Cataloging Cultural Objects

A Guide to Describing Cultural Works and Their Images

Murtha Baca • Patricia Harpring
Elisa Lanzi • Linda McRae • Ann Whiteside

On behalf of the Visual Resources Association

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Chapter 1

Object Naming

Work Type / Title

1.1 ABOUT OBJECT NAMING

1.1.1 Discussion

The Work Type and Title elements both provide fundamental ways to refer to a work. Determining how to refer to a work is part of the first critical decision in the cataloging process: defining what is being cataloged. See Part 1: What Are You Cataloging?

Work Type

The Work Type element identifies the kind of work or works being described. Work Type typically refers to a work's physical form, function, or medium (for example, *sculpture, altarpiece, cathedral, storage jar, painting, etching*). In this context, works are built works, visual art works, or cultural artifacts, including architecture, paintings, sculptures, drawings, prints, photographs, furniture, ceramics, costume, other decorative or utilitarian works, performance art, installations, or any other of thousands of types of artistic creations or cultural remains. See the definition in Part 1: Works and Images.

The Work Type establishes the logical focus of the catalog record, whether it is a single item, a work made up of several parts, or a physical group or collection of works. When a part of a work of art or architecture is important enough to require its own record, the Work Type should accurately describe the part being cataloged, and the cataloger should link the record for the part to a record for the whole work. For example, if you are cataloging a teacup that is part of a tea service, the Work Type element for the cup should be *teacup*; this record should be linked to a record for the whole tea set in which the Work Type could be *tea service*. It is often

helpful to create separate records for the parts of a work when the parts have significantly different characteristics, including separate artists, dates of execution, styles, materials, or physical locations. For example, given that the dome of *Santa Maria del Fiore* in Florence was executed as a separate project from the church itself, the church could have Work Types of *basilica* and *cathedral*, and the dome could have a separate record with the Work Type *dome*. The focus of the record may also vary depending upon local practice and/or circumstances surrounding the history of the work. See Whole-Part Relationships and Components below and Part 1: Related Works for further discussion.

The Work Type element is often displayed with the Class element. The Work Type term is intended to identify the work that is the focus of the catalog record, whereas Class refers to broad categories or a classification scheme that groups works together on the basis of shared characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period. For further discussion of class, see Chapter 7: Class.

Title

The Title element records the titles, identifying phrases, or names given to a work of art or architecture. It may be used for various kinds of titles or names. Titles may be descriptive phrases that refer to the iconographical subject or theme of the art work, such as *Adoration of the Magi* or *Portrait of Thomas Jefferson*. They may also record the identifying phrases or names given to works that do not have a title per se. Such names may repeat information recorded elsewhere in the record, such as the Work Type (for example, *Ceramic Bowl*) or the dedication or name of a building (for example, *Mosque of Sultan Ahmed I*).

Works are given titles, names, or identifying phrases to identify and refer to them. One of the differences between a book or article title and a title for many works of art is that printed books and journal articles generally have an inscribed title as part of the thing itself. Catalogers transcribe the inscribed title and use it as a heading to facilitate access. For works of art and architecture, there is often nothing inherent in the work itself that tells the cataloger how to title the work.

Titles may come from various sources. Titles for works are typically assigned by artists, owning institutions, collectors, or scholars. Titles or names for architecture may come from the company that had the building constructed, the architect, or the owner or patron. Titles for well-known works commonly become authoritative through publications and scholarship (for example, *Mona Lisa*). However, many works, including utilitarian works, decorative art, cultural artifacts, maps, diagrams, archaeological works, ethnographic materials, and some buildings, do not have titles or names per se. For these works, a descriptive title should be constructed to facilitate identification by users. A visual resources collection may have to construct titles when there is no repository-supplied title for a work.

Construct titles when necessary. Titles may be derived from their subject content or iconography. For instance, a photograph that depicts a tree in a landscape might be titled *Landscape with Tree*. In composing a title or identifying phrase, it may be necessary to repeat terminology from other elements. Titles may include references to the owners of works or the places where they were used (for example, *Burghley Bowl*). Descriptive titles or identifying phrases may be simple

descriptions of the work (for example, *Lidded Bowl on Stand*). Decorative works, non-Western art, archaeological works, or groups of works are often known by a name that includes or is identical to the Work Type (for example, *Chandelier*, *Rolltop Desk*, *Mask*, or *Portfolio of Sketches*). Work Type terminology may be used in combination with information from location or other elements to form a title (for example, *Reliquary Cross of Bishop Bernward*).

All significant titles or names by which a work is or has been known should be recorded. Works of art or architecture may be known by many different titles or names; titles may change throughout history. It is useful for researchers to know the alternate and former titles, names, or identifying phrases for the work.

Title Type

Including a Title Type provides a way to distinguish between the various types of titles (for example, *repository title*, *inscribed title*, *creator's title*, *descriptive title*).

Specificity

Work Type should be a term that most closely characterizes the work. Using the most specific, appropriate term is recommended. The focus of the collection and expertise of the users should be considered. For example, is the specific term *cassone* or the more general term *chest* appropriate? Should the cataloger use *canopic jar* or *container*? *Scroll painting* or *painting*? *Engraving* or *print*? Keep in mind that Work Type will often be displayed with Class, which is a broad term (for example, for a *cassone*, the Class could be *furniture*). See Chapter 7: Class. More than one Work Type may be recorded. For example, both *church* and *basilica* may be Work Types for a building, noting both its function and its form.

Titles should generally be concise and specific to the work. A preferred descriptive title should be concise (for example, from the National Gallery of Art in Washington, *Maiolica Plate with Profile Bust*), but an alternate title may include more details (for example, *Maiolica Plate with Running Plant Border, Geometric Panels, and Profile Bust of a Man in Armor*).

Organization of the Data

Work Type is required and should be recorded in a repeatable controlled field. If multiple Work Types are recorded, one should be flagged as preferred. Work Type terminology should be controlled by an authority file or controlled list. See Part 3: Concept Authority for discussion of an authority file that could control the Work Type terms.

Title is also required and should also be a repeatable free-text field. As with Work Type, if multiple Titles are recorded, one should be noted as preferred. If Title Type is used, it should be derived from controlled terminology.

Unique ID

For most institutions, Title and Work Type will not be adequate to uniquely identify a work. A unique numeric or alphanumeric code—for example, an accession number or identification number—is usually created for that purpose by the owner of the work. See Chapter 5 for a discussion of unique identification numbers.

