seven-stepped structure finished with a casing of dressed limestone. Later, it was enlarged into an eight-stepped pyramid by extending all seven original steps, and adding a new platform on top. In a final building campaign, it was changed into a smooth-sided pyramid by filling in the steps with casing blocks.

[for an installation]

Facture display: Work comprised of four channels of video and four channels of audio; displayed using four DVD players, four projectors, speakers, and a synchronizer in a spacious gallery.

3.2.4.3.2 RECORDING PHYSICAL DESCRIPTION

Record a description of the appearance of a work expressed in generic terms, without reference to the subject depicted. This includes the names of any recognizable patterns, motifs, or textures used in the decoration of the work. Index important characteristics in Materials and Techniques, Subject, or another

appropriate element. Many institutions may include this information as a descriptive note; specialized collections may require a separate field for physical description.

Examples

[for a carpet]

Physical Description display: Carpet is kilim type, with smooth, flat surface. Field is decorated with 15 medallions which are connected by stylized scrolling vine motif; medallions contain various flowers and fruit trees with small birds; borders are decorated with alternating geometric designs and arabesques.

[for a jar]

Physical Description display: Jar has a high waist, short collar-like neck, plain rim, plain base, and lug handles.

[for a desk]

Physical Description display: The interior behind the roll top has numerous drawers which spring open at the pressure of concealed buttons and levers. In the superstructure is a folding reading stand and compartments with an inkwell and sand pot. At the back of the desk is a removable panel for access to the movement.

Examples of terminology for motifs and patterns include *guilloche*, *egg and dart moldings*, *Greek key pattern*, *pomegranate pattern*, *coat of arms*, *griffins*, *false drawer*, *rigaree*, and *cut-cardwork*.

3.2.4.3.3 RECORDING CONDITION AND EXAMINATION HISTORY

Record a description assessing the overall physical condition, characteristics, and completeness of a work of art or architecture at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light.

Example

[for a carpet]

Condition History display: Oxidized metallic areas, oxidized browns, applied fringe one end, missing minor guards both ends, minor areas of restoration. Warp: Cotton Z4-6S, alternate warp strongly depressed, natural white; Weft: Cotton, 2Z, (sometimes 3Z), then 2 strands of unplied silk (light to dark shades of beige and red). The silk alternating between 2 rows of 2Z cotton, 3 shoots; Pile: Silk, with metallic-wrapped silk threads, asymmetrical knot open to the left; Density: 15-17 horizontal, 13-15 vertical.

For further discussion and a list of fields, see *Categories for the Description of Works of Art*.

3.2.4.3.4 RECORDING CONSERVATION AND TREATMENT HISTORY

Record the procedures or actions that a work has undergone to repair, conserve, or stabilize it.

Example

[for a low relief sculpture]

Conservation and Treatment History display: Removed hardened surface salt with chelating agent; removed excess salts from within body by electrophoresis; rinsed with passified deionized water until conductivity measurements indicated that no more salts could be removed; slow dried; consolidated sections with Rohm & Haas AC33 aq. Dispersion of ethyl acrylate/methyl methacrylate copolymer (Feller Class I stability).

For further discussion and a list of fields, see *Categories for the Description of Works of Art*.

3.3 PRESENTATION OF THE DATA

3.3.1 Display and Indexing

3.3.1.1 *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.

Ideally, Measurements, Materials and Techniques, State and Edition, and any Additional Physical Characteristics should be recorded in free-text fields for display, in combination with controlled fields that will be used for indexing and retrieval. If including a free-text field for an element is not possible, a rudimentary display for each can be constructed by concatenating data from controlled fields.

Controlled fields should contain all information pertinent to retrieval of information for the physical characteristics. Requirements will vary from institution to institution. Rules should be established to meet local requirements.

Controlled fields do not necessarily need to include all the information in the free-text display field (for example, color), if these characteristics are not required for retrieval. Conversely, in some cases controlled fields may contain more information than is explicitly stated in the free-text field (for example, *ink*, which may be implied but not stated in a free-text field).

