

Introduction: The CCO Project and Its Influence on Museum Data Standards

The CCO standard, published by the Getty Research Institute in 2006, is a data content standard for “cataloging cultural works and their visual surrogates.”¹ Although familiar to the visual resource community, many of whom contributed to the standard,² it has only recently started to gain traction and widespread recognition as a museum cataloging standard.³ According to Patricia Harpring, Head of the Getty Vocabulary Program and the co-author of the standard, CCO is not just a *Getty* standard, but “represents a consensus of what was considered best practice by a large group of major museums in the US and Europe, including the Getty, National Gallery, and Met.”⁴

A *de facto* cataloging standard. In collaboration with the Met and other large museums, the Getty Research Institute has published many examples of CCO / CDWA records to serve as models, drawing from the collections of various institutions to represent a cross-section of object types. People might not know that these records are just models, not actual records pulled from existing systems. Similarly, last year, the Andrew Mellon Foundation funded the Museum Data Exchange (MDE) Project, an experimental effort to aggregate and audit the collections of nine museums for compliance to the CCO standard.⁵ While raising awareness of CCO, the study did not address obstacles to compliance, such as noncompliant systems, or lack of familiarity with the standard among participants. Nor did it evaluate CCO as a metadata standard for information retrieval once large-scale aggregation had been accomplished.⁶

Nor has anyone critically evaluated the Getty Research Institute’s novel repurposing of the AAT, the Art and Architecture Thesaurus— developed in the 1970s to serve as a manual indexing tool for librarians to index scholarly articles—as an online authority file for museum cataloging. Nonetheless, people speak of “CCO compliance” as something museum collection information managers should all be striving to achieve, and so—whether one agrees or disagrees with CCO’s recommendations—it is cannot be ignored in a data standards manual of this kind.

The acronym CCO, found throughout this document, refers to the standard found in *Cataloging Cultural Objects: A Guide to Describing Cultural Objects and Their Images* (2006). An older, but related Getty standard, *Categories for the Description of Works of Art* or CDWA,⁷ is roughly compatible with CCO, only more comprehensive: CCO is concerned with establishing data standards for the content of a record which can be shared with other museums, published to a website, or uploaded to a digital repository like ARTstor, while CDWA also includes administrative data that is not necessarily public, such as condition and copyright information. CCO is often considered a subset of CDWA.

¹ The CCO section on the Visual Resources Association site, <http://www.vraweb.org/ccoweb/cco/about.html>. A visual surrogate is an image.

² CCO follows the metadata elements of the VRA Core, a standard developed by the Visual Resources Association.

³ Some have the perception that CCO is aimed at visual resource librarians rather than museums because it was published by American Library Association and because so many contributors were librarians. Others assumed the standard was intended for metadata harvesting.

⁴ email correspondence, Aug. 1, 2010.

⁵ The final report can be found here: <http://www.oclc.org/research/publications/library/2010/2010-02.pdf>. The participants were the Cleveland Museum of Art; Harvard Art Museum; Metropolitan Museum of Art; Minneapolis Institute of Arts; National Gallery of Art; National Gallery of Canada; Princeton University Art Museum; Victoria & Albert Museum and Yale University Art Gallery.

⁶ I requested access to the data and to be a third party reviewer, but was turned down because I was going to investigate reasons for noncompliance, and the author of the grant was of the opinion that the participating institutions did not want to be bothered.

⁷ http://www.getty.edu/research/conducting_research/standards/cdwa/; CDWA was developed in the 1990s.

A global context. The stated objectives of the CCO standard are consistency of data entry and efficiency of retrieval, improved metadata, enhanced end-user access to collection information and data interoperability. These mirror the long-term objective of the CCO project, the Getty Research Institute, and grant funding agencies such as the IMLS (Institute for Museum and Library Services), whose mission is to promote enhanced access to cultural heritage information for teaching, education and research. At museum conferences, there is a new philosophy of openness proclaiming “cultural heritage information belongs to everyone,” seconded only by the more ominous, “if we don’t put it out there, someone else will.” A platform for federated search across institutions, based on XML and Lucene/Solr (open source technologies), is currently in the works at the Getty. Many museums, including the Smithsonian and Yale, are already using these same technologies to enhance access to their own disparate collections.

It is within this context of aggregation that “data interoperability,” the recent proliferation of museum standards (CCO, MuseumDAT, LIDO), and CCO’s emphasis on description should be understood. In essence, a work be cataloged so it can be uniquely identified by researchers not just within your institution, but against a hypothetical backdrop of all museum records in a union catalog.

The CCO Work Record. At the core of the CCO standard is a portable catalog record called a Work (for “Work of Art”) Record, which contains complete descriptive information about an object. The CCO Work Record goes beyond the basic tombstone data to encompass subject matter and iconographic themes; art historical periods, schools, movements, styles, along with a generic narrative of the cultural significance of the object. Not surprisingly, given the standard’s provenance, CCO relies upon the Getty Vocabularies (ULAN, ATT, TGN and CONA) as authorities for populating controlled field elements. In fact, in its many illustrations, CCO depicts dynamic, self-updating links to these sources, all the while reassuring readers that the standard can be implemented in any system.

Figure 12
Work Record for a Collection of Works: Albumen Prints⁴
Required and recommended elements are marked with an asterisk.

Work Record	Concept Authority Record
<ul style="list-style-type: none"> ■ 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) 	<ul style="list-style-type: none"> ■ *Terms: <ul style="list-style-type: none"> albumen prints (preferred, plural) albumen print (preferred, singular) albumen photoprints albumen silver prints silver albumen prints ■ *Hierarchical position [link]: <ul style="list-style-type: none"> 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-).

Fitting a round peg in a square hole. Inspired by the standard, but somewhat contradictory to its intentions, museums are now developing their own standards and authorities to try to implement CCO

in their respective collection management systems, which is by and large a traditional relational database of some kind—TMS, or even Access. This activity of standards-creation should not be interpreted as *unwillingness* on the part of museums to adhere to the CCO standard, or to agree to a single standard. Rather, it is symptomatic of the extent to which accommodation must be made to shoe-horn a descriptive standard designed for the extensibility of XML (multiple, repeating field values), the indexing capacity of a text search engine (keyword search), and the dynamism of JavaScript (self-updating links to records residing on a remote server), into a highly structured data format of a traditional relational database application—let alone a legacy application like TMS, the system most large art museums are using for data entry. I was surprised to learn that many museums are now using one system for data entry (TMS) and another for their catalog, a situation which would be unheard of in the library world where a the online public access catalog (OPAC) is central.

A known-item retrieval tool vs. a discovery tool. Relational databases are designed for efficient storage of data that is characterized by very high degree of predictability and consistency. They are not optimized for information retrieval, indexing text, or supporting search (sometimes called “discovery”) where users don’t already have a good idea of what’s in it, the table and field the data is found in, and the format (e.g., “gold,” “gilt,” “gilded,” “gilding,” “gold leaf,” “gold-leaf,” “illuminated,” “chryselephantine,” etc.). RDBMSs are not considered to be user friendly systems. If you type in “Lautrec” you will not find works by “Toulouse-Lautrec.” “Chimu” and Chimú are not reconciled, something text search engines accomplish by stripping out accents and punctuation prior to indexing. Because database indexing is so literal, intimate familiarity with the data is required to pull it back out. This is why relational database systems are frequently characterized as *known-item* retrieval tools.

Data standards for museum cataloging such as this one, charged with guiding what information goes where and in what format, can make data entry more efficient, but it is only part of the solution. Field by field, it is impossible to anticipate every data value, especially since the data in one field has the potential to impact the data in another (common sense might dictate that if you said “chryselephantine” in title, put “ivory and gold” in medium, etc.), and different disciplines approach objects differently.

Second, when creating catalog records for museum objects, the historical record is always prioritized, overriding any internal imperative for data consistency. If the historical record calls it a “looking glass,” it is a looking glass and not a mirror. To reconcile these differences in terminology, a system capable of supporting synonyms and query expansion, not a data standard dictating “we say mirror” (or an external file saying mirror is the preferred term), is needed. Last and most important, is that as more descriptive text, such as chats and descriptive titles, get added to a traditional relational database, the more searches will return results that are irrelevant to the user’s query.

Traditional relational database applications are not capable of utilizing the web-based technologies that CCO takes for granted, like self-updating hyperlinks to authorities—or even keyword search. And unless designed this way from the beginning, they cannot accommodate multiple repeating field values. An example of this is where the CCO standard requires multiple values, for example, for classification, period, style, culture, movement, and school, but the database behind TMS allows room for only one value for each attribute. Simply put, museum systems—fine for accessioning, managing inventory, and preventing unauthorized access—and museum standards do not match up. Data standards, no matter how granular, cannot bridge the gap between the two. This is why at many institutions one system is

used for data entry (accessioning) by the Registrar's Office and another system for the storage and retrieval of collection information.

Until recently, Gallery Systems, maker of TMS, maintained that CCO was a data content standard for *metadata harvesting*: pulling data out of a database, rather than guiding what goes into it. They based their claim of CCO compliance on the fact that the data in TMS could be run out (mapped) to CCO elements. The Managing Director informed me that I was “putting the cart before the horse” in asking (Oct. 2009) when TMS would become CCO compliant. One week after my conversation with Danielle Uchitelle, Gallery Systems announced a CCO Training course in their offices in New York City, which our TMS Administrator, David Pearce attended. The presentation focused on the few areas of compatibility, but the rest of the standard was swept under the rug, without any understanding that all of the prescribed elements work together. Similarly, at Gallery System's Collective Imagination 2010, Gallery sponsored “Implementing CCO in TMS,” which was really a presentation about how a TMS user standardized names and dates according to the “principles of CCO,” which calls for consistency of data. Aside from myself, people in the audience were not familiar with CCO, and people were left with the impression that CCO and TMS were compatible like a hand-in-glove.

It didn't help that the lead authors of the CCO standard, Patricia Harpring and Murtha Baca, employed by the Getty Vocabulary program, maintained that the CCO standard is generic enough to be implemented in *any* collection management system, even though, inexplicably, the Getty never implemented it in their own TMS database. People in the museum world who are familiar with CCO—a small but growing number of Collection Information and Data Standards Managers—are not aware that the CCO/CDWA records the authors show in their PowerPoint presentations, training manuals and in the CCO standard itself, are not pulled from the Getty's own collection management system, but are in fact, mocked up models. When we traveled to the Getty to learn how to implement CCO in TMS, we were shown the same PowerPoint slides that are available online.

My point in relating this is that although many museums have now adopted certain principles of CCO for aspects of their TMS data standard, the data format advanced by CCO and the opportunities for data entry in TMS do not match each other well enough to follow CCO in a literal way. This is very different from library cataloging, where the data standards correspond to a specific data format, called a MARC record, which is supported by all vendors of library automation systems.

However, the spirit of CCO is the same as the spirit behind AACR2, library cataloging rules, which is why I am drawn to it again and again despite its obvious shortcomings. It emphasizes the need to go beyond the basic tombstone data to works accessible to broad audiences, while at the same time remaining faithful to the historical record. It is this balance between metadata and data, documenting how a work is referenced today by the public (Mona Lisa, Morris Chair, Greek vase) and also by more scholarly sources (*La Gioconda*, “Adjustable-back chair,” Panathenaic amphora), which is defining modern cataloging practice in museums. At the same time, CCO's imperative to assign descriptive titles to untitled works to permit researchers the ability to uniquely identify an item—title works so they may be distinguished from others—which may seem on the surface to be unscholarly or unorthodox, is precisely what scholars do when creating *catalogues raisonnés*. Particularly as collections grow larger and merge with others through federated search, digital repositories, or some other means, this approach makes perfect sense.

Statement of Purpose

The purpose of this guide is to help MFAH staff enter information about objects in a consistent manner; to enable efficient retrieval of records from TMS; to facilitate the formatting of information for exporting into gallery labels and online displays; to promote richer, more descriptive and more accurate catalog records; and to provide cataloging standards for broader access to collection information.

This guide, largely inspired by the principles behind published standards, CCO and CDWA, covers the basic fields that describe the object and its makers. These fields may be regarded as *public access* fields in that the data in them is most likely to be viewed by those outside the MFAH. They are also the fields that docents, educators, development officers, marketing, and those who interface with the public rely upon for information. These fields, which are arranged in roughly the order they appear in TMS in data entry mode, but not in the order they would display on a label, include:

<Objects Module>

Object Number*
 Classification
 Culture
 Period
 Date
 Work Type
 Title(s):
 Alternative Title
 Foreign Language Title
 Other title information

 Medium
 Dimensions
 Credit line*
 Signature
 Marks
 Inscription

Geographic Place Made/
 Manufactured/Photographed

Description ["Web Chat"]

<Constituents Module>

Artists and Maker information:

Artist Name:
 Honorific, First Name,
 Middle Name, Last
 Name, Suffix
 or Institution Name
 or Culture Name

 AlphaSort Name
 Display Name
 Display Bio [includes Artist's
 Nationality + life Dates]
 Alternate Names

These guidelines are primarily concerned with developing content standards for those fields of the Object Record and Constituent Records (public access fields) likely to be incorporated into an online catalog, printed labels, handout, or else orally conveyed to the public. Online display records, gallery labels and printed catalogs are potentially drawn from data which has been placed into TMS in these fields, which is why these fields are considered public access fields even if TMS is not immediately accessible to the public via the web.

* Note: Accession numbers and Credit Lines are not part of the CCO Object record. They are considered to be related to the business of the museum and not public data, even though they often appear on labels.

For example, an online record with TMS on the back end might look like this record from Boston MFA, which also uses TMS:



In Memoriam

about 1861

Alfred Stevens, Belgian (worked in France), 1823–1906

55.24 x 44.45 cm (21 3/4 x 17 1/2 in.)

Oil on panel

Inscriptions: Lower right: Alfred Stevens

Classification: Paintings

Type, sub-type: Genre - Interior

Object is currently not on view

Born in Belgium, Alfred Stevens made his name after moving to Paris, where he was a friend of Edouard Manet and Edgar Degas. Stevens became famous for his depictions of modern life as embodied in Parisian women. His painting of a young woman in a black mourning dress, lighting a votive candle, may represent an elegant widow. Stevens made a specialty of painting women of fashion, but in early works such as this one, he also sought to respond to the Realists' call to show a wide variety of aspects of modern life.