Whole-Part Relationships and Components

Many works of art and architecture are complex works and comprise several parts. Examples include a page from a manuscript, a photograph from an album, a fresco from a cycle, a print in a series, or a church within a monastery. When parts and the whole are cataloged separately, they should be linked. That is, the parts of a work or group may have a hierarchical relationship to the whole. For example, a 16th-century illumination titled *Christ Led Before Pilate* may be part of the whole *Prayer Book of Cardinal Albrecht of Brandenburg*. The creation of whole-part relationships has implications regarding the assignment of Work Type and Title for the work. The Work Type and Title of the whole are important for the retrieval of the part; these data values for the whole should be visible in displays of the record for the part.

Figure 9

Whole-Part Relationships between Works

Example

Record for the Whole
Work Type: prayer book
Title: *Prayer Book of Cardinal Albrecht of Brandenburg*

Record for the Part
Work Type: illumination
Title: *Christ Led Before Pilate*

For further discussion of Work Type, how to catalog the components of a work, and item and group level catalog records, see Part 1: Related Works in this manual and *Categories for the Description of Works of Art: Object/Work*.

Recommended Elements

A list of the elements discussed in this chapter appears below. Required elements are noted.

Work Type (required)
Title (required)
- Title Type
- Language
- Source

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.

1.1.2 Terminology

1.1.2.1 *Sources for Terminology*

1.1.2.1.1 WORK TYPE

Work Type terminology should be controlled by using an authority file or controlled lists. Sources of terminology may include the following:

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

Library of Congress. *Thesaurus for Graphic Materials 2, Genre and Physical Characteristics*. http://lcweb.loc.gov/rr/print/tgm2/.

Chenhall, Robert G., *Revised Nomenclature for Museum Cataloging: A Revised and Expanded Version of Robert G. Chenhall's System for Classifying Man-Made Works*. Edited by James R. Blackaby, Patricia Greeno, and The Nomenclature Committee. Nashville, TN: AASLH Press, 1988.

1.1.2.1.2 TITLE

Museums and other repositories should assign Titles for their own works based on local guidelines, which may include consulting published scholarship or culling title information from documents accompanying the works, such as deeds of gift, dealer invoices, or labels. Visual resources collections should record Titles as found in authoritative sources when possible, which could include the following:

Catalogs issued by the museum or other repository of the work.

An inscription on the work, particularly if it is an integral part of the work (for example, a title inscribed in the plate of a print) or it was inscribed by the artist.

Catalogues raisonnés, monographs, exhibition catalogs, and articles written about the artist and the work.

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

Standard textbooks in art history and architectural history.

Online databases specializing in scholarly descriptions of cultural works.

BHA: Bibliography of the History of Art. Los Angeles, California: J. Paul Getty Trust, 1991-. Published in French as *Bibliographie d'histoire de l'art*. Vandoeuvre-lès-Nancy, France: Centre national de la recherche scientifique, Institut de l'information scientifique et technique; 1991-. Also available online by subscription.

Library of Congress Authorities. *Library of Congress Subject Headings*. Washington, DC: Library of Congress, 2005. http://authorities.loc.gov/.

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

Avery Architecture & Fine Arts Library, Columbia University. *Avery Index to Architectural Periodicals*. Los Angeles: J. Paul Getty Trust, 1994-. Online by subscription at http://www.getty.edu/research/conducting_research/avery_index/.

Fletcher, Banister. *Sir Banister Fletcher's History of Architecture*. 20th ed. Oxford; Boston: Architectural Press, 1996.

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

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

If a cataloger cannot find the title in an authoritative source, he or she should construct a title using the recommendations in this chapter. Use guidelines in the Personal and Corporate Name Authority and the Geographic Place Authority to create personal and other names in titles.

1.1.2.2 *Choice of Terminology*

1.1.2.2.1 CONSISTENCY

Work Type

Using consistent terminology for Work Type enables efficient retrieval of records and is therefore strongly recommended.

Titles

If Titles are derived from authoritative sources, the style and use of terminology may vary. If Titles are constructed, consistent terminology is recommended. Although Title is a free-text field and not necessarily formatted with efficient retrieval in mind, consistency will make titles easier for end users to understand.

1.1.2.2.2 AUTHORITY RECORDS

If possible, Work Type terminology and definitions (for example, Scope Notes) should be stored in an authority file, which is linked to the work record. See Part 3: Concept Authority. If using an authority file is not possible, the data values in the Work Type element should be taken from a controlled list.

1.2 CATALOGING RULES

1.2.1 Rules for Work Type

1.2.1.1 *Brief Rules for Work Type*

Recording a Work Type is required. Record one or more terms that describe the type of work being cataloged, referring to the work's physical form, function, or media.

Use the most appropriate specific term, keeping in mind the focus and size of the collection and the intended users. Many institutions need to accommodate both expert users and the general public.

Singular vs. Plural

Generally, use the singular form of terms for Work Types.

Examples

Work Type: scroll painting

Work Type: drawing

Work Type: engraving

Work Type: statue

Work Type: canopic jar

Work Type: monastery

Work Type: performance

Use the plural form of the term where required; that is, use terminology that reflects the characteristics of the work being cataloged. For example, if a single drawing is being cataloged, use the singular term *drawing*. If a group of drawings is being cataloged, use the plural *drawings*. For groups of works, components, and whole-part relationships, see the introductory discussion to this chapter and Part 1: Related Works.

Capitalization and Abbreviation

Record the term in lowercase except where the term includes a proper noun or is otherwise capitalized in the controlled vocabulary. Avoid abbreviations.

Examples

Work Type: lithograph

Work Type: altarpiece

Work Type: basilica

Work Type: découpages

Work Type: Celtic cross

Work Type: Brewster chair

Work Type: A-frame house

Language of the Terms

Use terminology in the language of the catalog record (English in the United States), except in cases where no exact English-language equivalent exists. Use diacritics as required.

Examples

Work Type: great chair

Work Type: radiograph

Work Type: skyscraper

Work Type: point de neige

Work Type: sinopia

Work Type: lit à la duchesse

Work Type: lyraflügel

1.2.1.2 *Additional Recommendations for Work Type*

1.2.1.2.1 SYNTAX

Record terms in natural word order, not inverted. Do not use punctuation, except hyphens as required.

1.2.1.2.2 VARIOUS TYPES OF WORKS

Choose terms that are appropriate to the work being cataloged, as outlined.

Referring to Form

For three-dimensional works, such as sculpture, decorative arts, furniture, and architecture, and for some textiles and two-dimensional works, include a Work Type that reflects the form of the work, if appropriate.

Examples

[for a small Chalcolithic female figure]

Work Type: statuette

[for a Chinese painted scroll]

Work Type: hanging scroll

[for a Japanese sash]

Work Type: obi

[for the Empire State Building]

Work Type: skyscraper

[for the Basilica of Maxentius]

Work Type: basilica

Referring to Function

For decorative arts, costume, ethnographic materials, architectural drawings, and architecture, include a Work Type that refers to the function or purpose of the work, if appropriate. Works may have multiple Work Types, often including terms that refer to both form and function. A single term (for example, *mask* or *storage jar*) may refer to both form and function.