Some institutions may not need to retrieve information for the physical characteristics, though they may wish to display the information (for example, visual resources collections may not need to retrieve on measurements; some institutions may not need to retrieve on state and edition or inscriptions). In such cases, a free-text field alone may be used for any of those elements, without controlled fields.

3.3.1.2 *Fields in Authority File and Work Record*

3.3.1.2.1 MINIMUM CONTROLLED FIELDS

For Measurements

The minimum recommended controlled fields for measurements are numerical value, unit of measurement, and type of measurement.

Example

Measurements display: 13.3 x 20.6 cm (5 1/4 x 8 1/8 inches)

Controlled fields:

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

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

If inches rather than metric units are stored in the controlled fields, typically decimal fractions should be used to better facilitate calculations (for example, *17 1/4 inches* would be stored as *17.25*). Ideally, both inches and metric units would be stored for each work (or the system could calculate the translation from one to the other), to allow retrieval by either measurement system.

Additional controlled fields could include extent, qualifier, shape, format, and scale.

Examples

Measurements display: approximately 3 1/4 x 2 1/4 inches (image, carte-de-visite format); 4 x 2 1/2 inches (sheet)

Controlled fields:

Format: carte-de-visite

Extent: image

Qualifier: approximately

Value: 3.25; **Unit:** inches; **Type:** height

Value: 2.25; **Unit:** inches; **Type:** width

Extent: sheet

Qualifier: approximately

Value: 4; **Unit:** inches; **Type:** height

Value: 2.5; **Unit:** inches; **Type:** width

Measurements display: 24 1/4 x 38 1/4 inches; scale: 1 inch = 10 feet

Controlled fields:

Value: 24.25; **Unit:** inches; **Type:** height

Value: 38.25; **Unit:** inches; **Type:** width

Scale: numeric; **Value:** 1; **Unit:** inches; **Equals Value:** 10; **Unit:** feet

Measurements display: 29.8 x 20.3 cm (11 3/4 x 8 inches) (oval)

Controlled fields:

Shape: oval

Value: 29.8; **Unit:** cm; **Type:** height

Value: 20.3; **Unit:** cm; **Type:** width

For Materials and Techniques

At minimum, one repeatable controlled field is recommended. In the example below, materials and techniques are both indexed in the same repeatable field.

Example

Materials and Techniques display: etching and drypoint on laid paper

Controlled field:

Materials and Techniques: ink • etching • drypoint • laid paper

Depending upon local requirements, materials and techniques may be indexed separately in the information system, but they should be available together for display.

Example

Materials and Techniques display: engraving with watercolor on white laid paper

Controlled fields:

Materials: ink • watercolor • laid paper

Techniques: engraving • painting

Additional controlled fields could include extent, qualifier, color, a subdivision of materials into medium and support, and a subdivision of techniques into process and implement.

Examples

Materials and Techniques display: ink and tempera on vellum (illuminations), leather and silver (binding)

Controlled fields:

Extent: folios and illuminations

Materials: ink • tempera • vellum

Techniques: calligraphy • painting

Extent: binding

Materials: leather • silver

Materials and Techniques display: pen and black ink and brown chalk on ivory-colored laid paper

Controlled fields:

Material: ink | **Color:** black

Material: chalk | **Color:** brown

Material: laid paper | **Color:** ivory

Techniques: pen • drawing

For State and Edition

Most institutions will require only a free-text field for State and Edition because they do not need to retrieve that information. If controlled fields are required, they should contain all information pertinent to retrieval. Numbers and terms in controlled fields should be strictly controlled.

STATE

Suggested controlled fields for state are State Identification and Known States. Source should also be controlled.

Example

State display: Bartsch 133, state 1 of 3

Controlled fields:

State identification: 1

Known states: 3

Source: *The Illustrated Bartsch*. New York: Abaris Books, 1980, 39/1:269.

EDITION

Suggested controlled fields for edition are Impression Number, Edition Size, and Edition Number-name.

Examples

Edition display: 5/125

Controlled fields:

Impression number: 5

Edition size: 125

Edition display: Millennium edition

Controlled fields:

Edition number-name: Millennium edition

Edition display: 10th edition

Controlled fields:

Edition number-name: 10th edition

For Inscriptions

If retrieval on inscriptions is required, controlled fields could include the type of inscription, location on the work, and the typeface or letterform. The author, date, and language of the inscription could also be recorded in controlled fields. Important information contained in the inscription, such as the name of the artist, date of execution, subject matter, or title, should be indexed in the appropriate elements elsewhere in the Work Record.