Museum of Fine Arts, Boston

Bequest of Ernest Wadsworth Longfellow, 1923

Accession number: 23.491

And a typical gallery label (MFA Boston) generated from the same TMS record (MFA Boston) might look like this:

In Memoriam

about 1861

Alfred Stevens, Belgian (worked in France), 1823–1906

55.24 x 44.45 cm (21 3/4 x 17 1/2 in.)

Oil on panel

Born in Belgium, Alfred Stevens made his name after moving to Paris, where he was a friend of Edouard Manet and Edgar Degas. Stevens became famous for his depictions of modern life as embodied in Parisian women. His painting of a young woman in a black mourning dress, lighting a votive candle, may represent an elegant widow. Stevens made a specialty of painting women of fashion, but in early works such as this one, he also sought to respond to the Realists' call to show a wide variety of aspects of modern life.

Bequest of Ernest Wadsworth Longfellow, 1923

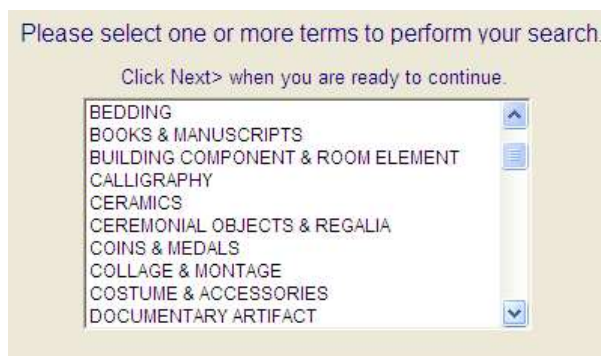
23.491

Information should not be placed into public access fields which one would not wish to be made public, with the exception of preliminary cataloging information that has not yet undergone review for accuracy.

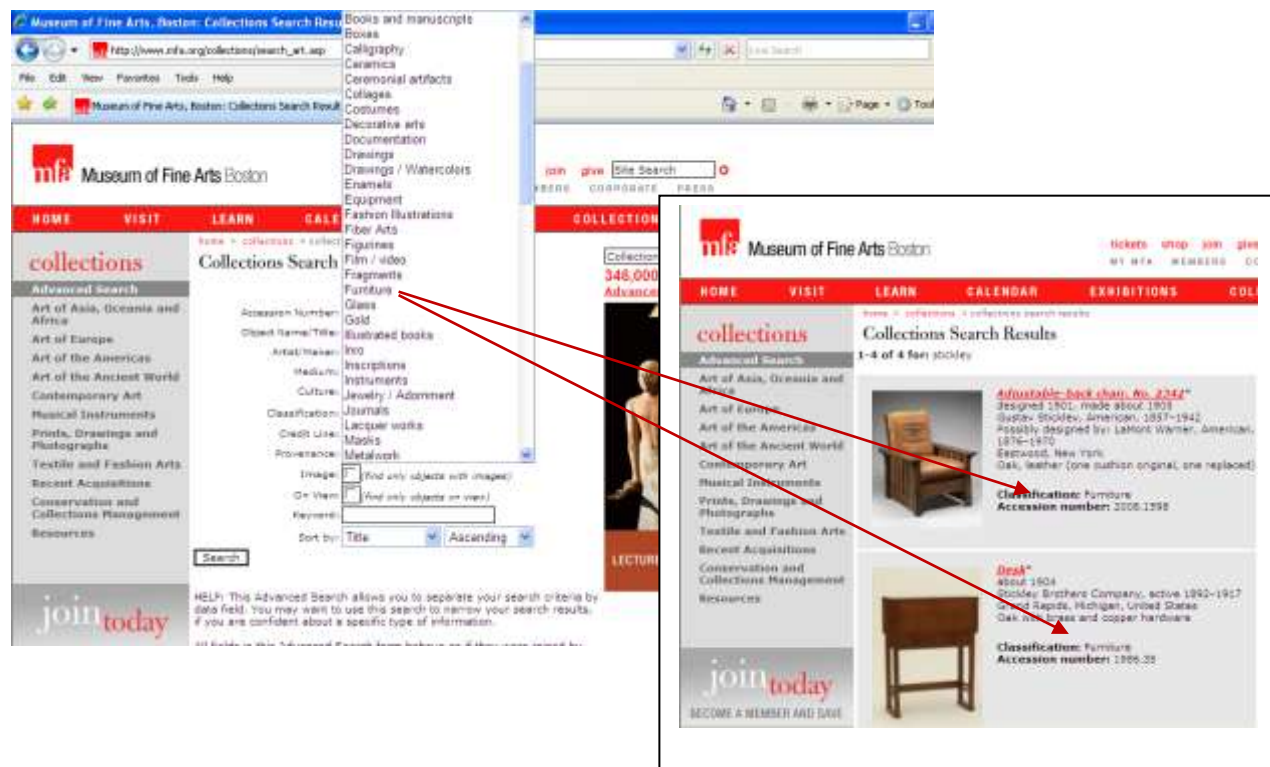
Departments wishing to capture additional information about objects for internal use (e.g., condition reports, technical processes, private information about an artist, internal comments) may use other fields. Please contact the TMS Administrator for assistance.

I. CLASSIFICATION

Much in the way library systems make use of subject headings, CCO calls for the assignment of multiple classifications to objects in order to expand access to them. Most CCO/CDWA records have two or three, with at least representing the intellectual tradition of the piece, for example “European Art,” and representing medium or form, such as “Painting.” However, TMS allows only *one* classification to be assigned. MFAH classifications should therefore be approached as a convenient way of grouping objects with similar aesthetic and material concerns, rather than some kind of existential or epistemological fact about an object, i.e., what an object “is.” When performing queries through TMS’s Query Assistant, a drop-down menu provides a way to browse the Museum’s holdings by Classification:



Classification does not display on gallery labels, but it might be displayed as part of a search interface in a web-based catalog. When collections are put online, the values in the classification field are often used to populate drop-down menus to help the public search by browsing. For example, the Museum of Fine Arts, Boston, like many major art museums, uses TMS. These Classifications are drawn from TMS:



TYPES OF CLASSIFICATIONS

The MFAH Classifications, entered in all capital letters (not CCO, but MFAH convention) can reflect an object's **form**, **function** or **medium**. Three different ways, because Fine Arts, Ethnographic Arts and Antiquities, Decorative Arts each classify objects differently. With the exception of African and Asian sculpture, it is typical for:

- **Cultural Artifacts** to be classified by their **purpose or Function within their culture of origin**, with subcategories or work types (e.g., *Armor* subdivided into the categories of *Helmets* and *Shields*; *Ceremonial Objects* divided into *Masks* and *Headdresses*, etc.);
- **Decorative Arts objects** to be classified by **Medium** (*Ceramic*, *Glass*, *Metalwork*, *Stone*)
- **Fine Arts objects**, to be classified by **Form** (*Painting*, *Print*, *Sculpture*, etc.)

Because it is conceivable that an object could fit into more than one classification, classification should be determined by the art historical tradition of the piece, as specified above.

SCULPTURE, a fine arts category, should consist of objects that Curators would likely pursue for acquisition as Sculpture. Items in this classification would be of the type and quality represented in scholarly surveys on Sculpture. Mass-produced ceramic busts or small, carved objects or architectural elements typically do not belong under the classification of SCULPTURE.

Similarly under GLASS and METALWORK place objects which represent or embody these craft traditions in the Decorative Arts, rather than objects which *happen to be* made of glass and metal. An 18th century mirror would be best classified under FURNITURE, even though it is made of glass. With a few exceptions, such as LIGHTING DEVICES, objects significant to the Decorative Arts should be classified by medium, not by function.

Ancient and Archeological artifacts should generally be placed into *functional* categories –VESSELS, TOOLS, WEAPONS, CEREMONIAL OBJECT, etc., with the exception of Ancient, African and Asian sculptures, which should go under Sculpture regardless of the (religious or ceremonial) purpose for which they were created. Likewise, Chinese earthenware tomb guardians and other forms of painted pottery go under CERAMIC.

Currently, drawings, pastels and watercolors are grouped under DRAWINGS, PASTELS & WATERCOLORS. This classification was formerly named "DRAWINGS," and I added on to the name so people would realize that watercolors and pastels were there too. My inclination would be to look for watercolors under PAINTING, not DRAWING, but museum professionals are used to defining what is a drawing by its method of support (i.e., if on paper, it is a drawing) rather than by the medium.

Since making this Classification more descriptive, some people on the TMS Task Force asked me to break apart DRAWINGS, PASTELS & WATERCOLORS into separate Classifications. I would be happy to do so with assistance from Curators, as I have not been able to find guidelines in other museum style manuals to make this distinction; drawings may be done in pastel, and are colored with watercolor. It comes down to whether the style is painterly (loose and free form) or linear, how the pigment is applied. No cataloger wants to make these sorts of judgments, especially with mixed media.

When Classifications are browsed through a web interface, objects under the same classification will ideally appear next to other Glass objects similar to them not only in material but in motivation. For example (these are from Boston MFAH's catalog):

These are items returned browsing on the Classification of **Glass**. Objects typically have a known manufacturer and designer:

	<p>"Amberina" Pitcher* 1883-88 New England Glass Co., East Cambridge, Massachusetts, 1818-1888 Cambridge, Massachusetts, United States Lead glass varying in color from yellow at base to red at rim; indented, "thumbprint" pattern</p> <p>Classification: Glass Accession number: 1971.595</p>
	<p>"American Ballad" Bowl* 1942 (design introduced) Designed by: Sidney Biehler Waugh, American, 1904-1963 and: George Thompson Corning, New York, United States Engraved glass</p> <p>Classification: Glass Accession number: 64.2199</p>
	<p>"Benjamin Franklin" cup plate* 1830-1840 Boston and Sandwich Glass Company, 1826-1888 Sandwich, Massachusetts, United States Pressed glass</p> <p>Classification: Glass Accession number: 32.164</p>
	<p>"Burmese" Egyptian double-handled vase about 1885-90 Mount Washington Glassworks, American, 1837-1894 New Bedford, Massachusetts, United States Glass</p> <p>Classification: Glass Accession number: 1992.86</p>
	<p>"Butterflies and Foliage" window 1889 John La Farge, American, 1835-1910 New York, New York, United States Leaded stained glass</p> <p>Classification: Glass Accession number: 38.954</p>

Ancient glassware goes under **Vessels**. Culture and period displays. This in keeping with the way cultural objects are cataloged by function:

	<p>Bowl* Roman, Imperial Period Glass</p> <p>Classification: Vessels Accession number: 72.417</p>
	<p>Cup* Roman, Imperial Period Glass</p> <p>Classification: Vessels Accession number: 72.421</p>
	<p>Deep cup* Roman, Imperial Period, 1st century A.D. Glass</p> <p>Classification: Vessels Catalogue: Ancient Glass (MFA), no. 48. Accession number: 72.423</p>
	<p>Bowl* Roman, Imperial Period Glass</p> <p>Classification: Vessels Accession number: 72.425</p>
	<p>Cup* Roman, Imperial Period Glass</p> <p>Classification: Vessels Accession number: 72.426</p>

This sort of classification assists with visual merchandizing, enhancing the value of objects in the collection by placing together objects that share a common set of concerns.

It is the work of curators to create value and meaning for objects in the collection. The bottom line is we should classify objects where they will be best appreciated, and that each department should try to be consistent in how objects under their jurisdiction are classified.

Overview of MFAH Classifications:

ARCHITECTURAL MODEL	MINIATURES (PORTRAITS)
BASKETRY	MISCELLANEOUS
BOOKS & MANUSCRIPTS	MOSAICS
BUILDING COMPONENT	MUMMIES, TOMB & FUNERARY ART
CERAMICS	MUSICAL INSTRUMENTS
CEREMONIAL OBJECTS	NEW MEDIA ART
COLLAGE & MONTAGE	PAINTING
COSTUME & ACCESSORIES	PERFORMANCE ART
DOCUMENTARY ARTIFACT	PHOTOGRAPHS
DOLLS, TOYS & GAMES	PHOTOGRAPHIC EQUIPMENT
DRAWINGS, PASTELS & WATERCOLORS	PLAQUES
ENAMELS	PRINTS
FIGURES	PRINTING PLATES & BLOCKS
FILM & VIDEO	SEALS & AMULETS
FRAGMENTS	SCULPTURE
FURNITURE	TEXTILES
GLASS	STONE CARVING, SHELL & IVORY
HOUSE ORNAMENT	TIMEPIECES
INDUSTRIAL DESIGN	TOOLS, IMPLEMENTS & WEIGHTS
INSTALLATION ART	WALLPAPER
INSCRIPTIONS	VESSELS & CONTAINERS
JEWELRY & ADORNMENT	WEAPONS & ARMAMENTS
LIGHTING DEVICES	WOOD OBJECTS
METALWORK	WORKS ON PAPER (AVOID USING)
MEDALS & COINS	

Classification & Work Types. In addition to classification, a Work Type (Subtype) may be entered in the Work Type field (*see section on Work Types*) to further categorize objects by function, medium, or art historical tradition. For example, a panel painting may be classified as PAINTING but further categorized as “Panel painting.”