Examples

[for a stoneware vessel]

Work Type: storage jar

[for a fragment from an Aztec shield]

Work Type: shield strap

[for a Syrian lamp]

Work Type: mosque lamp

[for an African carving]

Work Type: diviner's figure

[for an architectural drawing]

Work Type: presentation drawing

[for Notre-Dame, Paris]

Work Type: cathedral

[for a 19th-century bowl]

Work Type: bowl

Referring to Materials

For two-dimensional and some three-dimensional works, use Work Types that refer to the medium, support, or process by which the work was created, if appropriate. In such cases, the media should be repeated or recorded in more detail in the physical characteristics elements (see Chapter 3).

Examples

[for a print by Albrecht Dürer]

Work Type: engraving

[for a work by J.M.W. Turner]

Work Type: watercolor

[for a Romanesque apse decoration]

Work Type: mosaic

Referring to Content

For architectural drawings, books, and some other works, you may include a Work Type that refers to the subject content of the work, if appropriate (for example, a

Work Type could be *elevation*). In such cases, the subject should be repeated or recorded in more detail in the subject element (see Chapter 6). Work Type may also include references to content in the sense of the style, period, or culture (for example, *Attic helmet*), which could be repeated in the appropriate Style, Period, or Culture elements (see Chapter 4).

Examples

[for an architectural drawing of a building's elevation]

Work Type: design drawing • elevation

[for a medieval Islamic manuscript]

Work Type: manuscript

[for an embroidered textile that illustrates a variety of stitches]

Work Type: sampler

Time-Based Works

Use appropriate terms for performances and other time-based works.

Examples

[for a performance in a museum gallery]

Work Type: performance art

[for George Segal's life-size figures in an architectural setting]

Work Type: sculpture • environment (sculpture)

1.2.1.2.3 WHEN THE WORK TYPE HAS CHANGED

If the function or physical characteristics of a work have changed over time, record both the original and subsequent Work Types. List Work Types in reverse chronological order (the most recent first), or with the most important first. The changing use or characteristics of the work may be explained in the descriptive note (see Chapter 8: Description).

Examples

[for Hagia Sophia, Istanbul]

Work Type: cathedral • mosque • museum

[for a sculpture that was originally the base of a table]

Work Type: sculpture • table base

When the Work Type has changed over time, visual resources collections may wish to note the form and function of the work as it appears in the specific image in their collection. See Chapter 9: View Information, particularly View Description and View Subject.

1.2.1.2.4 GROUPS OF WORKS

For groups of works, if the parts of the group are not going to be cataloged individually, record the Work Types for all of the works in the group.

Example

[for a box of items from an architectural project]

Work Type: measured drawings • presentation drawings • elevations • oblique projections • plans

1.2.1.2.5 RECORD TYPE

Including a Record Type element to distinguish between single works or images, or collections or from groups, collections, volumes, and the like is strongly recommended. Record Type is an administrative element outside the CCO scope of discussion. See the brief discussion in Part 1: Minimal Descriptions and Record Type and the full discussion in *Categories for the Description of Works of Art: Catalog Level.*

1.2.2 Rules for Title

1.2.2.1 *Brief Rules for Title*

Recording at least one title, identifying phrase, or name for the work of art or architecture is required. If multiple Titles are recorded, one must be flagged as the preferred Title.

Preferred Title

For the preferred Title, use a concise descriptive title in the language of the catalog record (English in the United States). It should be a recent title provided by the owning institution, a concise inscribed title, or a title provided by the artist, if known and if it is sufficiently descriptive.

Examples

Title: *Bust of Napoleon Bonaparte*

Title: *Eight Scenes of the Xiao-Xiang Rivers*

Title: *Gamble House*

If no appropriate authoritative descriptive title is known, the cataloger must create one.

Capitalization and Abbreviation

For titles derived from authoritative sources, follow the capitalization and punctuation of the source. For constructed titles in English, capitalize the first word and all nouns, pronouns, verbs, adverbs, adjectives, and subordinate conjunctions; use lowercase for articles, coordinate conjunctions, and prepositions, unless they are the first word of the Title.[1]

Examples

Title: *View of a Walled City in a Landscape*

Title: *Salomé with the Head of John the Baptist*

Title: *Two Griffins Attacking a Fallen Doe*

Title: *Tripod Table*

Title: *Facet-Cut Beaker*

Title: *Sears Tower*

Always capitalize proper names.

Example

Title: *Marguerite-Louise Lemonnier at Montparnasse, Paris*

For Titles in other languages, follow capitalization rules of that language.

Example

Title: *La vierge à l'hostie*

For the preferred title, avoid abbreviations. Include common abbreviations in alternate titles to provide access.

Example

Titles: *Saint Patrick's Cathedral* (preferred title) • *St. Patrick's Cathedral* (alternate title)

Initial Articles

Avoid initial articles. Exceptions include titles for which the initial article is critical to understanding the meaning (for example, removing the "La" from *La Vierge* would change the meaning of the phrase) or when the article is otherwise generally included in authoritative sources (for example, *The Nightwatch* by Rembrandt). In some cases the inclusion of an article will vary according to the language (for example, the title is generally *Mona Lisa* in English, but *La Gioconda* in Italian for the same painting).

Language of the Title

For the preferred Title, use a concise title in the language of the catalog record (English in the United States). Translate inscribed and other titles into English as necessary. Transcribe an inscribed title in the original foreign language as an alternate title.

Examples

Title: *The Bride Stripped Bare by Her Bachelors, Even* (preferred)

Title: *Roman Portrait Bust* (preferred)

Title: *View of Rome, Italy from the Northwest* (preferred)

Title: *Plan and Elevation of the Houses of Parliament* (preferred)

Title: *Design for a Table Sculpture Made from Sugar* (preferred)

Alternate titles in various languages may be included to provide better access. Use diacritics as required.

Example

Titles: *Madonna and Child with John the Baptist* (preferred) • *La Virgen y el Niño con el pequeño San Juan Bautista*

If the work is commonly known by a name or title in a language other than the language of the catalog record, however, use the commonly known title as the preferred title.

Examples

Title: *Notre Dame, Paris* (preferred)

Title: *Noli me tangere* (preferred)

Titles: *Mona Lisa* (preferred) • *Monna Lisa* • *La Gioconda* • *La Joconde* • *Portrait of the Wife of Francesco del Giocondo* (descriptive)

1.2.2.2 *Additional Recommendations for Title*

1.2.2.2.1 INDEX IMPORTANT INFORMATION

If there is important information in the title, index it in Work Type, Subject, Physical Characteristics, Location, or another appropriate element. Title is a free-text field, meaning that retrieval on it will not be optimal.