Example

Inscription display: signed and dated upper right: Rembrandt f. / 1635

Controlled fields:

Inscription types: signed • dated

Inscription location: upper right

Inscription author: Rembrandt van Rijn (Dutch, 1606-1669)

For Facture

Facture may be described in a free-text field. Most institutions will not need controlled fields for information on the facture of works. Pertinent information, such as materials and techniques, should be indexed in appropriate elements elsewhere in the Work Record.

For Physical Description

Indexing of the physical description display may be important when cataloging decorative arts, including carpets, other textiles, wallpaper, ceramics, furniture, and architectural elements. If retrieval on specific categories of information is required, controlled fields should be used to index characteristics that are not indexed elsewhere, for example, the major motifs or patterns.

For Condition and Examination History

Museums and other repositories will typically require both free-text and controlled fields for condition and examination history. This information is generally not included in displays available to the public. See the discussion in the *Categories for Description of Works of Art*.

For Conservation and Treatment History

Most museums and other repositories need to maintain detailed records on conservation history, including free-text and controlled fields that document the dates, the names of conservators, and types of conservation applied. This information is generally not included in displays available to the public. See the discussion in the *Categories for Description of Works of Art*.

3.3.1.2.2 AUTHORITY FILE ELEMENTS

Ideally, terminology in the controlled fields should be stored in separate authority records. See further discussion in Part 1: Authority Files and Controlled Vocabularies and Part 3: Concept Authority. If linking to an authority file is not possible, terminology for indexing should be linked to a controlled list.

In the controlled indexing fields, a computer system that allows catalogers to use any term, either preferred or variant, in the authority file is the most effective. If working without such a system, catalogers should be consistent in using the preferred form of term or name used for indexing the physical description. See Part 3: Concept Authority for further discussion.

3.3.2 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, rules for recording 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 17

Work Record Linked to a Concept Authority Record: Engraving¹
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: prints and drawings • European art
- ***Work Type** *[link]*: engraving
- ***Title**: Apollo, Pan, and a Putto Blowing a Horn | **Title Type**: preferred
- ***Creator display**: Giorgio Ghisi (Italian, ca. 1520-1582), after a painting by Primaticcio
 ***Role** *[link]*: printmaker | *[link]*: Ghisi, Giorgio
- ***Creation Date**: 1560s | *[controlled]*: **Earliest**: 1560; **Latest**: 1569
- ***Subject** *[links to authorities]*: religion and mythology • landscape • Apollo • Pan • putto • competition • human figures • male • music • horn • Ovid (Roman, 43 BCE-17 CE) • *Metamorphoses*
- ***Current Location** *[link]*: Research Library, Getty Research Institute (Los Angeles, California, United States) | **ID** #2000.PR.2
- ***Measurements**: plate mark: 29.6 x 17 cm, folio: 30.7 x 18.3 cm
 [controlled]: **Extent**: plate mark; **Value**: 29.6; **Unit**: cm; **Type**: height | **Value**: 17; **Unit**: cm; **Type**: width | **Extent**: folio; **Value**: 30.7; **Unit**: cm; **Type**: height | **Value**: 18.3; **Unit**: cm; **Type**: width
- ***Materials and Techniques**: copper engraving on laid paper
 Material *[links]*: laid paper • black ink | **Technique** *[link]*: [copper engraving](#)
- **State**: 5th of 5
- **Description**: The subject of this print comes from Ovid's *Metamorphoses*, the musical competition between Pan and Apollo. The engraving is after a lost painting by Primaticcio in the vault of the fourth bay of the Galerie d'Ulysse at Fontainebleau. It is one of four prints based on compositions surrounding a central image of Venus and the three Fates.
- **Related Work**:
 Relationship Type *[controlled]*: after
 [link to Related Work]: *Apollo, Pan, and Putto*; painting; Francesco Primaticcio (Italian, 1504-1570); 1559-1560; lost, formerly in Galerie d'Ulysse, Fontainebleau (Ile-de-France, France)