Consideration as to whether to create a new Classification or use a Work Type should include:

- 1. whether items logically fit under existing categories**
- 2. the extent to which the MFAH would stand to gain by publicizing these items** (are they of significant value, art historical or public interest), and
- 3. the level of commitment in developing this collection.** Creating a category for a particular object type often signifies an institutional commitment to collecting these types of objects

MFAH CLASSIFICATION	Scope Notes
BASKETRY	This category is used both for Native American baskets and for contemporary woven baskets.
BUILDING COMPONENTS & ROOM ELEMENTS	An item that is considered to be part of the interior or exterior architecture of a period room or house, such as doors, stairs, columns, windows, solid window cornices, chimneys, and mantels. It also includes, at least right now, marble pillars, pedestals and stands. It could include ornamental gates, sinks, faucets, balustrades, and decorative statuary (stone lions in front of a house). Garden statuary and large urns can also go here because they are architectural components complementing the building even if not physically attached to it. Window coverings, valences, and fabric sheets go under Textiles.
BOOKS & MANUSCRIPTS	Papyrus fragments, scrolls, books, illuminated manuscripts, Aztec codices, artist's books.
CERAMICS	Refers primarily to objects which are in the Decorative Arts tradition of Ceramics, but also includes Asian Ceramics and Pre-Columbian terra cotta figures. <i>Note that, for the moment, we also have a category called "FIGURES." FIGURES was established for Figurines (people objected to the name figurines saying it could be interpreted pejoratively). See FIGURES. Curators need to decide if having both is useful or not.</i>
CEREMONIAL OBJECTS	Masks, totems and carved objects used for divination and ritual purposes. Also place here: REGALIA such as fly whisks, crowns, crosiers, staffs , and other objects worn to convey authority. Place funerary and burial masks under MUMMIES, TOMB & FUNERARY ART. African statues, even those used for divination or ritual purposes, should be placed under Sculpture.
COLLAGE & MONTAGE	Collage: An artistic composition of materials and objects pasted over a surface, often with unifying lines and color. Montage: A single pictorial composition made by juxtaposing or superimposing many pictures or designs.
COSTUME & ACCESSORIES	Historical clothing, some couture; shoes and handbags. <i>Objects which are valued primarily for their surface design or fabric should go under textiles.</i>
DOCUMENTARY ARTIFACT	Ephemeral objects pertaining to an artist's career or which helps to explain his artistic production, such as letters, manifestos, poems, treatises, and interviews. Film and video of a documentary nature goes under Film & Video.
DOLLS, TOYS & GAMES	Any amusement from any period. Kachina dolls belong to Ceremonial Object.
DRAWINGS, PASTELS, & WATERCOLORS	Drawings, pastels & watercolors. This category is really for all Works on Paper but is given this name so it will make it more obvious the types of works found here.
FIBER ARTS	Wall hangings made of fiber, as with Olga de Amaral; this is a contemporary arts category. Objects in this category often use fiber in a sculptural way.
FIGURES	Small Pre-Columbian and ancient figurative object s/effigies intended to serve more of a symbolic than a decorative or artistic purpose. These appear to be crudely made (abstract) and can be easily carried. This category might be called FIGURINES.
FILM & VIDEO	No distinction is made at this point among film intended to be exhibited in a gallery installation (for example, on a continuous loop as people walk by); art films which follow cinematic convention (meant to be viewed in a theater setting); and documentary pieces intended to be documentary artifacts.
FLOOR COVERING (move under TEXTILES)	Rugs and Carpets – this classification is most likely going away
FRAGMENT	Only for things that cannot be identified as being part of anything else. A fragment of a bowl should be classified as a bowl, not as a Fragment.
FURNITURE	Bed, Headrest, Stool, Throne, Sofas, Side Tables, Side Boards. All periods of furniture can go here.
GLASS	This classification is used for all glass objects created in the modern period, including figurative pieces. Mixture of house museum crystal and contemporary art pieces. Place ancient glass under Vessels.
HOUSE ORNAMENTS	Small busts, obelisks, figurines, shells, boxes, picture frames, agate eggs, minerals, ashtrays, trophies, commemorative objects, plaques, and other personal effects which are part of an existing house collection and which are significant for creating the appearance of a period room or for understanding the lives, tastes or personal

	collecting interests of former residents, but would not be a likely candidate for acquisition by an art museum.
INDUSTRIAL DESIGN	For commercial product designs like the Dyson Vacuum Cleaner and the Smoothie Travel Iron" (CS); now contains many perfume bottles. <i>Why not under Glass? I need a definition .If an object was mass produced it goes here?</i>
INSCRIPTIONS	text on stone or clay
INSTALLATION ART	" . . . constructions or assemblages of objects and effects which engage with and domin their surroundings. . . . The immersive nature of many installations encourages the view to physically enter into the work. To interact through all of the senses and to explore different meanings." (Thames & Hudson Dictionary of Art Terms).
LIGHTING DEVICES	Decorative Arts lamps (e.g., Tiffany), candlesticks no matter what material.
JEWELRY & ADORNMENT	Beads, Belts, Bracelets, Earrings, Pendants, Necklaces, Nose Ornament.
MEDALS & COINS	Medals and coins
METALWORK	Not for jewelry. Place here metal objects of artistic merit.
MINIATURE (PORTRAITS)	for portrait miniatures/keepsakes, watercolor on ivory.
MISCELLANEOUS	Avoid using
MOSAICS	Not for individual tiles but for an image created with mosaic stones, ceramic or glass.
MUMMIES, TOMB & FUNERARY ART	Mummies, canopic jars, mummy masks, sarcophagi, model boats, sculpture specifically made to go into coffins, funerary stelae; a more specific Classification than Ceremonial Art.
MUSICAL INSTRUMENT	Gongs, zithers, drums
NEW MEDIA ART	"A genre that encompasses artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art technologies, computer robotics, and art as biotechnology. . . . The term differentiates itself . . . by opposition . . . to old visual arts (i.e. traditional painting, sculpture, etc.). . . . art schools and major universities now offer majors in "New Genres" or "New Media." New Media Art often involves interaction between artist and observer. " (Wikipedia)
PAINTINGS	Oil paintings, Asian scrolls; Watercolors go with Drawing (Drawings, Pastels & Watercolors).
PERFORMANCE ART	Photographs and videos documenting performance art
PHOTOGRAPHS	Photographs, Albums (with removable photographs or removable pages containing photographs); Negatives (plastic film, paper, glass); Photographic sculpture; Portfolios of photographs.
PLAQUES	Plaques (any media) including small stone relief carvings.
PHOTOGRAPHIC EQUIPMENT	Cameras, Stereoscopes, Taxiphote (Stereopticon)
PRINTS	Etching, Silkscreen, Woodcut, etc.
PRINTING PLATES & BLOCKS	Matrices used in the production of a print. Relief blocks (move out of Sculpture), woodblocks, zinc and copper plates;
SEALS & AMULETS	Mainly for the ancient world. Scarabs, seals and amulets. Amulets meant to be worn as jewelry should go here, not under jewelry.
SCULPTURE	The category of Sculpture should be reserved for objects in the Fine Arts tradition of Sculpture. African sculptures can also be placed here.
STONE CARVING, SHELL & IVORY	Used for unique objects carved by hand from precious or semi-precious materials, not for any object made from stone. A stone mortar & pestle would be better under TOOLS. Place inscribed stone pieces under INSCRIPTIONS. Do not place in this category agate bookends or ashtrays or any mass produced objects, including David Webb clutch purses, which should go under COSTUME & ACCESSORIES. DO NOT PLACE ROCKS, MINERALS & POLISHED STONES here. This classification is for works carved by hand from or carved into stone and shell. Seashells, geodes or polished rocks belong under HOUSE ORNAMENT.
TEXTILES	There is no Textiles Curator on staff at the MFAH, but what should go into this

	category (vs. Clothing and costume) should be things whose surface design or historical significance warrants its inclusion into a collection of Textile Arts. Have contacted the Textile Museum in DC for guidance with terms and approaches. http://www.textilemuseum.org/
TIMEPIECES	Mechanical clocks. Sundials go under Tools, Implements & Weights.
TOOLS, IMPLEMENTS & WEIGHTS	Door locks, fish hooks, bannerstones, birdstones, tweezers, scalpels, dippers, hand held mirrors, etc.
VESSELS & CONTAINERS	For ancient and Pre-Columbian vessels; trays, bowls, boxes can be placed here as well. <i>Do we take alabaster out of Stone and metal vessels out of Metalwork and ancient pottery out of Ceramic to populate this category?</i>
WALLPAPER	wallpaper
WEAPONS & ARMAMENTS	Arrows, axes, daggers, swords, spears, spear tips, arrowheads; weapons used for ceremonial purposes only classify under MASKS & CEREMONIAL OBJECTS.
WOOD OBJECTS	This category is for wooden boxes and other utilitarian objects made of wood which do not fit under sculpture or furniture or tool.
WORKS ON PAPER	Avoid using this Classification if possible.

II. OBJECT CULTURE

Culture is a controlled text field and limited by TMS to 48 characters. It does not display on wall labels, in part because the artist's nationality is already represented there (pulled from the **DisplayBio** field of the Constituent Record).⁸ Where a tribe or culture is assigned primary responsibility for the creation of a piece, this information is drawn (for display purposes) from the Constituent record for the object, not the Object Culture field.⁹ Because this field is not used for label display, we can be more flexible in terms of grouping by a broader culture, or using a ? to express uncertainty where we would not do this on a wall label.

The Culture field is primarily used to enhance access by gathering together works of a particular cultural or sub-cultural group. In some cases, there is a broader and a narrow culture, e.g., **African, Fang**, separated by a comma. With "culture, subculture," the order is from the largest cultural group to the smallest to get values to collocate in the drop down list of the Query Assistant:



If it is necessary to input more than one culture, e.g., **Italian; French**, semicolons may be used to separate two or more values.


GUIDELINES FOR THE CULTURE FIELD

- **Works of Art with a Known Artist:** it is acceptable to place the Artist's Nationality into the Object Culture field regardless of the subject matter, the style, or provenance of the piece. Artist's nationality can often be found in the ULAN record¹⁰ for the artist, shown below.
- **Works by an Artist with Multiple Nationalities:** In the case of artists who emigrated or were more productive in another country, it is helpful to consult **ULAN** for the preferred nationality. Nationality in ULAN is defined as the *culture with which the artist is most closely associated*,


⁸ Whenever culture displays as a "maker" (when artist is unknown) it is drawn from the constituent record.

⁹ The MFAH's policy is to populate the Object Culture field with the nationality of the artist or maker *as well as* create Constituent records for cultures to whom chief responsibility for an object's creation has been attributed.

¹⁰ ULAN is the Union List of Artist's names, available at <http://www.getty.edu/research/tools/vocabularies/ulan/>.

Click the  icon to view the hierarchy.

ID: 500026531 Record Type: Person

 **Klimt, Gustav** (Austrian painter and draftsman, 1862-1918)

Note: Austrian painter and designer.

Names:

- Klimt, Gustav (preferred, V/index)
- Gustav Klimt (V/display)
- Klimt, Gustave (V)

Nationalities:

- Austrian (preferred)
- German

Roles:

- artist (preferred)
- painter
- draftsman
- designer
- decorative artist

Gender: male


Birth and Death Places:

- Born: Wien state (Austria) (state)
- Died: Vienna (Wien state, Austria) (inhabited place)

Related People or Corporate Bodies:

- sibling of ... Klimt, Ernst
- (Austrian painter, 1864-1892) [500029055]
- student of ... Berger, Julius Victor
- (Austrian painter and draftsman, 1850-1902) [500105062]
- student of ... Laufberger, Ferdinand Julius Wilhelm
- (Austrian painter 1829-1881) [500042635]
- teacher of ... Cippi, Ubaldo
- (Italian painter and draftsman, 1889-1942) [500013214]

List/Hierarchical Position:

-  ... Person

- regardless of place of legal citizenship. Many American artists, such as James McNeil Whistler, studied abroad in Paris or London, but their cultural output is still classified as American.
- For **Works of Art with no known artist**, the culture should be the same as the artist's presumed nationality. If the nationality of the artist is also uncertain, this may be indicated with a ? after the probable nationality.
- Corporate Responsibility:** For **designed or manufactured pieces such as furniture**, use the **nationality of the corporation or workshop** in the Culture field rather than the nationality of a designer or individual.
- Where there is **Collective Responsibility** (more than one person responsible) for the creation of the object, and the artists have different nationalities, place into the culture field the nationalities of the artists.
- Where indigenous peoples (Culture-groups) are assigned chief responsibility for the creation of an object**, place the name of the culture into the culture field *in the noun form*, prefixed by a larger culture group (follow the pattern already established for similar cultures). Create a Constituent record for the more specific group only.
- Ethnicities and Religious Orientations ("Cultures" other than Nationalities):** ULAN sometimes provides cultural associations aside from nationality, but only where art historians have deemed it relevant to the artist's career. In TMS, *ethnicities and cultural affiliations other than nationality, such as race and religion*, should be placed only in the Constituent record and only at the Curator's request.

Format of the Culture field

- **Adjectival vs. Noun Form of Culture Groups and Nationalities:** In the Object Culture field, the *adjectival form of the word is preferred*, but for nationalities of indigenous peoples, generally use the noun form of the tribe name¹¹ (simply imagine the name followed by the term “peoples”). One reason for this is that people often do not know the adjectival form for tribes, for example, what do you call someone who belongs to the Fang tribe (a Fangian?).
- Do not preface European nationalities with “European.” If an object is known to be European but only suspected to be Italian, do not say: “European, Italian?” Just put “Italian?”
- Do not use “Probably” or “Perhaps” as the first field element, because values will not collocate.
- Do not place artist biographical information in the Culture field, e.g., for Brassai, do not say: “French, *born* Hungarian.” Either choose the predominant nationality or else, if it is expected that someone might search for Brassai under Hungarian, put “French; Hungarian.”
- When there is more than one nationality for an artist, one should consult ULAN to see which nationality is preferred, or use both but place the preferred nationality first.
- Avoid hyphenated culture names like Italian-American, Polish-American.

EXAMPLES OF CULTURE FIELD ENTRIES

IF THE ARTIST IS:

American
 Italian or French¹²
 Italian and French

 Venetian
 Pre-Columbian (*only*)
 Zuñi
 Maya
 Aztec
 Dogon
 Asante (Ashanti)
 French (but the object is a photo of an American place)
 Object is designed in England and manufactured in France

THE OBJECT CULTURE SHOULD BE:

American
 Italian or French
 Italian; French in order of importance OR pick the preferred one (ULAN)
 Italian, Venetian
 Pre-Columbian NOT “unknown Pre-Columbian”
 Native American, Zuñi
 Pre-Columbian, Maya (NOT Mayan, see above)
 Pre-Columbian, Aztec
 African, Dogon
 African, Asante (Ashanti)
 French (and put America as the Place in the Geography field)
 Ask the Curator to select a primary culture and put the other culture (whether designed by, printed by, manufactured by, etc.) in Place in the

¹¹ There are several reasons for using the noun form, one of which is that people often do not know the adjectival form for the Baule, the Nazca, Zuni, the Mumuye, etc. (e.g., What do you call a person or thing from the Baule tribe? Baulian?) Often only specialists know the adjectival name form. The second is that the adjectival form is often used as a designation for the linguistic group (Mayan) and not the culture.