1.2.2.2.2 CONSTRUCTED TITLE

If no descriptive title is available in an authoritative source, construct a descriptive title. If an inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in the language of the catalog record. Constructed titles may refer to the subject, the materials, the form, or the function of the work.

1.2.2.2.3 VARIOUS TYPES OF WORKS

Titles, names, and other identifying phrases will differ depending on the type of work, the history and content of the work, and the available documentation.

Owner's Titles

Record the title or titles of the repository or owning institution; include the title preferred by the institution for use in publications and any additional repository titles: a brief title, a title for a special exhibition, or a title for use on a Web page. Visual resources collections should prefer the current owner's or repository's preferred title, if known.

Examples

[for a painting by Mary Cassatt in the Metropolitan Museum, New York]

Title: *The Cup of Tea* (preferred)

[for a work in the National Gallery of Art, Washington]

Title: *Chalice of the Abbot Suger of Saint-Denis* (preferred)

[for a building in Chicago]

Title: *Wrigley Building* (preferred)

If the repository or owner's title is in a foreign language, translate it into the language of the catalog record (English, in the United States), if possible. Include the title in the original language as an alternate title.

[for a sculpture in the Louvre, Paris]

Titles: *Winged Victory of Samothrace* (preferred) • *Victoire de Samothrace*

[for a painting by Rembrandt in the Rijksmuseum, Amsterdam]

Titles: *The Nightwatch* (preferred) • *De Nachtwacht*

If the work is very well known by the repository or owner's title, however, make it the preferred title even if it is in a foreign language. See Language of the Title above.

Creator's Titles

Include the title preferred by the creator, if known. Museums and other repositories generally prefer the creator's title. If a cataloger for a visual resources collection discovers that the repository's title differs from the creator's title, he or she should flag the repository's title as preferred and include the creator's title as an alternate.

Examples

[for a painting by John Everett Millais]

Title: *Ophelia* (preferred)

[for a mobile by Alexander Calder]

Title: *Hanging Spider* (preferred)

[for a photograph by Alexander Gardner]

Title: *Carnage at Antietam* (preferred)

[for a performance piece by Harry Kipper]

Title: *Psychic Attack* (preferred)

Inscribed Titles

If any work contains an inscription that was applied by the creator with the apparent purpose of giving it a title, record it as a title. For prints and books, record any title inscribed in the printing plate or on the title page. Punctuation and spelling should be preserved, if possible. The inscribed title may be repeated in fuller form in the Inscription element (see Chapter 3: Physical Characteristics). Inscriptions that are not titles should be recorded in the Inscription element. If the inscribed title does not describe the work concisely in the language of the catalog record, construct a descriptive title as indicated above.

Examples

[for a famous painting by René Magritte]

Titles: *Ceci n'est pas une pipe* (preferred, inscribed) • *This Is Not a Pipe* (alternate, translated)

[for a 19th-century print]

Titles: *Hark! Charley* (preferred, inscribed) • *Young Mother and Infant* (alternate, descriptive)

The inscribed title need not be the preferred title. If the inscribed title is not well known and is in a foreign language, is too long, has abbreviations, or has obsolete or incorrect spelling, construct a preferred descriptive title.

Examples

[for a 19th-century American print]

Titles: *View of the Poor House, Hospital, and Lunatic Hospital of Northampton County, Pennsylvania* (preferred) • *Poor House, Hospital & Lunatick-Hospital of Northampton County, Pa.* (inscribed)

Titles: *Tarot or Trump Card Showing a Horse-Drawn Decorated Wagon in a Bavarian "Peasant Wedding" Procession* (preferred) • *Bey solchen Wierth: und Würthinen ist leicht in Schmaus und Hochzeit gehn* (inscribed)

Descriptive Titles

It is required to include a descriptive title, which is a concise title in the language of the catalog record (that is, in English) that indicates what the work is or what is depicted in it. If the repository title or another title is descriptive, the cataloger need not construct one. Descriptive titles should be flagged so they may be used in online results displays, wall labels, and so forth.

If an inscribed or repository title is in a foreign language, is too long for convenient display, or does not refer to the content of the work, construct a concise descriptive title that refers to the iconographic content of the work (that is, the figures, stories, or scenes portrayed in it). The subject matter should be more fully recorded and indexed in the Subject element (see Chapter 6). Descriptive titles may also refer to the Work Type or Physical Characteristics of the work; if so, the Work Type should be repeated in the Work Type element.

REFERRING TO HISTORICAL OR RELIGIOUS SUBJECTS

Where appropriate, list named historical, religious, mythological, literary, or allegorical themes or subjects.

Examples

[for an Indian sculpture]

Title: *Seated Buddha Preaching the First Sermon* (preferred)

[for a painting by Simone Martini]

Title: *The Annunciation* (preferred)

[for a Roman wall painting]

Title: *Odysseus in the Underworld* (preferred)

[for a painting by the Native American, Kicking Bear]

Title: *Battle of Little Big Horn* (preferred)

[for a drawing by François Boucher]

Title: *Allegory of Music* (preferred)

REFERRING TO FIGURES, WORKS, OR PLACES

Where appropriate, refer to named or anonymous figures, other works, or places depicted in the work. Include proper names, if they are known.

Examples

[for a sculpted head]

Title: *Portrait Head of Andrew Jackson* (preferred)

[for an architectural drawing]

Title: *Plan and Elevation of the Houses of Parliament, London* (preferred)

[for a Japanese screen]

Title: *Screen with Night Rain on Lake Biwa* (preferred)

[for a Tiffany vase decorated with flowers]

Title: *The Magnolia Vase* (preferred)

[for a pastel sketch]

Title: *Studies of a Female Nude* (preferred)

REFERRING TO THE WORK TYPE

For decorative works, non-Western art, archaeological works, architecture, or groups of works that do not have a title per se, include a descriptive phrase or name based on Work Types or a brief physical description of the work.

Examples

[for an ancient Greek vessel]

Title: *Red-Figure Amphora* (preferred)

[for an 18th-century French chandelier]

Title: *Chandelier* (preferred)

[for a 17th-century American vessel]

Title: *Silver Chocolate Pot* (preferred)

[for an African mask]

Title: *Helmet Mask* (preferred)

[for a group of drawings]

Title: *Portfolio of Sketches of Various Subjects* (preferred)

[for a Mesopotamian tablet]

Title: *Administrative Tablet with Cylinder Seal Impression of a Male Figure* (preferred)

Titles Referring to the Owner, Location, or History of the Work

Where appropriate, record a Title that includes the names of current or former owners, a current or former location, or other historical references.