Concept Authority Record

- ***Terms**:
 - [copper engraving](#) (preferred)
 - chalcography
 - copper plate engraving
 - copperplate engraving
- ***Note**: Process of engraving for printing using copper plates; replaced in the early 19th century by the use of more durable plates, either of steel or steel-faced copper.
- ***Hierarchical position** *[link]*:
 - Activities Facet
 - Processes and Techniques
 - <printing processes>
 - <intaglio printing processes>
 - engraving (printing process)
 - copper engraving (printing process)
- ***Source** *[link]*: *Art & Architecture Thesaurus* (1988-).



CREDIT: Giorgio Ghisi; *Apollo, Pan, and a Putto Blowing a Horn*. 1560s; copper engraving on laid paper. Research Library, The Getty Research Institute (Los Angeles, California), Special Collections, ID#2000.PR.2. © The J. Paul Getty Trust.

Figure 18

Work Record Linked to a Concept Authority Record: Japanese Screen²

Required and recommended elements are marked with an asterisk.

Work Record	Concept Authority Record
<ul style="list-style-type: none">■ Class [controlled]: paintings • Asian art■ *Work Type [link]: screen■ *Title: Eight-Planked Bridge (Yatsubashi) Title Type: preferred■ *Creator display: Ogata Korin (Japanese, 1658-1716)<ul style="list-style-type: none">*Role [link]: painter [link]: Ogata Korin■ *Creation Date: probably done sometime between 1711 and 1716 [controlled]: Earliest: 1711; Latest: 1716■ *Subject [links to authorities]: landscape • bridge • irises • love • longing • journeying • Ise Monogatari (Japanese literature, poems)■ *Current Location [link]: Metropolitan Museum of Art (New York, New York, United States) ID: 53.7.1-2■ *Measurements: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 10 1/2 inches x 12 feet 2 1/4 inches) [controlled]: Extent: parts; Value: 2; Type: count Extent: each part; Value: 179.1; Unit: cm; Type: height Value: 371.5; Unit: cm; Type: width Extent: components; Value: 2; Type: count■ *Materials and Techniques: ink, color, and gold-leaf on paper, using tarashikomi (color blending technique) Material [link]: ink • paint • gold leaf • paper Technique [link]: tarashikomi■ Inscriptions: right hand screen: Korin's signature with honorary title hokkyo; round seals read Masatoki■ Style [link]: Edo (Japanese)■ Description: Represents a popular episode in the 10th-century <i>Ise Monogatari</i> (The Tales of Ise) series of poems on love and journeying; in this episode, a young aristocrat comes to a place called Eight Bridges (Yatsubashi) where a river branched into eight channels, each spanned by a bridge. He writes a poem of five lines about irises growing there. The poem expresses his longing for his wife left behind in the capital city.■ Description Source [link]: Metropolitan Museum of Art online. http://www.metmuseum.org (accessed February 1, 2005).	<ul style="list-style-type: none">■ *Term:<ul style="list-style-type: none">tarashikomi (preferred)■ *Note: A technique involving the pooling of pigments to create distinctive blurred effects. Color is applied with a wet brush and a second color is then applied before the first has dried. It was most often seen in Japanese Rimpa-style painting.■ *Hierarchical position [link]:<ul style="list-style-type: none">Activities Facet..... Processes and Techniques..... painting techniques..... tarashikomi■ *Source [link]: <i>Art & Architecture Thesaurus</i> (1988-).



CREDIT: *Eight-Planked Bridge (Yatsubashi)*. Edo period (1615-1868), 18th century; Korin (Japanese, 1658-1716); Japan; Pair of six-panel folding screens; ink, color, and gold-leaf on paper; Each 70 1/2 x 12 ft. 2 1/4 in. (179.1 x 371.5 cm) The Metropolitan Museum of Art, Purchase, Louisa Eldridge McBurney Gift, 1953; (53.7.1-2); Photograph © 1993 The Metropolitan Museum of Art.