¹² If the piece is French or Italian or German (etc.) put European.

probably English	Geography field English? (don't want to say "Probably English" because the English records will not collocate)
from Pakistan	Pakistani
from India	India NOT Indian – see below.
from Afghanistan	Afghan NOT Afghani
born in Hungary but active mostly in America	American, or American; Hungarian (up to Curator)
Italian-American (an American born to Italian parents)	American NOT Italian-American
A Renaissance painter born in Rome	Italian, Roman NOT Roman (see note below about Italian painters)

SPECIAL CASES

Texas Artists: For Texas artists, put "American: Texan."

Belgium/Netherlands: Art historians use the term "**Netherlandish**" for artists working in the Netherlands before 1579, the year this region became divided into two separate political entities: the United Provinces in the north and the Spanish Netherlands in the south. After 1579, **Dutch** refers to artists of the United Provinces (modern-day Netherlands) and **Flemish** to artists of the Spanish Netherlands (modern-day Belgium, Luxembourg, and northwestern France).

Netherlands (historical name, 15th-16th century) for works up to 1579	Netherlandish in culture & nationality fields
Southern Netherlands (modern Belgium) for works from 1579 up to 1833	Flemish in the culture & nationality fields
Belgium for works after 1833	Belgian in the culture & nationality fields
Netherlands after 1579	Dutch in the culture & nationality fields

British vs. English, Scottish, etc. : Today, the term "British" refers to citizens of the United Kingdom, of the Isle of Man, one of the Channel Islands, or one of the British overseas territories, and their descendants. One hundred and fifty years ago, the term British might have been applied to someone born in any of a number of English territories, including parts of Africa, India and Australia, making it hard to give a strictly geographic definition for this term.

ULAN's editorial policy with regard to British places the specific terms, *English*, *Scottish*, etc., in the Display Biography, while citing *British* as the preferred nationality, *particularly for 19th century British artists*. It does this to be able to pull up all artists who were influenced primarily by British culture.

The ULAN rule is as follows:

British: In the Display Biography, use the specific terms, *English*, *Scottish*, etc.. For the preferred Nationality in the Nationality field, use *British*, but also index the more specific term as well.

However, Dr. Bowron said that he is fine with just putting into the Culture field only the more specific designation, e.g., English, Scottish. We may need to revisit this at a future date.

India: Some museums are treating India as an exception to the rule of using the adjectival form. The *noun form* is used for India and some specific geographic information may be included.

Examples:

India
India, Uttar Pradesh, Delhi region
India, Panjab Hills region

For objects produced under British influence, it is appropriate to say: British Colonial India.

Italian Renaissance Painters: There are six major Italian schools of painting which forms a sub-discipline or “culture”:

Neapolitan (from Naples),
Roman
Florentine
Sienese
Venetian
Lombard

These many be represented as “Italian, Neapolitan” in the Culture field. For other Italian artists and European Artists it is not necessary to specify a city or region in the culture field.

Latin American: Given that Object Culture is not a part of the tombstone data for modern and contemporary pieces, it might be convenient for search purposes for works created by artists from Mexico, Central and South America to be prefaced by “Latin American” in the Object Culture field, e.g., Latin American, Peruvian. The following is a list of the adjectival form of Latin American countries:

Argentinean	Ecuadorean
Bahaman	Grenadian
Barbadian (from Barbados)	Guatemalan
Belizean	Guyan
Bolivian	Haitian
Brazilian	Honduran
Chilean	Jamaican
Colombian	Mexican
Costa Rican	Nicaraguan
Cuban	Panamanian
Dominican	Paraguayan
Dominican Republican	Peruvian

Salvadoran (from El Salvador)
Trinidadian
Uruguayan

Venezuelan

African, Chinese, Indonesian, Native American, Oceanic, Pre-Columbian, are also used in conjunction with subgroups in the culture field.

Persian: for Pre-Islamic things, use “Persian” even though the culture that was there before was not technically Persian, but Elamite (Pre-Persian). Put into the culture field: **Persian, Elamite**. Do not call post-Islamic things “Empires of Iran” or “Iranian,” but continue to designate the culture as Persian until 1935. In the Period field for Persian objects, designate a Period according to the schedule in Appendix C.

III. PERIOD

An art historical period is defined by the beginning and ending of a particular movement, stylistic preference, reign, or the fluorescence of a particular culture. Examples of art historical periods are:

Early Heian period	Harlem Renaissance
Baroque period	Victorian Era
Hellenistic period	Art Nouveau (1890 – 1914)
Italian Renaissance	Arts and Crafts Movement
Early Netherlandish	Hudson River School

The terminology which defines art historical periods cannot be differentiated from the terms which might populate other fields in TMS (Style, Culture, Movement, School, Reign, Dynasty). Because the Period field can contain only one value (is not able to accommodate overlapping chronologies or multiple values), this poses a serious authority control problem. CDWA explains that Period, Style, Culture Groups, Reign, Dynasty, Movement and School, **cannot be treated as separate entities from each other from the standpoint of field definition**. Therefore, CDWA, and even CCO, puts style, period, culture, and movement together into one repeatable “**Styles/Periods/Movements/Groups**” element, which corresponds to the structure of the AAT, and also to the extensible¹³ format of an XML record. An alternative is to use a descriptive note or chat label to index relevant terminology for Period, Style, Culture, Movement and School. This is the **Web Chat** text entry field under **Text Entries**.

The Period field in TMS should be reserved for those objects for which Period displays on the tombstone, mainly Asian, Islamic and Antiquities.



Bodhisattva Seated on a Lotus Throne, late 9th - 10th century

Sculpture

Chinese, 9th-10th centuries

Tang dynasty (618-907) to Five Dynasties period (907-960)

Bronze with traces of lacquer and gilding

H. 22.3 cm (8 3/4 in.)

Creation Place: China

Harvard Art Museum/Arthur M. Sackler Museum, Bequest of Hervey E. Wetzel, 1919.105

Dynasty and Empire are placed in the Period field (skipping the Dynasty field in TMS) and **Reign in the display Date field**. TMS does not permit Period to be a drop-down list. Consult **Appendix B: Historical Periods for Asian, Islamic and Antiquities** for lists of authorized values for populating Periods.

¹³ Extensible means “the extent to which a material can be stretched without causing it to tear or break.”

IV. DATES

A. Display Dates

Display date is a free text field and can include regnal dates (see example below) and other narrative that is relevant to object dating, although it is better to use Period for broader date ranges. Generally, use initial lower case letter (such as in *mid* or *before*, unless first letter is proper noun). Century is lower case. Please enter “no date” when date is not known, and best estimate of search dates.

ACCEPTABLE DATE FORMATS	EXPLANATIONS AND NOTES
no date	Do not use “n.d.” (previously used)
mid-1450s	There is no apostrophe between date & "s"
c. 1790	Always use c., not "ca." Follow the period with a space.
c. 1645–50	For ranges within the same century, drop the century numerals after the dash (1645–50, not c. 1645–1650)
late 2nd century A.D.	Note century is lower-case
5th–4th century B.C.	No spaces before & after the dash
31 B.C.–A.D. 395	B.C. goes after date, A.D. comes before Use format B.C., not BC
883–859 B.C.	Example of date order for B.C. (highest 1st)
Reign of Ramesses II, 1279–1212 B.C.	Sometimes period info is added
c. 1893–94, cast before 1920	Sometimes casting? info is added
third quarter of the 14th century	Additional example
[1890]	Format for published works, an attributed or unverified publication date

NOTE: The dash between year ranges should be printed as an **en dash (alt-0150)** – . The en dash will also paste into TMS and can also be entered manually. There should be no spaces before and after the en dash.

Two Dates. If time has elapsed between creation/design and manufacture, and both dates are known, list the creation/design date first. Separate the dates with a comma. If needed, add lowercase past-tense verbs before each date to indicate what the date represents.

1935, printed c. 1949–55

1929, published 1936

1895, cast c. 1905–6

modeled 1910, cast 1911

designed 1870, made 1888

If a piece involves two components created at different dates, arrange chronologically and separate with a comma. Include the name of each component before the date.

blade 15th century, hilt 19th century

paneling 1731, mantel c. 1760

If a piece was created during non-sequential years and descriptors (e.g., blade, hilt) are not needed, separate each year with a forward slash. Follow the two-digit year and four-digit year guidelines for year ranges.

1970/74 The painting finished in 1970, but was retouched in 1974.

1989/2001

B. SEARCH DATES (Date Range Equivalences)

Entering search dates into TMS is important for being able to retrieve relevant objects for a particular date range. Always enter search dates, broad if necessary, as well as a Display Date.

Use minus numbers for B.C. search dates:

B.C. DATE RANGES:

1 st century B.C.	-100 to 0
2 nd century B.C.	-200 to -100
3 rd century B.C.	-300 to -200
4 th century B.C.	-400 to -300
5 th century B.C.	-500 to -400
6 th century B.C.	-600 to -500
7 th century B.C.	-700 to -600
8 th century B.C.	-800 to -700
9 th century B.C.	-900 to -800
10 th century B.C.	-1000 to -900
11 th century B.C.	-1100 to -1000
12 th century B.C.	-1200 to -1100

For circa dates, TMS automatically adds 5 years before and after the date, but for antiquities date ranges might be even broader (50 or 100 year span) and for things very modern, circa might signify only a year or two on either side.

Display Date	Search Begin Date	Search Default End Date
no date	Some begin date for the creation of the object	Some end date for the creation of the object
c. 1929	1924	1934
1900–3	1900	1903
1900–15	1900	1915
1901–3	1901	1903
1909–10	1909	1910
1915–17	1915	1917
19th century	1800	1899
early 19th century	1800	1833
early–mid-19th century	1800	1866
mid-19th century	1834	1866
late 19th century	1867	1899
13th century B.C.	-1200	-1299
1700 B.C.–900 A.D.	-1700	900
1st century	1	99
2nd century	100	199
before 1900 (Do not say pre-)	Some begin date for the creation of the object	1899
after 1900 (Do not say post-)	1901	Some end date for the creation of the object
by 1922 (instead of completed by)	Some begin date for the creation of the object	1922
1900? (instead of possibly or probably)	1900	1900
1920s (no apostrophe)	1920	1929
Spring/Summer 1994 (no comma)	1994	1994
dated 1322	1322	1322
dated 1322, possibly modern	1322	Some end date for the creation of the object
first quarter of 19th century	1800	1824
second quarter of 19th century	1825	1849
third quarter of 19th century	1850	1874
last quarter of 19th century	1875	1899

V. TITLES

As mentioned in the introduction, CCO is a museum cataloging standard developed with improved retrieval, broadened access, and data sharing in mind, and in particular, large scale aggregation of museum catalog information. The Institute for Museum and Library Studies (IMLS), Mellon Foundation, Getty Trust, and others are funding projects to make aggregated collection information available to scholars, educators and the general public. There is experimentation with aggregation of museum content, for example, the Museum Data Exchange Project and eMuseum Network (a federated search platform of TMS users), and uploading to digital repositories like ARTstor, which already boasts the holdings of hundreds institutions worldwide.¹⁴ The MET and Getty Museum are working collaboratively on a “discovery platform.” The Getty Foundation has sponsored the Online Scholarly Catalog Initiative, providing the funding for museums to implement descriptive cataloging and publish their records to a central repository.¹⁵

In addition to funding projects (such as this one at the MFAH), the IMLS has launched its own digital repository for cultural heritage information, called the IMLS Digital Collections and Content (DCC) Project. At museum conferences across the country there is emphasis on using new technologies to get collection data on the Internet and on the implementation of common data standards to make it easier to publish and exchange museum collection information.

As a result of this activity, there has been a new emphasis on cataloging standards, and in particular on more *descriptive* standards to promote the creation of better metadata to improve retrieval and identification of objects. This includes the creation of *descriptive titles*: **CCO calls for the enrichment of untitled or vaguely titled works with descriptive content in order to assist with identification and retrieval by scholars in a public-facing catalog.**

The directive to create descriptive titles is probably the most controversial and least understood aspect of the CCO standard, but arguably the most valuable to future researchers.

As I will illustrate in this section, the activity of creating “descriptive titles” does not mean creating titles which are antithetical to the artist’s intent. A CCO Descriptive Title is merely the addition of identifying information to the title, usually contained in some form of parenthetical note. This identifying information helps to distinguish this work from any other work by the same artist. It is the exact same concept as in a *catalogue raisonne*.

This kind of activity always requires research and is not done casually. Often there is a paradigm or naming convention that has already been established by owning repositories or by art historians in publications, that is, there exists a pattern for providing additional identifying information that distinguishes one work from other works by the same artist.