Examples

[for a sculpture, the second title refers to a former owner]

Titles: *Statue of Hercules* (preferred) • *Lansdowne Herakles*

[for a textile, title refers to the place where it was first displayed]

Title: *Bayeux Tapestry* (preferred)

[for a set of china, title refers to the patron]

Title: *Franklin D. Roosevelt Service* (preferred)

Names of Buildings

For architecture, record a descriptive name, a name that refers to the owner, a dedication (for example, for a church), or a street address, as appropriate. Many buildings do not have names, in which case the title may refer to the Work Type (for example, *Amphitheater*) or it may be a longer descriptive phrase.

Examples

[for a ruin at Pompeii, Italy, title refers to the Work Type]

Title: *Amphitheater* (preferred)

[for an Italian church, title refers to location and dedication]

Titles: *Siena Cathedral* (preferred) • *Il Duomo di Siena* • *Santa Maria Assunta*

[for a Chinese temple, title refers to the denomination and style]

Title: *Taoist Temple* (preferred)

[for a skyscraper, title refers to the owner and address]

Titles: *Trump International Hotel and Tower* (preferred) • *One Central Park West*

[for an apartment building by Antoni Gaudí, the titles refer to the owner and the form of the building (pedrera means stone quarry)]

Titles: *Milá House* (preferred) • *Casa Milá* • *La Pedrera*

Numbered Titles

For manuscripts or other works, if appropriate, record an appellation based on a particular numbering system, such as a shelfmark.

Example

[for a Late Antique manuscript]

Titles: *Harley Golden Gospels* (preferred) • *British Museum Harley 2788*

1.2.2.2.4 MULTIPLE TITLES

Record multiple titles when a work is known by multiple titles or when a concise descriptive or other title must be constructed by the cataloger; use Title Type to flag one title as preferred.

Examples

[for a house by Frank Lloyd Wright]

Titles: *Edgar J. Kaufman House* (preferred) • *Fallingwater*

[for a painting by Bronzino]

Titles: *Allegory with Venus and Cupid* (preferred, repository title) • *Venus, Cupid, Time, and Folly* • *Allegory of Lust and Love*

[for a mosque]

Titles: *Selimiye Cami* (preferred) • *Mosque of Selim II*

Put each Title in a separate occurrence of the Title field. However, if a repository or creator's title includes multiple titles in the same field, enclose the second title in parentheses for display.

Example

[for a painting by Edward Steichen]

Title: *Le Tournesol (The Sunflower)* (preferred, repository title)

Translations and Former Titles

Include translations and former titles.

Examples

[for a painting by Pontormo, former title is included]

Titles: *Portrait of a Halberdier (Francesco Guardi?)* (preferred, repository title) • *Portrait of Cosimo I de' Medici* (former title)

[for a print, translated title]

Titles: *The Farewell of Telemachus and Eucharis* (preferred) • *Les Adieux de Télémaque et Eucharis*

Uncertainty in Descriptive Titles

Constructed titles may express uncertainty, if necessary.

Example

[for a leaf from an unknown manuscript]

Title: *Workers in a Field, Probably from a French Book of Hours*

1.2.2.2.5 UNKNOWN TITLES AND UNTITLED WORKS

For works for which a Title must be constructed, but where the Work Type and purpose are unknown, construct a descriptive Title using any generic information available.

Examples

[for a Paleolithic stone work of unknown Work Type, a constructed descriptive Title]

Title: *Stone Ritual Object* (preferred)

[for a Peruvian fabric of unknown purpose, a constructed descriptive Title]

Title: *Peruvian Textile* (preferred)

[for a contemporary painting with no iconographical subject, a constructed descriptive Title]

Title: *Abstract Composition* (preferred)

[for a building with no known name or unknown street address, a constructed descriptive Title]

Title: *House* (preferred)

Do not use the term *untitled* unless the creator has deliberately named the work *Untitled.*

Example

[for a contemporary print, titled by the creator]

Titles: *Untitled - 15* (preferred) • *Abstract Composition* (descriptive)

Although it is discouraged, the phrase *title unknown* may be used as a Title of last resort in the rare case when no title is known and none can be constructed. Record the phrase in all lowercase to distinguish it from a genuine title.

Example

[for an object of unknown origin, function, and work type]

Title: *title unknown*

1.2.2.2.6 TITLES FOR WHOLES AND PARTS

When a work is part of a larger whole, record the Title and other information about the whole using one of the methods discussed below. Subjects referred to in the title of either the part or the whole should be indexed in the appropriate record (see Chapter 6: Subject; see also Part 1: Related Works).

When Part and Whole Are Being Cataloged

If possible, catalog both the part and the whole separately; a link between the two Related Records would allow for a display of both Titles in the record for the part.

Examples

[for a panel in a polyptych by Matthias Grünewald]

Title: *Panel of Saint Sebastian* (preferred)
[link to the record for the entire altarpiece]
Related Work:
Relationship Type: part of
Related Work Title: *Isenheim Altarpiece* (preferred)

[for a part of an architectural complex]

Titles: *Pei's Pyramid* (preferred) • *Pyramide du Louvre* • *Pyramid Add-On*
[link to the record for the full complex]
Related Work:
Relationship Type: part of
Related Work Title: *The Louvre* (preferred)

[for a manuscript folio, the folio number may be included in the title]

Title: *Edmund Pierced by an Arrow, folio 14 recto* (preferred)
[link to the record for the manuscript]
Related Work:
Relationship Type: part of
Related Work Title: *Morgan Library MS M.736* (preferred)

In the record for the part, the related work may be displayed with information in addition to the title. See also Part 1: Related Works. In the example below, a label for the related work was created by concatenating the title and the free-text creator display from the record for the whole series (see Chapter 2: Creator Information).

Example

[for a print by Jacques Callot]

Title: *Attack on the Highway* (preferred)
[link to the record for the series]
Related Work:
Relationship Type: part of
Related Work *[concatenated label]*:
Small Miseries of War Series; designed and etched by Jacques Callot, 1632-1633 in Nancy (France), first published posthumously in 1635 in Paris

When the Whole Is Not Cataloged

If the whole work is not cataloged, record the title for the whole in the record for the part (for example, when a repository holds a part of a work or series, but the whole work or series is not in the repository's collection, the repository may not wish to make a separate work record for the whole work or series; see Part 1: Related Works). There are two methods for making reference to the title of the whole in the record for the part.

THE WHOLE AND THE PART IN THE SAME TITLE

Refer to the title of the whole in the title of the part, if possible.

Examples

[for a historic room reassembled in the Metropolitan Museum]

Title: *Studiolo from the Ducal Palace in Gubbio* (preferred)

[for a leaf from a disassembled manuscript]

Title: *Feast of Sada, 22 verso, from the Shahnama (Book of Kings)* (preferred)

[for a panel of medieval stained glass]

Title: *Theodosius Arrives at Ephesus (Scene from the Legend of the Seven Sleepers of Ephesus)* (preferred)

COLLECTIVE TITLE

Alternatively, record a collective title, which is the title of the broader context of the work. When the title of the whole is recorded as a separate title in the record for the part, the title of the whole is known as the collective title. Use Title Type to indicate the type of title (for example, *collective title*, *series title*, and so forth).