Figure 19
 Work Record Linked to a Concept Authority Record: 19th-Century Tower
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: architecture • European art
- ***Work Type** *[link]*: observation tower
- ***Title**: Eiffel Tower | **Title Type**: preferred
 Title: Tour Eiffel | **Title Type**: alternate
 Title: Three-Hundred-Metre Tower | **Title Type**: former
- ***Creator display**: architect: Gustave Eiffel (French, 1832-1923)
 ***Role** *[link]*: architect | *[link]*: Eiffel, Gustave
- ***Creation Date**: 1887-1889 | *[controlled]*: **Earliest**: 1887; **Latest**: 1889
- ***Subject** *[links to authorities]*: architecture
 • industrial exposition • International Exposition of 1889 (Paris, France)
- **Style** *[link]*: Belle Époque
- ***Current Location** *[link]*: Paris (France)
- ***Measurements**: 300 m (height) (984 feet)
 [controlled]: **Value**: 300; **Unit**: m; **Type**: height
- ***Materials and Techniques**: wrought iron, exposed iron construction
 Material *[link]*: [wrought iron](#) • structural iron |
 Technique *[link]*: exposed construction
- **Description**: Commission was awarded by competition; the competition sought a plan for a monument for the International Exposition of 1889, celebrating the centenary of the French Revolution. The tower is built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.

Concept Authority Record

- ***Terms**:
 [wrought iron](#) (preferred)
 wrought-iron
- ***Note**: Iron alloy of fibrous nature made by melting white cast iron, passing an oxidizing flame over it, and rolling it into a mass; valued for its corrosion resistance and ductility.
- ***Hierarchical position** *[controlled]*:
 Materials Facet
 Materials
 inorganic material
 metal
 iron alloy
 wrought iron
- ***Source** *[link]*: *Art & Architecture Thesaurus* (1988-).



CREDIT: Eiffel Tower, Paris, France © 2005 Patricia Harpring. All rights reserved.

Figure 20
 Work Record Linked to a Concept Authority Record: Egyptian Jewelry³
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** [controlled]: decorative arts • costume jewelry
 - Egyptian art
- ***Work Type** [link]: pectoral
- ***Title**: Pectoral with the Name of Senwosret II | **Title Type**: preferred
- ***Creator display**: unknown ancient Egyptian, Twelfth Dynasty
 - *Role** [link]: artist [link]: unknown ancient Egyptian
- ***Creation Date**: reigns of Senwosret II-Amenemhat III, ca. 1897-ca. 1878 BCE
 - [controlled]: **Earliest**: -1907; **Latest**: -1868
- ***Subject** [links to authorities]: religion and mythology
 - human figures • apparel • adornment • Senwosret II (Egyptian king) • Sit-hathor-yunet (Egyptian princess) • falcons • water • ankh • life • cobras • Nekhbet (Egyptian deity) • Udjo (Egyptian deity) • Heh (Egyptian deity)
- ***Current Location** [link]: Metropolitan Museum (New York, New York, United States) | **ID**: 16.1.3
- **Discovery Location** [link]: Al Lahun (Upper Egypt region, Egypt)
- ***Measurements**: length of pectoral, excluding necklace: 8.3 cm (3 1/4 inches)
 - Extent** [controlled]: pectoral; **Value**: 8.3; **Unit**: cm; **Type**: length
- ***Materials and Techniques**: gold, carnelian, feldspar, garnet, and turquoise; cloisonné
 - Material** [link]: [carnelian](#) • gold • feldspar • garnet • turquoise | **Technique** [link]: cloisonné
- **Inscriptions**: hieroglyphic of the design reads: the god of the rising sun grants life and dominion over all that the sun encircles for one million one hundred thousand years [that is, eternity] to King Khakheperre [Senwosret II].
- **Style** [link]: Egyptian • Middle Kingdom
- **Culture** [link]: Egyptian
- **Description**: The cloisonné pectoral is inlaid with 372 carefully cut pieces of semiprecious stones. The focus of the pectoral is the throne name of King Senwosret II. It was found among the jewelry of Princess Sit-hathor-yunet in her underground tomb beside the pyramid of Senwosret II. Jewelry worn by royal women during the Middle Kingdom was symbolic of concepts and myths surrounding Egyptian royalty. Jewelry imbued a royal woman with superhuman powers and thus enabled her to support the king in his role as guarantor of divine order on earth.
- **Description Source** [link to Source Record]: Metropolitan Museum of Art online. <http://www.metmuseum.org> (accessed February 1, 2005).