¹⁴ <http://www.artstor.org/what-is-artstor/w-html/current-contributors.shtml>

¹⁵ http://www.getty.edu/foundation/funding/access/current/online_cataloging.html

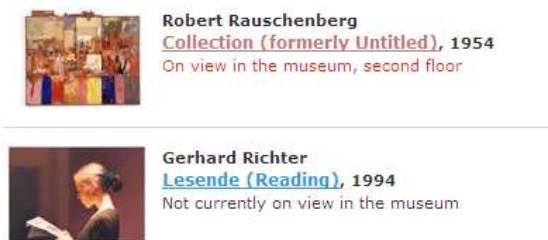
Although in this section I try to assist with formatting of title information, making titles more descriptive cannot be dictated by a standard because it requires familiarity with the artist's other works. For an artist who painted portraits, it might be by identifying the sitter; where there are many portraits of the same sitter, then some other means of differentiation is appropriate. Sometimes series title, translation, former title, popular/common title, or even medium (see example below) is used to enrich a generic title to make it more descriptive:



In a web-based catalog, greater description in the Title field helps users disambiguate records with the same or similar titles, especially as data sets grow large. For example, if you are a scholar researching Rodin's satyrs and fauns, you would be grateful that a cataloger had added (Satyress) to *Study of a Nude Female*, so it could be easily identified from a list of nude studies by Rodin or retrieved through a keyword search:



Other museums have started to emphasize descriptive titles by consolidating more information in the Title field. According to Marla Misunas, Collection Information Manager for SF Moma, “For curators and registrars the description is very important to have on the top layer of info, so they don’t have to go any deeper into the record to figure out what they’re looking at.”¹⁶ At SF Moma, former titles and translated titles are often placed directly into the Title field, like so:



¹⁶ Marla Misunas, email correspondence, 8/26/2010

Jennie Choi, Collections Management Coordinator at the Met, whose catalog we see on page 31, says that it is their policy for photographs (where there are large numbers of untitled objects) that “descriptive titles are entered in brackets when there is no artist assigned title.”¹⁷

Some museums, most notably Boston MFA, have placed series titles and publications titles into the title field. A plate from a magazine or book would be placed into the Title field of TMS like this:

“Adieu! - Manteau du soir, de Worth,” plate 28 from Gazette du Bon Ton, Volume 1, No. 4

Instead of just the plate title:

“Adieu! - Manteau du soir, de Worth”

Here, the *Gazette du Bon Ton* is a more widely recognized title than the plate title, and it should appear on par with it. We will speak more about titles in series and titles in publications below, but the point is this that we should begin to treat the title field as the location for the *full and complete* title. A good rule of thumb is that any component of the title which the Curator would like to be displayed should go into the Title field with the Title type of Title. This should be considered the only “public access” title field, while all of the other Title type fields should be regarded as non-displaying. The Title field with the Title Type of Title is where you want to place a *full and complete title* as you would want it to display in a catalog entry.

At present, there are five Title type fields in TMS, Title, Alternative Title, Original language title, From (i.e., Series/Publication Title), Previous Title, and For Descriptive Purposes Only. The Title field of Title should be treated as the locus for a full and complete title which one would want to have displayed to the public or in a scholarly catalog entry. All of the other fields should be regarded as for internal use. Therefore, if it is important to have an alternate title display – say a work is more commonly known by an alternate title—it is better to place it in () in the Title field.

I. TITLE is the “MFAH repository title.” Into this field place **the full and complete title which the Curator wishes to be displayed**, no matter if it is a proper title, a constructed title, an inscribed title, a foreign language title, object name, or a combination of title + object name, artist given title + descriptive title, or just a descriptive title. It is important to record at least one title or identifying phrase for an object for the Title field.

A. Choice of Language. Because the MFA’s audience is primarily English-speaking, **Title is generally the English title**, except in instances where:

- a work is more commonly known in its original language among English speakers, or is usually expressed in English language publications in its original language
- the artist was English-speaking and his audience English-speaking but gave his work a foreign language title (evidence of intent);

¹⁷ Jennie Choi, email correspondence, 9/1/2010

- title reflects a genre or theme commonly expressed only in another language, e.g., *Vanitas*, *Ecce Homo*, *Femme Fatale*, *Contemptus Mundi*, etc.
- there is an **inscribed title** in a foreign language (see inscribed titles, below).
- the work is likely to be exhibited as part of a collection representing the cultural identity and experience of a people, such as with Latin American art. With Latin American art, it is common for American museums to put the Spanish title first followed by the English translation. Title with translation can go into the Title field. The rest of the record should be in English.

B. Translating Titles into English. When translating foreign language titles into English, it is not necessary to translate foreign place names (e.g., Rue Saint-Lazare) or proper names of people e.g., “Madame du Chatelet” is preferable to: “Mrs. du Chatelet.” However, if a common English equivalent for a foreign place name exists, use it: **St. Peter’s Basilica** not **Basilica di San Pietro**; the **Coliseum** not **Colosseo**.

If the translated title is to be understood as an official English title (how the work is known in English) capitalize using headline style capitalization. Translated titles which appear after the primary title are placed in [].

C. Americanizing British Spellings. In most instances, it is acceptable to Americanize English spellings, e.g., honorable, not honourable; valor, not valour, etc.

D. Punctuation and Capitalization of Titles. For English titles use title capitalization, also known as headline style, which means that the first and last words and **all** nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (if, because, as, that, etc.) are capitalized. Articles (a, an, the), coordinating conjunctions (and, but, or, for, nor), and prepositions, regardless of length, are lowercased **unless** they are the first or last word of the title or subtitle. This rule applies for given titles and object names used as titles (“functional titles”), e.g.:

Ceremonial Feast Bowl **NOT** **Ceremonial feast bowl**

When titles do not appear in English they do not need to follow English language conventions (headline style) for capitalization. French and Spanish follow some form of sentence style capitalization:

Une galerie au Gymnase

Capitalize both words in hyphenated or compound words:

Fan-Shaped Dish **NOT** **Fan-shaped Dish**
Tilt-Top Table **NOT** **Tilt-top Table**

E. Proper Titles vs. Object Names: In TMS, both Proper Titles and Object Names go into the Title field. However, it is important to understand the difference between Titles and Object Names, because trying to apply the rules for Works of Art to Decorative Objects will result in errors.

A Proper Title refers to titles in the traditional Western sense, descriptive phrases that refer to the iconographical subject or theme of the artwork, such as *Adoration of the Magi*, or *Expulsion from the Garden of Eden*. Proper Titles can be established by the artist or by the *art historical tradition* (the publication record) of the piece, or by the Curator of the owning repository after conducting research. An Object Name, on the other hand, refers to what a *thing* is, and is generally assigned to decorative pieces, furnishings, and other cultural artifacts.

Proper Titles for Works of Art:

Grey Lines with Black, Blue and Yellow	painting
Yellow Jacket Drive-in, Kermit, Texas	photograph
Still Life with Yellow Roses	painting
Untitled	painting
Untitled (Yellow)	print
Yellow over Dark Blue	painting
[Woman in green and yellow dress]	photograph
Untitled, Yellow (After the Sun)	painting
The Yellow Scale	painting
The Yellow Dress	painting
George Washington	painting (portrait)

Object Names (sometimes called Functional Titles):

Desk	desk
Chair with Yellow Seat Cushion	chair
Warrior of the North (Yellow Spikne) Kachina	Kachina doll
Amphoriskos with Bands of Blue, Yellow, and Turquoise	amphoriskos or amphora
Yellow Feather Textile	mantle or textile made of feathers
Yellow Wall Object	abstract earthenware plaque
Yellow Card (part of Gaming Box)	a card
Small Yellow Charger	a bowl/charger
Figure of a Woman in a Yellow Dress	porcelain figure
Yellow Dress	a dress
Bust of George Washington	a bust (manufactured)

In TMS, both Object Names and Proper Titles go into the Title field usually (except with foreign language titles and captions) following headline-style capitalization. However, **only where there is the expectation of a proper title is the use of Untitled appropriate**. One should never use Untitled with artifacts or decorative objects or objects where it is not expected that there would be a title assigned:

Ceremonial Feast Bowl	NOT	[Untitled] Ceremonial Feast Bowl
	NOT	(Untitled) Ceremonial Feast Bowl
	NOT	Untitled Ceremonial Feast Bowl

For the same reason, there is no reason to use special punctuation when a curator assigns a title to a decorative object or artifact (as is the convention when cataloging works of art):

Ceremonial Feast Bowl	NOT	[Ceremonial Feast Bowl]
	NOT	[Ceremonial Feast] Bowl

If there is no expectation that the object have a title, as in this case of a Christmas card or sketchbook, there is no need to offset descriptive content or indicate that the object is untitled, since being untitled is the norm.

Christmas Card	NOT	[Untitled] Christmas Card
	NOT	Untitled Christmas Card
	NOT	Untitled [Christmas Card]
	NOT	Untitled (Christmas Card)

DESCRIPTIVE TITLES FOR WORKS OF ART

- 1. Descriptive Titles for Works before 1750:** Before the middle of the 17th century, it was uncommon for artists to give their works formal titles, and even until the mid 18th century European artists did not habitually give titles to their pieces.¹⁸ Art historians have constructed titles for older works, and unless there is a reason not to use it, use the title which is agreed to by convention. With older prints, paintings and drawings, if a title cannot be ascertained from the scholarly record, assign a descriptive title which is useful for identifying the piece.

Because all works from this period lack artist-given titles, one may also assign a descriptive title to untitled works from this period without using Untitled or any method of offset:

Still Life with Strawberries NOT Untitled (Still Life with Strawberries)

Where titles, e.g., *Profile of a Lady*, *Portrait of a Nude*, *Landscape*, *Still-life*, are vague, and particularly when they do not serve to adequately differentiate one work by the artist from another, CCO would encourage the addition of identifying information information that would assist with differentiation from other similar works by the same artist or from the same period.

This can be done using (). For example: To Rodin's *Study of a Nude Female Figure*, the addition of "(Satyress)" could help scholars identify this particular image of a woman as a Satyr from the many nude studies Rodin did:

Study of a Nude Female Figure (Satyress)

¹⁸"European artists began titling their own works as a matter of course in the late-17th and early-18th centuries, when the academy system became institutionalized in France and Italy. The academies helped young artists emerge by judging their works and displaying them at annual exhibitions. The academy exhibitions were the first place a viewer might see a painting accompanied by the name of the artist and an official title." (<http://www.slate.com/id/2232558>)

This second example is a descriptive note that MFAH Curator Dena Woodall added to a landscape by Manet, drawing upon her research:

Roman Landscape (probably facing Monte Lepini, beyond the town of Velletri)

Notice *only proper names are capitalized inside a parenthetical phrase when the intention is to provide information* (otherwise it will look as if an alternate title is After Dream of Arcadia instead of a work inspired by a piece by that name).

Classical Landscape (after Dream of Arcadia)

2. Descriptive Titles for Modern & Contemporary Fine Art:

As in all disciplines, the artist-given title always takes precedence, and it is the work of curators to try to identify an artist-given title, if there is one. However, untitled and vaguely titled pieces may sometimes be assigned additional identifying information, placed in () after Untitled and formatted in headline style, like a proper title:

Untitled (Landscape with Grey Vertical Bands)

Untitled (Brown Pyramid below Blue Form)

This identifying information should be added to an untitled piece only if the Curator feels comfortable with this information being published this way. Another way of making titles more descriptive is to add Series information to the title field:

Untitled, Bababad Series IV

When Untitled is followed by a number, there is no need to put a comma:

Untitled No. 66

Generally No. is preferable to # unless artist preference for # is known or if this is the way his pieces are customarily titled.

3. **Descriptive Titles for Photography:** Because so many works lack artist-given titles, and because photographers tend to be prolific, the formulation of descriptive or “constructed” titles by Curators has been actively undertaken by some institutions, particularly where they are the owning repository for collections that are perceived to be of high interest to scholars.

As mentioned above, a descriptive title can be assigned only after research, where the Curator is confident that the title is consistent with the artist’s intent.

In a sense, descriptive title is really a misnomer; it *is not a subjective act of describing of what one sees* in the photo, but rather providing identifying information where an artist given title is lacking AND the Curator feels sufficiently familiar with the artist's works.

Sometimes a title is constructed merely by repeating information found elsewhere in the record, for example, in the date and geography fields. Brackets [] inform audiences that the title is assigned or constructed by the Curator in the absence of an artist-given or inscribed title, as seen below in the titles of these records of photos by Georgia O'Keeffe from the catalog of the Metropolitan Museum of Art. A descriptive title is particularly helpful where visual information is lacking.

NO IMAGE AVAILABLE	[Looking from Bedroom at Abiqui Towards Española, New Mexico]	Georgia O'Keeffe (American, 1887– 1986)	1957-58	1977.657.3
NO IMAGE AVAILABLE	[Door and Adobe Wall, Abiqui, New Mexico]	Georgia O'Keeffe (American, 1887– 1986)	1957-58	1977.657.4
NO IMAGE AVAILABLE	[Looking from Bedroom at Abiqui Towards Española, New Mexico]	Georgia O'Keeffe (American, 1887– 1986)	1957-58	1977.657.5
NO IMAGE AVAILABLE	[Studio Door and Adobe Wall, Abiqui, New Mexico]	Georgia O'Keeffe (American, 1887– 1986)	1957-58	1977.657.6

However, because of the research involved, and because of the sheer volume of accessions in the MFAH Photography Dept., the assignment of descriptive titles is not a priority when doing initial cataloging, but is something undertaken at a time, place, and pace, deemed appropriate by the Curator, targeting those collections or works that the Curator feels would benefit.

However there is another Title type which has been created in TMS, **Descriptive Purposes Only**, which is used by the Photography Department to assist with retrieval in TMS. This is a title or description which is not authorized, and would never in any way be presented to the public.

It should be noted that within the field of photography it is customary to use [] for a descriptive (or constructed) title, not **Untitled ()**, except in the rare instance where the *artist assigned the title of Untitled* and later wanted to add some kind of descriptive title. In the latter instance, a format of **Untitled ()** is used.

Sometimes Untitled is used with a numbered series, e.g.,

Untitled #4

Again, when creating descriptive titles, do not worry about not duplicating data which appears in other fields. It is better to have that information display also in the Title, at the top level of a catalog. For example, in this photo by social realist artist and street photographer Ben Shahn, the place is given in the title *even though this would duplicate the Geography field*:



4. **Descriptive Titles for Decorative and Historical Prints:** The titles of antiquarian prints, chromos, photogravures, *pochairs*, plates from a book, covers of magazines or posters usually appear in quotes when referenced in publications. In TMS, however, it is **not necessary to add quotations to titles of prints** unless the caption itself is to be understood as a direct quotation.