Examples

[for a John James Audubon print from a disassembled volume]

Titles: *Carolina Parrot* (preferred) • *The Birds of America* (collective title)

[for a Gobelins tapestry from a series]

Titles: *Le Cheval Rayé* (preferred) • *Les Anciennes Indes* (series title)

[for an ancient Egyptian low-relief sculpture that is a fragment of a larger work]

Titles: *The Deceased in the Hall of Judgment* (preferred) • *Book of the Dead* (collective title)

[for a section of an Indian architectural work in a museum]

Titles: *Pillared Hall from a Temple* (preferred) • *Mandapa Temple* (collective title)

Two Parts Described in Same Title

If the parts of a work are not cataloged separately, include the titles of the two or more parts in the same title field.

Examples

[for a diptych depicting two separate scenes]

Title: *Stigmatization of St. Francis and An Angel Crowning Saints Cecilia and Valerian* (preferred)

[for a matched pair of works]

Title: *Pair of Globes: Celestial Globe and Terrestrial Globe* (preferred)

[for drawings on the recto and verso of a single sheet]

Title: *Two Standing Male Figures (recto); A Reclining Figure, Two Partial Figures (verso)* (preferred)

1.2.2.3 *Rules for Title Type*

Use Title Type to flag various types of Titles for displays or other purposes. Record a term that best describes the type of title. Titles may have more than one Title Type (for example, a single Title could be both the *inscribed title* and the *repository title*).

Preferred and Alternate Titles

Flag the preferred title to distinguish it from other types of titles.

Examples

[for a painting by Henri Matisse]

Titles:
The Red Room | **Title Type**: preferred
Harmony in Red | **Title Type**: alternate

[for a building]

Titles:
Centre George Pompidou | **Title Type**: preferred
Centre National d'Art et de Culture Georges Pompidou | **Title Type**: alternate

Other Title Types

Use controlled vocabulary to record other Title Types, as warranted. Title Types could include the following terms: *owner's title, repository title, inscribed title, creator's title, descriptive title, constructed title, translated title, published title, former title, collective title, series title.*

Example

[for a photograph by Julia Margaret Cameron]

Titles:
Mountain Nymph, Sweet Liberty | **Title Type**: preferred • repository
Portrait of a Young Woman | **Title Type**: alternate • descriptive • constructed

1.2.2.4 *Rules for Language and Source*

Some institutions may wish to record additional information for titles, including the language and source of the title. Use controlled vocabulary for language. Record citations consistently, using the rules in CDWA, AACR, and the *Chicago Manual of Style*.

Example

[for a painting by Frida Kahlo]

Title: *The Two Fridas* (preferred title)
Language: English
Source: Ankori, Gannit. *Imaging Her Selves: Frida Kahlo's Poetics of Identity and Fragmentation.* Westport, Connecticut: Greenwood Press, 2002, figure 42.

Title: *Las dos Fridas* (alternate title)
Language: Spanish
Source: *Frida Kahlo, 1907-1954: Salas Pablo Ruiz Picasso, Madrid, 30 de abril-15 de junio de 1985.* Madrid: Ministerio de Cultura, Dirección General de Bellas Artes y Archivos, 1992; **Page**: 159.

1.3 PRESENTATION OF THE DATA

1.3.1 Display and Indexing

1.3.1.1 *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.

1.3.1.2 *Fields in Authority File and Work Record*

Controlled Fields for Work Type

A repeatable controlled field should be used for Work Type. A free-text field for Work Type may be included, but it is generally not required. When a display is desired for multiple Work Types, it can be constructed by concatenating data from the repeatable controlled field.

Example

Work Type displays *[concatenated]*: panel painting; altarpiece
Controlled field:
Work Types: panel painting • altarpiece

Controlled Fields for Title

A repeatable free-text field should be used for Title. Given that retrieval on the free-text field will be inefficient, any important information in the title should be indexed in appropriate controlled fields (for example, Subject, Work Type, and Materials).

Example

[for an altarpiece by Hans Holbein the Elder]
Work Types: panel painting • altarpiece
Titles: *Adoration of the Magi • Die heiligen drei Könige • Hommages à la sainte famille*

Controlled Fields for Title Type

The preferred title must be flagged, using Title Type or another method. A repeatable controlled field should be used for Title Type. When a display is desired for multiple Title Types, it can be constructed by concatenating data from the repeatable controlled field.

Controlled Fields for Title Language and Source

Some institutions will wish to index the language and source of the title. Language should be a repeatable controlled field. Source should be linked to a bibliographic authority file. A brief title may be included for displays (see example below).

Example

Work Type: figurine

Title: *Mezzetino: Character from the Commedia dell'arte*

Title Type: preferred

Language: English

Source: Bayerisches Nationalmuseum. *Bayerisches Nationalmuseum: Guide to the Collections*, 3rd ed. Munich: Bayerisches Nationalmuseum, 1971.

Title: *Mezzetino: Figur der Commedia dell'arte*

Title Type: alternate

Language: German

Source: Bayerisches Nationalmuseum. *Bayerisches Nationalmuseum: Guide to the Collections*, 3rd ed. Munich: Bayerisches Nationalmuseum, 1971.

1.3.2 Examples

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

Figure 10

Work Record Linked to an Authority Record for Work Type: Ancient Greek Vessel[2]

Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: ceramics • Greek and Roman art
- ***Work Type** *[link]*: Panathenaic amphora
- ***Title**: Panathenaic Prize Amphora and Lid | **Title Type**: preferred
- ***Creator display**: attributed to the Painter of the Wedding Procession as painter (Greek, 4th century BCE); signed by Nikodemos as potter (Greek, active 4th century BCE in Athens)
  Qualifier *[controlled]*: attributed to | ***Role** *[link]*: painter | *[link]*: Painter of the Wedding Procession | ***Role** *[link]*: potter | *[link]*: Nikodemos
- ***Creation Date**: 363-362 BCE | *[controlled]*: **Earliest**: -0363; **Latest**: -0362
- **Extent**: general; ***Subject** *[links to authorities]*: religion and mythology • object (utilitarian) • ceremonial object | **Extent**: side A; ***Subject** *[links to authorities]*: Athena Promachos (Greek iconography) • human female | **Extent**: side B; ***Subject** *[links to authorities]*: Nike • Victor • competition • human females
- **Styles** *[link]*: Black-figure • Attic
- **Culture** *[link]*: Greek
- ***Current Location** *[link]*: J. Paul Getty Museum, Villa Collection (Malibu, California, United States) | **ID**: 93.AE.55
- ***Measurements**: height with lid, 89.5 cm (35 1/4 inches); circumference at shoulder, 115 cm (15 1/16 inches)
  [controlled]: **Value**: 89.5; **Unit**: cm; **Type**: height | **Value**: 115; **Unit**: cm; **Type**: circumference
- ***Materials and Techniques**: wheel-turned terracotta, sintering
  Material *[link]*: terracotta | **Technique** *[link]*: turning • sintering • vase painting
- **Inscriptions**: signed by Nikodemos
- **Description**: Side A: Athena Promachos; Side B: Nike Crowning the Victor, with the Judge on the Right and the Defeated Opponent on the Left. The figure of Athena is portrayed in an Archaistic style. The particular use of Nike figures atop the akanthos columns flanking Athena allow scholars to date this vase to precisely 363/362 BCE.
- **Description Source** *[link]*: J. Paul Getty Museum online. http://www.getty.edu (accessed February 10, 2004).