Concept Authority Record

- ***Terms**:
 - [carnelian](#) (preferred)
 - cornelian
- ***Note**: A translucent red or orange variety of chalcedony, containing iron impurities. It is often used for seals and signet rings.
- ***Hierarchical position** [link]:
 - Materials Facet
 - Materials
 - inorganic material
 - mineral
 - quartz
 - chalcedony
 - carnelian
- ***Source** [link]: *Art & Architecture Thesaurus* (1988-).



CREDIT: *Pectoral with the Name of Senwosret II*, ca. 1897-1878 B.C.E.; Dynasty 12, reigns of Senwosret II-Amenemhat III; Middle Kingdom; Egyptian; Lahun; Gold, carnelian, feldspar, garnet, turquoise; L. of pectoral 3 1/4 in. (8.3 cm); The Metropolitan Museum of Art, Rogers Fund and Henry Walters Gift, 1916 (16.1.3). Photograph © 1983 The Metropolitan Museum of Art.

Figure 21

Work Record Linked to a Concept Authority Record: Byzantine Architecture

Required and recommended elements are marked with an asterisk.

Work Record	Concept Authority Record
<ul style="list-style-type: none">■ Class [controlled]: architecture■ *Work Type [link]: basilica • cathedral■ *Title: Saint Mark's Basilica Title Type: preferred Title: Basilica di San Marco Title Type: alternate Title: San Marco Title Type: alternate Title: St. Mark's Title Type: alternate■ *Creator display: probably designed by Italian and Byzantine architects *Role [controlled]: architect [link]: unknown Italian *Role [controlled]: architect [link]: unknown Byzantine■ *Creation Date: current structure completed in 1071 [controlled]; Earliest: 1042; Latest: 1071■ *Subject [link to authorities]: Saint Mark • pilgrimage • worship • cathedral■ *Current Location [link]: Venice (Italy)■ *Measurements: diameter of central dome: 13.8 m (42 feet) [controlled]; Extent: central dome; Value: 13.8; Unit: m; Type: diameter■ *Materials and Techniques: Greek cross plan surmounted by five domes; bearing masonry construction and timber frame domes; richly decorated interior and exterior with sculpture, mosaics and ceremonial objects Material [link]: masonry Technique [link]: load-bearing walls • Greek cross plan■ Style [link]: Byzantine■ Culture: Italian • Byzantine■ Description: Original church was begun in 829 (consecrated in 832) to house the remains of St. Mark, which had been brought from Alexandria. St. Mark thus replaced St. Theodore as the patron saint of Venice. The first basilica burned in 976 during an uprising against doge Pietro Candiano IV. Present basilica built by his successor, Doge Domenico Contarini and completed in 1071. It is believed that both Byzantine and Italian architects and craftsmen were responsible for the construction and decoration. The basilica stands beside the Doges' Palace and served as the doge's chapel. It did not become the cathedral church of Venice until 1807.■ Description Source [link]: Gloag, <i>Western Architecture</i> (1958); Page: 101 ff.	<ul style="list-style-type: none">■ *Terms:<ul style="list-style-type: none">Greek cross plan (preferred)Greek-cross plan■ *Note: Refers to buildings in which the plan is shaped like a Greek cross, with a square central mass and four arms of equal length. The Greek-cross plan was widely used in Byzantine architecture and in Western churches inspired by Byzantine examples.■ *Hierarchical position [controlled]:<ul style="list-style-type: none">Physical Attributes Facet.... Attributes and Properties..... <building plan attributes>..... Greek cross plan■ *Source [controlled]: <i>Art & Architecture Thesaurus</i> (1988-).
	 <p data-bbox="915 1568 1501 1624">CREDIT: St. Mark's Basilica, Venice, Italy © Patricia Harpring 2005. All rights reserved.</p>

Notes

1. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Getty Research Institute Research Library's information system.
2. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Metropolitan Museum's information system.
3. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Metropolitan Museum's information system.