When cataloging prints with inscribed titles, the title appears in the catalog exactly the way it does on the object itself. This convention has been derived from the field of descriptive bibliography, where titles are *transcribed exactly from the source* and whatever is found **printed on the source** is put in []. A virgule or slash signifies a line break. The title of an Audubon print might be transcribed as follows:

Common Buzzard / Buteo Vulgaris / Female / Marsh Hare. Female / Lepus Palustris, Bachman

If the title is not inscribed (see inscribed titles, below), a title may be constructed and placed into [] to indicate that the title has been assigned by the cataloger rather than taken from the source:

[Common Buzzard and a Marsh Hare]

For **plates from a book or magazine**, the Curator may choose to place the publication title into the Title field as well as the plate title if the publication is of significant scholarly interest:

"Adieu! - Manteau du soir, de Worth," plate 28 from Gazette du Bon Ton, vol. 1, no. 4

Conversations in the Zoo, montage on cover of Arbeiter Illustrierte Zeitung, vol. 13, no. 23

Au Square (In the Square), from L'Estamp Moderne

Alternately, record in the Title field the German title (because the title is inscribed) followed by an English translation:

Gespräch im Berliner Zoo [Conversations in the Zoo], montage on cover of Arbeiter Illustrierte Zeitung, vol. 13, no. 23

For more information on Inscribed titles, see section below.

5. Descriptive Titles for Non-Western Art:

When Asian and African art objects are classified as Painting or Sculpture—as Fine Art rather than decorative pieces—it is conventional to also assign Proper Titles to these works, just as one would a Work of Art. For hanging scrolls and statues, try to construct a proper title which makes reference to the iconography or subject matter of the piece, even if generic (e.g., “Landscape”).

Seated Bodhisattva	NOT	Statue of a Buddha
Landscape	NOT	Hanging Scroll, but
Eight Views of the Xiao and Xiang Rivers	NOT	Landscape

When pieces are approached more as decorative pieces representing a craft tradition, or as an artifact indicative of a cultural activity or practice, try to assign an object name that is descriptive:

You-Shaped Wine Vessel	NOT	Vessel
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DESCRIPTIVE OBJECT NAMES

Object Names are how we might refer to an artifact¹⁹ or a utilitarian object, such as a chandelier, roll-top desk, ceramic bowl, bust, or even a group of fine art objects, such as a portfolio of sketches. CCO mandates that the cataloger, curator or museum documentation specialist come up with a descriptive title for the piece based on its **object name plus additional information**, such as its **purpose, appearance, owners, place used, or iconography**.²⁰

1. **Cultural Artifacts:** Try to give objects a title that will convey a unique identity, as opposed something generic like “Chair.” **Boat-Shaped Lamp** is better than “**Lamp**.” Avoid generic titles such as Vessel, Figure, Bowl, Cup, Lamp, Amulet, or Scroll:

Vessel with Mythological Scene of the Maya Underworld	NOT	Cup
Headrest in the Shape of an Elephant	NOT	Headrest
Pectoral with the Name of Senwosret II	NOT	Pectoral

Avoid referencing culture in the title field, as the object’s culture will be repeated elsewhere on a label or in a display. **Sorcerer’s Mask** is preferable to **African Mask** because it conveys more

¹⁹ The term artifact typically refers to simple, hand-made objects (for example, tools) which represent a particular culture.

²⁰ Titles for well-known works commonly become authoritative through publications and scholarship. However, many works, including utilitarian works, decorative art, cultural artifacts, maps, diagrams, archeological works, ethnographic materials . . . do not have titles or names *per se*. For these works, a descriptive title should be constructed to facilitate identification by users. (CCO, p.49)

information. However, it may be appropriate to *include culture in the title to express that the object is something very typical for or unique to that culture*—an **Attic Helmet**—or when culture is part of the item’s common name: e.g., **Swiss Lace**, **American Flag**, **Ionic Column**. If it appears in the AAT as a “bound term”—the AAT is very conservative in its offerings of bound terms—you can be sure it is a singular concept which should not be broken apart.

For foreign objects, place the translated *name* of the thing first, followed by the foreign language name:

Pin (Tupu)

2. Descriptive Titles/Object Names for Decorative Arts and Furniture:

CCO does not specifically address pieces that are manufactured. Despite the emphasis on description found in CCO, at this time, it is customary in Decorative Arts for the title to convey

either a very basic object name (“chair” or “desk”), or else the name that the object was called at the time of its manufacture by the manufacturer, e.g.:



Stickley’s famous **Morris Chair**, shown left, was not called that at the time of manufacture, but was an **Adjustable-back chair**. Today the general public calls this a *Morris chair*. Nonetheless, an appropriate Title for this chair would still be: **Adjustable-Back Chair, No. 2342**.

The curator could consider placing Morris Chair into the record as an Alternate Title, or even putting it into the Title field **Adjustable-Back Chair, No. 2342 (Morris Chair)** to allow broader access to the record. A Name authority file is needed to reconcile variant names.

A similar problem is whether to use looking-glass or mirror; or long case clock, tall-case clock, floor clock, or grandfather clock (synonyms). MFAH policy is to enter into TMS whatever name was used at the time period in the title field—or whatever is the most historically accurate term—and we will develop a name/subject authority file to handle name variations.

a. Brand / Trade Names. Some objects are known by a brand or commercial name. It is not necessary to put these in quotation marks if the object is commonly known by that name, for example:

Aeron Chair

b. Decorative Objects with Artist-Given Titles. In some instances, an object may have both a name and a title. For example, a necklace entitled No. 2 Please by the artist would be entered :

“No. 2 Please” Necklace

Quotes are also appropriate to differentiate between a real Queen Anne style chair and a parody of a Queen Anne chair, e.g., "Queen Anne" Side Chair; however, chairs that are not Queen Anne, but are done in the Queen Anne style, would be better titled:

Queen Anne-Style Side Chair NOT a "Queen Anne" Side Chair

- c. **Groups of Objects.** Place the most important element of the title first, followed by parenthetical information. Do not capitalize the words in parenthetical expressions, as in the following examples:

Side Chairs (two) NOT Two Side Chairs

Side Chair (one of a pair)

Bookcase (one of a pair)

Cups (three)

Tiles (set of four)

SECONDARY TITLE INFORMATION

As mentioned earlier, there are five Title type fields in TMS, and at this point all we have discussed is descriptive Titles and the strategic advantages of placing more "identifying" information at the top level of the catalog in the Title field as recommended by CCO, along with formatting guidelines for Titles.

Title

Alternative Title

Original Language Title

From (Series/Publication Title),

Previous Title, and

For Descriptive Purposes Only

In the following section, where these types of titles are discussed, I do not say when to place alternative titles into the alternative title field or the title field, or to place publication titles into the From: publication/series field, or even that the foreign language titles go into the original language field. If you want an alternative title to display as part of the title—say it is more commonly known under another name—put it into the Title field after the title. If you always want the Series or Publication title to display in a catalog entry, for example, the piece is numbered as part of a series, put the information into the Title field.

What information should go into Title should take into consideration, among other things, how the artist's other works are cataloged by owning repositories and if there is some kind of convention used for differentiating works. Also to be considered—and this might perhaps be different from how Curators approach things—is how the public knows the piece. What we call Mona Lisa is *Portrait of Lisa Gherardini, wife of Francesco del Giocondo*. In a museum database, the decision for how to name an

object impacts retrieval, and cannot be completely discounted as it might in a system dedicated strictly to label creation.

In the title field as much as possible you want to describe the piece so it can be identified, as in a catalog *raisonné*. If you want to include an alternative translation which will be indexed but not displayed, put that in the Alternative Title field.

Alternate Titles

An alternate title can be another name by which a work is known in scholarly literature, or simply a variant spelling of a title to assist with retrieval in TMS. Alternate Title can also be a common title for the piece, for example, Whistler's *Harmony in Blue and Gold* is commonly known as **The Peacock Room**. *Portrait of Lisa Gherardini, wife of Francesco del Giocondo* is more commonly known as the **Mona Lisa**.



Although incorrect, René Magritte's famous *The Treachery of Images*, people have come to know as "This is not a pipe."²¹ Google "This is not a pipe." and you will see the image come up. I can sense curator's discomfort with this approach, and this might not have been the choicest example, to illustrate the point.

If it is perceived that the work may be commonly known to people by a title other than the one given to it by the artist, *it is permitted* to place this title in () after the artist-given title in the Title field.²² This will help people locate the record more easily in an automated environment.

This painting can be cataloged a few different ways, depending on how much/what information the Curator wants to display to the public.²³

Title: **The Treachery of Images (This is not a pipe.)**

Alternate Title: **The Treason of Images**

Alternate Title: **Ceci n'est pas une pipe.**

Original Language Title: **La trahison des images**

Title: **The Treachery of Images**

Alternate Title: **The Treason of Images**

²¹ Wikipedia says about this piece: *The Treachery of Images (La trahison des images, 1928–29, sometimes translated as The Treason of Images)* is a painting by the Belgian René Magritte, painted when Magritte was 30 years old. The picture shows a pipe. Below it, Magritte painted, "Ceci n'est pas une pipe," French for "This is not a pipe." The painting is not a pipe, but rather an *image* of a pipe, which was Magritte's point . . .

²² It is up to the Curator whether to put a common title in the Title field in () or into the Alternate Title field. In the Title field it will be displayed to the public if our collection is put online. If one types in "Peacock Room" or "This is not a Pipe" in Google, one can see not only that these have become the titles which people have come to associate with these works, but also a way people can get to the repository record.

²³ It would be too difficult, when running the data out of TMS, to append some Alternate titles to the Title, and others not. It would be best to consider how the title should be displayed now.

Alternate Title: **Ceci n'est pas une pipe. (This is not a pipe.)**

Original Language Title: **La trahison des images**

Title: **La trahison des images (Ceci n'est pas une pipe.)(The Treachery of Images [This is not a pipe.])**



This painting by Charles Demuth is called *Figure 5 in Gold*, but is known by people as “No. 5.” If *Figure 5 in Gold* were in our collection we might create, for indexing purposes only, an Alternate Title, **Figure No. 5 in Gold**, which would allow retrieval by this title variant and also by “No. 5.” In this instance it would be particularly tedious and confusing to have the title display as **Figure 5 in Gold (No. 5)**, especially since this might make it look the fifth No. 5 in a series of No. 5 paintings.

Titles of the title type of Alternate Title *will probably not be displayed* in a catalog record.²⁴ The reason for this is that this field contains titles with varying degrees of correctness—sometimes outright incorrectness—and in some cases the Alternate title is a title variant very similar to the Title but a varying translation, e.g. “Treachery” vs. “Treason.” *Five in Gold* is another Alternate title which is an unauthorized title variant, useful as metadata. (In library cataloging, a varying form of a title is entered into the work record “only if the title is substantially different from the authorized title” and “if it contributes to the further identification of the item.” The name authority record, existing in a separate database, and not the work record itself, is where unauthorized variations in names and titles are to be recorded.)

Because Alternate Titles do not display on a typical catalog entry, a Curator may prefer to place a title variant perceived to be as popular or more popular than the given title in () in the Title field like this: Title: **The Treachery of Images (This is not a pipe.)**. This would help users find the record in a web interface (do a Google search on “This is not a pipe” or “Peacock Room” to see what I mean). In an ideal system—a true catalog—a name/title authority file, would lead the user from incorrect to the correct title. Lacking this, we have to use Alternate Title to capture unapproved title variants so that these variants are indexed.

Original Language Title

If it is not placed into the Title field, the original language title, should be preserved in Original Language Title. This field will be indexed for search purposes, and will be available for publishing in contexts where where the original language title might be preferred. Capitalization and punctuation should be determined by rules for title capitalization in the language of origin. French titles, for example, use a modified form of sentence capitalization (capitalizing the first article and noun):

Title: **The Japanese Footbridge**

Original Language Title: **Le Pont japonais**

²⁴ In an ideal user interface there needs to be transparency so users can understand their search results. This is handled through a catalog view and a full view. The full view would display the indexed fields, preferably in gray.

Where the Curator wishes the **Original Language Title** to be the preferred title in the catalog, it would be better to place this title in the Title field, followed by the English translation in that same field. It is really a judgment call on the part of the Curator. This record, below, has the Original (Foreign) Language Title and the English Title split into separate fields, reflecting the way things have been done in TMS in the past. But note that in printed catalogs, the title is like this:

Yo, Metteur en scène [I, the Director] Brooch

The screenshot shows the TMS Objects window and the Title Assistant window. The Objects window displays the following information:

- Classification:** JEWELRY & ADORNMENT
- Culture:** German
- Date:** 1992
- Artist:** Manfred Bischoff, German, born 1947
- Funder:** Caroline Wiess Law Foundation
- Seller:** Helen Williams Drift English
- Title:** "Yo, Metteur en Scène" Brooch
- Work Type:** Preparatory work, (2007.1550)

The Title Assistant window shows the following information:

- Object titles:** "Yo, Metteur en Scène" Brooch
- German, 1992**
- Field with notes and description:**

Type	Title	Active	Displayed
Foreign language title	"Yo, Metteur en Scène" Brooch	✓	✓
Title	"(I am the Director)" Brooch	✓	✓

Buttons: Add, Edit, Delete, Close



OLD Approach in TMS:

Foreign Language Title **"Yo, Metteur en Scène" Brooch**

Title: **"(I am the Director)" Brooch**

Published Catalog: **Yo, Metteur en Scène [I, the Director] Brooch**

New Approach: put into the Title field:

"Yo, Metteur en Scène" [I, the Director] Brooch

When entering data it is best to anticipate how the data will be run out for display in a catalog, and it is best to try to put things in with the idea that the Title field will contain the complete title as you would want it to be displayed in a catalog-style entry.

Inscribed Titles

An Inscribed title is a title which appears on the work with the apparent intention of serving as a title or caption. When this is the case, such as in the example below of a **captioned print or photograph**, the text should go into the Title field in its original language with the English translation after it in parentheses. It is also permitted to place just the English title in the Title field, with the inscribed foreign language title in the **Original Language Title** field. There is no reason to put quotes around either the inscribed or the translated title except where quotes would indicate that someone in the picture is speaking the text of the title, as in the instance of a cartoon.



This print by Honoré Daumier is an example of a work which has an inscribed title.