Concept Authority Record

- ***Terms**:
  Panathenaic amphora (preferred, singular)
  Panathenaic amphorae (preferred, plural)
  Panathenaic amphoras
  amphora, type c neck
  amphora, type lic
- ***Hierarchical position** *[links]*:
  Objects Facet
  .... Furnishings and Equipment
  ..... Containers
  ..... <storage vessels>
  ..... amphorae
  ..... neck amphorae
  ..... Panathenaic amphorae
- ***Note**: Refers to amphorae that were filled with olive oil from the sacred trees of Athena, given as prizes in the Panathenaic Games. They were neck amphorae with a large, broad body sharply tapering downward and a relatively thin neck. The standard decoration included images of Athena on one side and the contest at which the prize was won on the other, usually in the Black-figure technique.
- ***Source** *[link]*: *Art & Architecture Thesaurus* (1988-).

CREDIT:
The J. Paul Getty Museum, Villa Collection (Malibu, California). Signed by Nikodemos, potter; attributed to Painter of the Wedding Procession, vase-painter; *Panathenaic Prize Amphora and Lid*; Greek, Athens, 363-362 BCE; Terracotta; Total height with lid: 35 1/4 in.; diameter [body]: 15 1/16 in.; 93.AE.55; © The J. Paul Getty Trust.

Figure 11

Work Record Linked to an Authority Record for Work Type: Native American Fiddle[3]

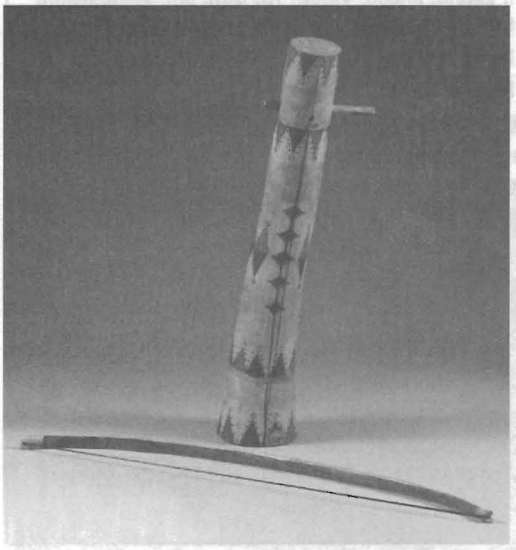
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: decorative arts • musical instruments • Native American art
- ***Work Type** *[link]*: kízh kízh díhí
- ***Title**: Tzii'edo' a 'tl (Apache Fiddle) | **Title Type**: repository
  Title: Kízh kízh díhí | **Title Type**: alternate
- ***Creator display**: unknown Athabascan family, Apache tribe
  ***Role** *[controlled]*: artist | *[link]*: unknown Athabascan
- ***Creation Date**: 19th century
  [controlled]: **Earliest**: 1800; **Latest**: 1899
- ***Subject** *[links to authorities]*: object (utilitarian) • music • entertainment
- **Culture** *[link]*: Athabascan (Apache)
- ***Current Location** *[link]*: Metropolitan Museum (New York, New York, United States) | **ID**: 89.4.2631 a,b
- **Creation Location** *[link]*: White Mountain Reservation (Southwest Culture Area, Arizona, United States)
- ***Measurements**: 44.5 cm (length) x 9 cm (diameter) (17 1/2 x 3 1/2 inches); bow length: 40.7 cm (16 inches)
  [controlled]: **Extent**: zither; **Value**: 44.5; **Unit**: cm; **Type**: length | **Value**: 9; **Unit**: cm; **Type**: diameter | **Extent**: bow; **Value**: 40.7; **Unit**: cm; **Type**: length
- ***Materials and Techniques**: agave flower stalk, wood, paint, horsehair
  Material *[link]*: agave • stalk • wood • paint • horsehair
- **Description Note**: Possibly created in the White Mountain Reservation. This two-stringed bowed zither was used for personal enjoyment or to entertain at home with songs and dances. The hollowed agave stalk body is decorated with traditional designs, and the strings attached to the ends of the tube are of horsehair.
- **Description Source** *[link]*: Metropolitan Museum of Art online. http://www.metmuseum.org (accessed February 1, 2004).

Concept Authority Record

- ***Terms**:
  kízh kízh díhí (preferred, singular)
  kízh kízh díhís (preferred, plural)
  tzii'edo' a 'tl
  Apache fiddle
  Navajo violin
- ***Hierarchical position** *[links]*:
  Objects Facet
  .... Furnishings and Equipment
  ..... Sound Devices
  ..... chordophones
  ..... kízh kízh díhís
- ***Note**: Zitherlike instruments of the White Mountain and San Carlos Apache of Arizona and the Diegueño of California, consisting of a hollowed out mescal or other stalk either split lengthwise or whole, with one or two horsehair strings stretched over small rectangular bridges, one at each end. They are held horizontally with one end resting on the chest or abdomen, and played with a horsehair bow.
- ***Source** *[link]*: *Art & Architecture Thesaurus* (1988-).



CREDIT: *Tzii'edo' a 'tl* (Apache Fiddle), 19th century; Made by Athabascan Family, Apache Tribe; possibly White Mountain Reservation, Southwest Culture Area, Arizona, United States of America; Agave flower stalk, wood, paint, horse hair; length 17 1/2 in. (44.5 cm); diameter 3 1/2 in. (9 cm); bowl L. 16 in. (40.7 cm). The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1989 (89.4.2631 a, b). Photograph © 1990 The Metropolitan Museum of Art.