Title: **Un jour ou l'on ne paye pas. (Free Day at the Salon)**

Original Language title: skip

From: from the series *Le Public du Salon*, published in *Le Charivari* (May 17, 1852)

Here is also an example of how From: is used to capture the Series and publication information about a piece which appeared in a publication.

Inscriptions containing misspelled words and older orthography. It is not uncommon for inscriptions on prints to contain nonstandard spellings of English words. Some are due to misspellings (“New York” might be New Yorck”) or misprints—printer’s errors—and others are due to older spellings. Letter forms and punctuation marks also varied, with vv often used for a w, and i in place of a j, a u for a v (and everyone’s favorite, the “long s” which closely resembles an f without a crossbar). Spelling conventions were less standardized than they are today. Surprisingly, in the library world, volumes have been written on how to transcribe an inscribed title into a bibliographic record, and the debate for how to do it right continues today over things that most people would consider trivial.²⁵ All existing standards²⁶ agree that when one is transcribing a title,

1. it should be copied exactly from the source, but early letter forms can be modernized (i -> j) and punctuation updated. Capitalization, however, should be preserved.

²⁵ DCRB, the *Descriptive Cataloging of Rare Books*, is one such standard that is widely used by rare book and special collections librarians.

²⁶ The DCRB, AACR2 and the ISBD.

2. archaic spellings such as “Vertue” should be preserved;
3. many agree that omitted letters can be added by the cataloger in brackets, d[u]ty, and spelling errors that were misspellings *at the time of publication* can be indicated with [sic].
4. Line breaks are indicated by a / , called a virgule. with a space on either side.

These cataloging rules were developed for early printed books, with the idea that scholars would find meaningful the faithful and exact transcription of the title in order to identify the particular *issue of a book*; they were not designed for communicating with general audiences, or even for information retrieval in an automated environment. If an inscribed title contains spellings very different from today, it is advised to create an Alternate title with the contemporary spelling in order to assist with retrieval.²⁷ For example, for a James Gillray print with an inscribed title:

Consequences of a Successful French Invasion, No. III, 1798

The curator could create an Alternate Title containing the correct spelling, **Consequences of a Successful French Invasion**. The Title field should contain the original **Consequ[e]nces** . . . with the omitted letter in brackets. Misspellings and older spellings should be preserved, as mentioned above.

From: Title (Series & Publications)

From a Series or Publication. This title type, which can be repeated, is used to capture the titles of series or publications. For works of art where it is unlikely we will have much from the series but one or two pieces, it is fine to simply put the series in the Title field like so:

Untitled, Bababad Series IV

Likewise, for plates from a book and works appearing in publications it is preferable for the publication to be referenced in the Title as a way of making the title more descriptive and ready to run out for display.

However, where the MFAH might own many objects from the same series, one should put the series title into the From: Title field like so:

From: from the series: Lament for a Bullfighter

- (note the lower case “f”) and avoid quotation marks where possible.
- If the series has a date or range of dates that are different than the image’s negative date, add to the series title: **from the series Inner City, 1970—1980**
- Display order # should be ranked second.

Publication titles:

²⁷ Alternate title is indexed when one conducts title searches.

For a book or publication in the collection, enter the publication's title as the object Title:

Camera Work, Number 19

However, for a *photographic print* made specifically for a book, make certain that the publication title is added to the From: Title Type field: **from Camera Work, Number 19.**

For prints which appeared in publications, it is preferable to put the publication title into the title field.

Previous Titles

If you want the former title to display—if *the work was formerly published under that name and you are indicating that the official name of the piece has changed*—place the former title into the title field like so:

Title: Ba Ba (formerly Black Sheep)

If you do not wish the former title to display, but to be indexed, place in the **Previous Title** field. If a Curator merely changes his or her mind as to the most appropriate title, but the work has never been known by that title, there is no reason to indicate the former title.

Descriptive Purposes Only

This title type is used for creating a descriptive title that will not be displayed. This is NOT where a CCO Descriptive Title should go, but is a field Photography is using for indexing purposes.

VI. WORK TYPE (SubType)

According to CCO, Work Type is a very important part of a museum object record. It is required for compliance to the CCO standard. In reality, Work Type is like the Culture field in that it is not used to provide information for label display—everyone looking at the thing would know it is a bottle, bracelet, postcard, etc-- but for indexing, that is, to gather together like objects and create useful sub-classifications or subtypes for retrieval. For practical purposes, since we have only so many available fields in TMS, the Work Type field is a way for departments to sub-classify objects in ways *that are useful to them*.

It was envisioned by the creators of CCO that WorkTypes would allow constructed titles to become more descriptive, rather than just naming what the thing is. For example (this is found in CCO), if the Work Type is “clay tablet,” the constructed title can be, “Administrative Tables with Cylinder Seal Impression of a Male Figure.” It is envisioned that Titles would be more descriptive than Work Type, with the latter being generic names pulled from a controlled list and/or the AAT. In this way, Title is said to “refer” to Work Type while not actually, or necessarily, duplicating it.

Examples of Work Types:

Work Type: **statue**
 Work Type: **scroll painting**
 Work Type: **storage jar**
 Work Type: **altarpiece**
 Work Type: **Brewster chair**
 Work Type: **mosque lamp**
 Work Type: **lithograph**

However, in many instances, or without careful planning, Work Type will end up being merely duplicative of information in the Title, Medium or Classification field (depending on the type of object), unless this field is approached strategically as an opportunity to capture additional information not otherwise specified in the record for various Classes of objects. For example, Photography is using Work Type to capture formats, “carte de visite,” “boudoir print,” and so forth. For Japanese woodblock prints, the Work Type might be Ukiyo-e and other terms to describe Japanese prints or printmaking techniques. Work Type could even be used to capture genres for paintings, such as Still life, Landscape, Cityscape, Portrait, etc. (This is how Boston is using Work Type.)

The level of specificity or granularity for Work Type should reflect the collection. If there are different kinds of Windsor chairs, for example, one might put **Arrowback Chair** (a type of Windsor chair) as the Title and **Windsor chair** as the Work Type. Whether a “Backgammon Table” (title) becomes a Work Type of “backgammon table” or becomes subsumed under the broader heading of “games table” is up to curatorial discretion. The capitalization of this field as advanced by the CCO standard is lower case except where there is a proper noun (that is, a name of something).

The AAT (Art & Architecture Thesaurus), pictured below, can be a useful guide for assessing the preferred scholarly name for an item, as well as for deciding if something is a common enough concept to justify a Work Type. For example, “great chair” appears in the AAT and would therefore be a good candidate for a Work Type:

ID: 300038020

Record Type: [concept](#)**great chairs** (armchairs, <chairs by form>, ... Furnishings and Equipment)**Note:** Period term for large armchairs in 17th-century America.**Terms:****great chairs** ([preferred](#), [C,U,English-P,D,U,PN](#))**great chair** ([C,U,English,AD,U,SN](#))**armchairs, great** ([C,U,English,UF,U,N](#))**chair, great** ([C,U,English,UF,U,N](#))**chairs, great** ([C,U,English,UF,U,N](#))**chairs, Harvard** ([C,U,English,UF,U,N](#))**great armchairs** ([C,U,English,UF,U,N](#))**Harvard chairs** ([C,U,English,UF,U,N](#))

The punctuation for this field is all lower case with the exception of proper names. This represents a departure from the way other fields have been populated in TMS, but is more in compliance with CCO, AAT, and conventional cataloging practice, which emphasizes that only proper names are capitalized.



La Dame aux Camelias/ Sarah Bernhardt/ Theatre de la Renaissance

1896

Alphonse Maria Mucha, Czechoslovakian, 1860–1939

Sheet: 209.6 x 76.2 cm (82 1/2 x 30 in.)

Framed: 216.5 x 84.5 x 3.8 cm (85 1/4 x 33 1/4 x 1 1/2 in.)

Lithographic poster, printed in five colors on two sheets of paper

Classification: Prints

Type, sub-type: Poster <- **WORK TYPE appears here in Boston MFA's catalog record.**

Object is currently not on view

Museum of Fine Arts, Boston

Each department should decide if populating Work Type is beneficial to them.

VII. MEDIUM

The MEDIUM FIELD in TMS may be correlated to the CCO/ CDWA MATERIALS AND TECHNIQUES element, defined as:

an indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication, presented *in a syntax suitable for display to the end user* and including any necessary indications of uncertainty, ambiguity, and nuance. For works on paper, descriptions of watermarks may also be included. (CCO, p. 105)

CCO does not dictate how this field is to be populated, only the kind of information that can be included if it is thought suitable for display to the end user. Medium in CCO is conceived as a free text field with preference given to natural word order. Highly technical information and processes that are not intended to be displayed to the public should not go into this field.

In some cases technique may be important to assist with the understanding of the object's purpose or the artist's intent, other times, not so. In some cases, Medium may be a brief narrative describing the materials of the *finished product* (e.g., "Carved panels with gilding"), but more frequently, and particularly because either the object or a picture is present, Medium is simply a listing out of the raw materials or ingredients which went to make the piece ("Wood and gold leaf"). Perhaps this is so people will have a greater appreciation for going from the raw materials to the work which stands before them.

There are examples given in CCO of the more descriptive (medium + technique) approach, e.g., "*egg-tempera paint with tooled gold-leaf halos on panel.*"

Likewise, the Philadelphia Museum of Art includes these examples in their TMS Style Guide:

Earthenware with relief-molded and block-printed decoration
Hard-paste porcelain with enamel and gilt decoration

Divergent approaches to the Medium field will not attempt to be resolved here. I am pretty sure that our curators would find:

Egg-tempera paint with tooled gold-leaf halos on panel

verbose for the Medium field, preferring something like, "Paint, gold-leaf and wood"; *just the materials*, no description; few adjectives, no prepositions, no technique.

Edition information and State may also go into this field:

Lithograph, ed. 1/100

It is not necessary to say "on paper" for prints, but use with drawings.

It is best to let each department decide for themselves how to format Medium for their respective objects, with the caveat being that each Department will strive to be consistent.

VIII. DESCRIPTION

A description or chat label (called “Description”) which accompanies the item is part of the CCO standard, but this is *not* that field. In truth, this Description field should not even be mentioned in this guide because it is for internal use. I am mentioning it so everyone knows what it is for.

The Description field in TMS is for Registration purposes only: to store *brief*, mainly physical **descriptive notes** about the object, including subject matter if it helps to identify the work (when there is no picture) or relate it to other works in the collection or in other museum collections. Since CCO is really intended to govern only public-facing fields, there really is no corollary to TMS Description in CCO. However, there is a remote possibility that the information in the description field may be disseminated or shared with others, so one still has to be circumspect about how people, places and things are described.

The Description field is for Registrars to input a brief physical description to help with identification of the object.

The screenshot shows the TMS Objects form for object 92.419.9. The form is titled "Objects" and has a menu bar with options: File, Edit, Display Mode, Query, Report, Conservation, Registration, Related, Tools, Maintenance, Help. Below the menu bar are checkboxes for "Data checked", "Public Access", "On View", "Accountability", and "Virtual Object". The object is identified as "Decorative Arts" with the number "92.419.9". The form is divided into several sections: Classification (GLASS), Culture (American), Period (c. 1947), Constituent(s) (Artist: designed by Sidney Waugh, 1904 - 1963; Artist: possibly engraved by Edward Palmer; Artist: after engravings based on John James), Title (Barred Owl Plate), Work Type, Medium (Etched glass), Dimensions (Overall: 13 1/8 x 9 3/4 in. (2.1 x 24.8 cm)), Description (A glass plate with an etching of a Barred Owl), Credit Line (Gift of Oleta Culp Hobby), Paper/Support, Catalogue Raisonné, Portfolio/Series, Signed, Current Location (92.419.9: LOCATION PENDING [May-22-2009], Inventory), Marks(s), and Inscription(s). A small image of the object is shown on the right. At the bottom, there are tabs for "Front Card", "Notes", "Documentation", "Media", "Context", "Related", and "Other".

A generic chat or description (CCO Description) should go into the “web chat” text entry field. Curators may use the Curatorial Remarks field for internal comments.

IX. Dimensions

At the MFAH, dimensions are not displayed on gallery labels, although they are reproduced in publication checklists, annual reports etc. Because the Registrar uses dimensions to provide for long term and temporary storage, and for crating, it is always better to round *up*.

CCO does not offer detailed guidelines for taking the measurements of objects, except to say that dimensions are to be expressed as height by width by depth (where pertinent), and that the orientation (horizontal, vertical, etc) of the piece is implied in the description of the dimensions.

Ironically, the only published standard for registrars, *The New Museum Registration Methods* handbook (AAM, 1998) says, "The registrar should define a standard procedure for object measurement as part of the written procedures of the registration department to ensure consistency among individuals and through time," suggesting that what they have to offer falls short of an actual standard.

The magnitude of the piece determines whether to round to the nearest 1/16th of an inch, 1/8th or to measure even more grossly: coins and other very small objects should be measured in a more granular way (round to 1/16th) than very large objects like installation pieces.

The Dimension field in TMS. The Dimension field is mostly self-explanatory since the "Dimensions Assistant" will help with knowing what to enter where. When entering dimensions in TMS, click on the zoom box [. . .] to launch the Dimensions Assistant, then Add, then "Add Element" and choose the appropriate Media corresponding to the object you are cataloging.

Once you have entered the dimensions **YOU MUST CLICK THE CREATE LABEL BUTTON**. If you don't click this button, nothing will show up in the Dimensions field. Once the information appears in the box, simply delete the word **panel** or **canvas** from the label, depending on the artwork.

Dimensions	Height	Width	Depth
Canvas or panel	80 inches (152.4 x 182.2 cm)	72 1/8 inches (182.2 x 182.2 cm)	3 inches (7.6 x 7.6 cm)
Frame	61 1/2 inches (156.2 x 186.4 x 7.6 cm)	73 3/8 inches (186.4 x 186.4 x 7.6 cm)	3 inches (7.6 x 7.6 cm)

Dimensions

Canvas 80 x 72 1/8 in. (152.4 x 182.2 cm)
Frame 61 1/2 x 73 3/8 x 3 in. (156.2 x 186.4 x 7.6 cm)

Create Label

Two Dimensional Objects:

Paintings: Take the dimensions of the canvas or panel and the frame.