Figure 12

Work Record for a Collection of Works: Albumen Prints[4]

Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: photographs • European art
- ***Work Type** *[link]*: albumen prints
- ***Title**: Views of Paris and Environs and the Exposition Universelle | **Title Type**: preferred
- ***Creator display**: Neurdein Frères (French, active late 19th-early 20th centuries)
  ***Role** *[link]*: photographers *[link]*: Neurdein Frères
- ***Creation Date**: ca. 1889 | *[controlled]*: **Earliest**: 1885; **Latest**: 1894
- ***Subject** *[links to authorities]*: architecture • views • Paris (France) • International Exposition of 1889 (Paris, France) • Versailles Palace (Versailles, France) • Parc de Saint-Cloud (Paris, France) • Parc du Champ de Mars (Paris, France) • travel
- ***Current Location** *[link]*: Getty Research Institute, Research Library, Special Collections (Los Angeles, California, United States) | **ID**: 93-F101
- ***Materials and Techniques**: albumen prints
  Technique *[link]*: albumen prints
- ***Measurements**: 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)
  [controlled]: **Extent**: items; **Value**: 37; **Type**: count || **Extent**: image; **Value**: 13; **Unit**: cm; **Type**: height | **Value**: 19; **Unit**: cm; **Type**: width || **Extent**: sheet; **Value**: 19; **Unit**: cm; **Type**: height | **Value**: 25; **Unit**: cm; **Type**: width
- **Inscriptions**: captions in French, printed on mount above and below image.
- **Description Note**: Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments as well as views of Versailles and the Parc de Saint-Cloud. These images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the Exposition universelle include a panoramic view taken from the Trocadero, a view of the Parc du Champ de Mars, and an exterior view of the Algerian pavilion.

Concept Authority Record

- ***Terms**:
  albumen prints (preferred, plural)
  albumen print (preferred, singular)
  albumen photoprints
  albumen silver prints
  silver albumen prints
- ***Hierarchical position** *[link]*:
  Objects Facet
  .... Visual and Verbal Communication
  ..... Visual Works
  ..... <visual works by medium or technique>
  ..... photographs
  ..... positives
  ..... photographic prints
  ..... albumen prints
- ***Note:** Refers to photographic prints having albumen as the binder; always black-and-white, though they may be toned to a monochrome hue.
- ***Source** *[link]*: *Art & Architecture Thesaurus* (1988-).

Figure 13

Work Record Linked to Another Work Record: Medieval Cathedral and Its Portal

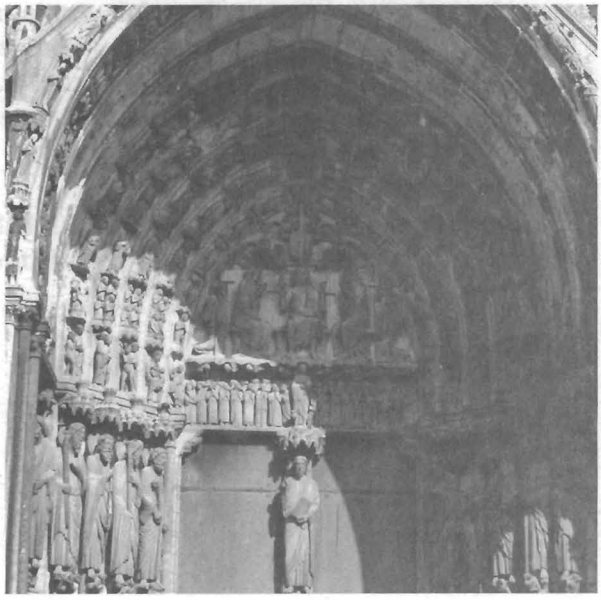
Required and recommended elements are marked with an asterisk. Figure shows a hierarchical link between a building and a component of that building.

Work Record

- **Class** *[controlled]*: architecture
- ***Work Type** *[link to Concept Authority]*: basilica
- ***Title**: Chartres Cathedral | **Title Type**: preferred
  Title: Cathedral of Notre-Dame | **Title Type**: alternate
  Title: Notre-Dame d'Chartres | **Title Type**: alternate
- ***Creator display**: unknown French
  ***Role** *[controlled]*: architects | *[link to Personal and Corporate Name Authority]*: unknown French
- ***Creation Date**: construction was begun in 1194, consecrated in 1260; parts of earlier Romanesque building remain | *[controlled]*: **Earliest**: 1194; **Latest**: 1260
- ***Subject** *[link to authorities]*: Virgin Mary • worship • cathedral
- ***Current Location** *[link]*: Chartres (Eure-et-Loir, Centre region, France)
- ***Measurements**: height: 34 m (112 feet); length: 130 m (427 feet)
  [controlled]: **Value**: 34; **Unit**: m; **Type**: height | **Value**: 130; **Unit**: m; **Type**: length
- ***Materials and Techniques**: bearing masonry construction, limestone
  Material *[link]*: masonry • limestone | **Technique** *[link]*: load-bearing walls
- **Styles** *[link]*: Gothic
- **Description**: Noted for innovations in architectural construction and large number of sculptures and stained glass windows. The present cathedral was constructed on the foundations of the earlier church; the oldest parts of the cathedral are the crypt and Royal Portal (West Portal), remnants of a Romanesque church destroyed by fire in 1194.

Work Record

- **Class** *[controlled]*: architecture
- ***Work Type** *[link to Concept Authority]*: portal
- ***Title**: Portal (South Transept) | **Title Type**: preferred
- ***Creator display**: unknown French
  ***Role** *[controlled]*: architects | *[link]*: unknown French
- ***Creation Date** ca. 1205-ca. 1240
  [controlled]: **Earliest**: 1200; **Latest**: 1245
- ***Subject** *[link to authorities]*: portal • Last Judgment • Jesus Christ • martyrs • confessors • Saint Martin • Saint Nicholas
- ***Current Location** *[link]*: South Transept, Chartres Cathedral, Chartres (Eure-et-Loir, Centre region, France)
- ***Materials and Techniques**: limestone
  Material *[link]*: limestone
- **Styles** *[link]*: Gothic
- **Description**: The central portal depicts the Last Judgment; left portal portrays the Martyrs, tympanum portrays the martyrdom of St. Stephen; right portal portrays the Confessors, tympanum portrays good deeds of St. Martin and St. Nicholas.
- **Related Work**:
  Relationship Type *[controlled]*: part of
  [link to Work Record]: *Chartres Cathedral*; cathedral; unknown French; begun 1194, consecrated 1260; Chartres (Eure-et-Loir, Centre region, France)



CREDIT: Chartres Cathedral, Chartres, France

Notes

1. For museums and other repositories of objects, common practice in English is to use title case, as advised here, for titles of works rather than sentence case, which is advised in AACR for book titles. Using title case helps ensure that the title of the work will be recognized among other descriptive text in wall labels and other displays.
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 work in the Getty Museum's database.
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 work in the Metropolitan Museum's database.
4. 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 work in the database for the Getty Research Institute, Research Library.