Photography: Take the following dimensions if at all possible: Image, Sheet, Mat, Frame:

Drawings: Never use Image size for drawings; always use Sheet size.

Prints: At least two measurements are always given:

For lithographs and screenprints, image size is given first, then sheet size.

For woodcuts or linoleum cuts, it is block size, followed by sheet size.

For etchings, engravings, aquatints, etc. the plate size is given, then the sheet size. The exceptions are generally in old master prints and sometimes woodcuts have been trimmed to the plate mark or block. If this is the case, consult Barry Walker on the terminology.

For all **works on paper**, provide also the measurement of the mat (unless the mat is going to be discarded).

Three Dimensional Objects:

For three dimensional objects, it is usually best to use **Overall**. Overall reflects the overall height, length or width, and depth or thickness at the point of greatest dimension.

Sculpture: Include the pedestal or support only if it is an integral part of the sculpture.

Furniture: Use overall:

The screenshot shows the TMS interface for a record titled 'Hverling Chair'. The 'Dimensions' window is open, showing the following data:

Measurement	Value (Inches)	Value (Centimeters)
Overall	28 1/2 x 23 1/2 x 34 1/2 in. 87.3 x 59.7 x 87.6 cm	87.3 Centimeters
Height	28 1/2 inches	87.3 Centimeters
Width	23 1/2 inches	59.7 Centimeters
Depth	34 1/2 inches	87.6 Centimeters

The main record form includes fields for Classification (Furniture), Culture (Danish), Date (Designed 1952, made c. 1951-1953), Artist (Børge Mogensen, Danish, 1914-1972), Title (Hverling Chair), and Materials (Oak and leather). A small image of the chair is visible on the right side of the form.

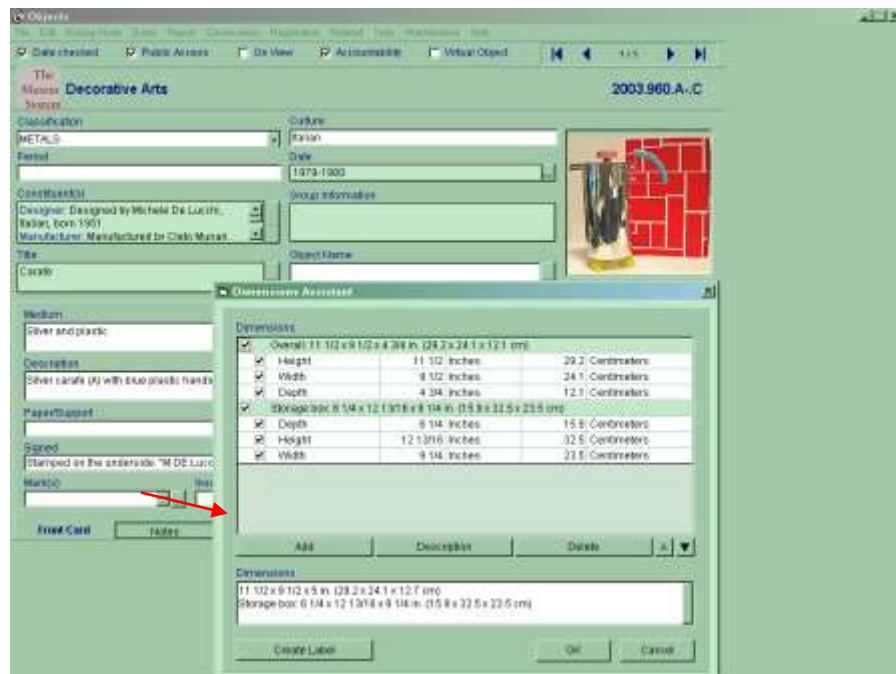
If the artwork is **round** (e.g., “in the round”), such as cups, vases and plates, use the diameter element. When you click Create Label, it will not automatically add the word “diameter” after the dimension, so you will have to add it in. No width should be specified.

A **plate** should always be measured with height first as if it were sitting on a table, even if it is sometimes hung on a wall.

Objects with Component Parts

For **assembled objects** (e.g., teapot with lid, multi-part sculpture, etc.)—an **.A, .B situation**—we record **FIRST** an assembled dimension. If it is desired to have individual dimensions recorded for separate components, those should be listed separately. These component dimensions need not display to the public or print out on reports (simply uncheck the boxes and they will not show up).

For **collections and sets**, take the dimensions of all pieces and type in the appropriate description in the label field, e.g., a carafe and its storage box:



Installations (objects with variable dimensions):

For an installation piece in which the dimensions vary, enter “Dimensions variable” while still entering the dimensions of the components.



Some additional pointers:

- While it is advisable to have an overall publication-ready dimension for objects with parts, it should also be clear from the dimensions exactly how many parts the object consists of, and which part is labeled with what number or letter.
- Avoid additional unneeded explanation of what part the dimension measures. Multiple dimension entries should make clear which is the main dimension and which entries flesh out

the data. For instance, see 37.42.1 and .2:

.1, height (excluding hook) x length x width: 1 3/8 x 3/8 x 1/4 inches (3.5 cm x 1.0 x 0.6 cm)

.2, height (excluding hook) x length x width: 1 3/8 x 3/8 x 14 inches (3.5 x 1.0 x 0.6 cm)

.1, height (including hanging hook): 1 7/8 inches (4.8 cm)

.2, height (including hanging hook): 1 7/8 inches (4.8 cm)

X. SIGNATURES, INSCRIPTIONS AND MARKS

These three fields, although separate fields in TMS, constitute distinguishing or identifying markings, letterings, annotations, texts or labels, that are applied, stamped, written, inscribed, or attached to the work during and after creation, either by the artist or by another hand. While different in content, all three follow a similar format, to the extent that precise transcription is essential, even if the text is inaccurate or misspelled, and “/” is used to indicate line breaks. Any additional information added by the cataloger need to be in [].

Recto is front, verso is back. If the signature is “recto,” the term “recto” is omitted from the description. Also, some museums seem to be moving away from verso and saying “on reverse.”

All signatures, inscriptions and marks should follow the format: medium, location: transcription:

Signed lower right corner: Claude Monet 1907

Signed in pencil below image: HENRY TROUP Note the letters are copied exactly, in all caps, just as it appears on the piece.

If the inscription is not legible say [illegible]. Record as much of the inscription as is legible and indicate letters or characters you cannot recognize in [?]. If the piece is in a frame or has a backing which may obscure a signature, say:

[No visible marks or inscriptions {framed}].

Do not place inscriptions in quotation marks.

A. SIGNED: The artist’s signature and accompanying date, title or number. Do not put in a comma.

Lower right: Claude Monet 91

Lower right: E. Boudin / [illegible] 94.

Lower left: John W. Alexander 1912

For signatures it is not really necessary to say “signed” but it isn’t incorrect to do so.

B. INSCRIPTION(S): Any handwritten, cut, scratched, or otherwise inscribed text, picture, line or symbol. Examples:

Center right: MARGGRET / HVNDERPFV- / NDIN IST AB / GEMACHT IRS / ALTER 41 IAR / DA MANZALT / 1526 IAR AM / 22 TAG IENNARI / W H; lower right: 46

Center, on book: Domine I[abia mea] ape[ries]; on Virgin's halo: AVE MARIA GRATIA PLENA DOMINVS TECVM

On reverse: Born December 15th 1752 Old Style / Died August 15 1835 New Style / Aged 82 years 7 mos 19 days.

- C. MARKS & LABELS:** Any stamped, pressed, embossed, or pasted text or picture, including watermarks, manufacturer's stamps, and all labels, including those removed from the piece.

On verso: brown stamp in outlined box: "Photograph by/Henri Cartier-Bresson/©1962 MAGNUM PHOTOS/15 West 47th Street, N.Y.C. 36"

XI. GEOGRAPHY (for Place Made, etc.)

Geographic place names associated with the creation of an object should be placed into the Geography section under the Context tab. Geographic types include:

Place made (note: we will be consolidating Place and Place made)

Place manufactured

Place printed

Possible place

Probable place

Place photographed (? We were considering adding this)

Try to be as consistent as possible, and put the right geographic information in the right fields: country into country, continent into continent, region into region. If you don't know the country, but do know the continent (Africa, Europe), or region (Mesopotamia), put that information in the appropriate field, and skip the country. It is important that we keep this geographical information sorted out as much as possible for future searches.

- For the UK: England, Wales, Ireland and Scotland are all countries and, although it doesn't make much sense, the UK is also considered a country. However, we have defined the United Kingdom as a Nation for the sake of entering data into TMS.
- For all American cities, add the state and country as well (uncertain)
- For foreign cities, add the country.
- Do not put question mark after locations.
- Instead of ? use "Possibly made" or "Probably made" geography type.
- You can have more than one geographic location for a work. Use the different Geography types and repeat them if necessary.
- If an object could have been made in more than one country or place, do not invent a new country called "England or Ireland." Enter the names twice, e.g., Possible place: England, Possible place: Ireland.

HISTORICAL PLACE NAMES

- Place made corresponds to date made. The record *should reflect the place name as it was during the time that the artist/maker made the object* (though not necessarily in the artist's language).

- When historic names are used, modern day equivalents must also be included within an object's geography.
- When adding an historic and modern term to a record, use the following format:

historic name (modern name)

Anatolia (Turkey)

Babylon (Iraq)

- Additional equivalents that are neither modern terms nor the name used when the object was made should not be included as part of an object's geography.

XII. CREDIT LINE

The credit line is added by the Registrar.

XIII. TEXT ENTRIES (Under the Notes Tab)

Text entries are not, in and of themselves, part of the CCO standard—only the one we have regrettably called “Web Chat” corresponds to an actual CCO element (“Description”); the rest are there for internal use, not to be part of a catalog entry.

Generally text entries are a way to store textual data in TMS which might be of future use: correspondence, artist statements, research notes from books, excerpts from MFAH publications, wall labels and expert statements. Text types for Text Entries are as follows: **Artist Statement**, **Correspondence**, **MFAH Publication**, **Text of an Audio Tour**, **Text from a Book**, **Wall Label**, and **Web Chat**.

Currently, support for formatting in the Text Entry fields is minimal, for example, italics and underlines are not supported, making it difficult to correctly punctuate the names of paintings (titles of paintings are supposed to be either italicized or underlined). This will change in the next release of TMS.

MFAH Publication. When entering text from an MFAH Publication, put it under **MFAH Publication**, not **Text from a Book**. MFAH material is content that can conceivably be repurposed without violating copyright. When entering Text from a Book or from an MFAH Publication, DO NOT place copy in quotes even though you are quoting it. Copy the content, including punctuation, as it appears in the original. Then, in the Remarks field, give a reasonably formatted citation indicating the source:

The screenshot shows the 'Text Entry' window in the MFAH TMS system. The 'Text Type' dropdown is set to 'MFAH Publication'. The 'Date' field contains '1998' and the 'Author' field contains 'Audrey Jones Beck'. The 'Purpose' dropdown is empty, and the 'Status' dropdown is set to '(not assigned)'. The 'Remarks' field contains the following text: 'The Collection of John A. and Audrey Jones Beck,' Compiled by Audrey Jones Beck. Museum of Fine Arts, Houston, 1998, p. 54. Below the form is an 'Edit Text' section with a text area containing two paragraphs about Jean-Louis Forain and his work 'The Admirer'.

Edit Text

Like Honoré Daumier, who earned a comfortable livelihood as a cartoonist and caricaturist, Jean-Louis Forain was one of the most famous satirical draftsmen in France in the last years of the nineteenth century. His cartoons, which appeared in the Parisian daily "Le Figaro," lampooned the superficialities of the Paris bourgeoisie and exposed corruption and hypocrisy in the law courts. Public figures were ridiculed daily, and Forain's popularity helped newspaper circulation soar.

"The Admirer" is an early and rare example in oil of Forain's satire. This and other works bear a marked influence in both style and subject to those of his friend Edgar Degas. Forain's treatment of the subject matter in "The Admirer" echoes Degas's work during the late 1870s. The scene is typical of the artist's explorations into the mores and decadence of Parisian society. It takes place in the foyer de la danse, the hall of the Paris Opera House, where dancers mingled with their friends and entertained their older benefactors. Forain took pleasure in exposing an aging gallant who presses his attentions on a coquettish young girl by offering her a bouquet.

Forain was born into a devout, middle-class family living close to the cathedral of Reims. To improve their son's education and social standing, his parents moved to Paris. Against their wishes, Forain chose to study at the École des Beaux-Arts. He joined his close friends, the artists Paul Cézanne, Edgar Degas, Claude Monet, and Henri de Toulouse-Lautrec, in four of the Impressionist exhibitions, but it was journalistic success that brought Forain great wealth. His friends included the leading intellectuals, poets, novelists, and politicians of the day. Forain became a national figure in France, receiving awards and decorations, including the rosette of the Legion of Honor from the very republic whose politicians he satirized and disliked until his death.

Web Chat. The **Web Chat** text entry field is where a generic descriptive chat is stored for future use in a web-based catalog. Rather than capture art historical data through the Period, Style, Movement, School fields (these fields can hold only one value), Web Chat will serve as the primary indexed field for broad types of searches, such as "Impressionism," "Color-field painting" or "New York School." All significant contextual data and subject matter, particularly iconographic themes, should go into the Web Chat field so it can be properly indexed. A suitable web chat can be the acquisition justification statement without making reference to how the piece would make a wonderful addition to the MFAH collection.

XV. Object-Related Constituents (Artists/Makers)

Information concerning persons and corporate bodies associated with an object—artists, makers, donors, lenders, museums, galleries, manufacturers, designers, studios, and “people groups”—is placed into the Constituents module in TMS. An object may have multiple constituent records associated with it (an object can have many makers), and a constituent record may have multiple objects associated with it (a maker can have many objects).

In this section, we are mostly concerned with *creators* such as artists, manufacturers, and people groups such as tribes to which cultural objects are attributed. The CCO standard requires the recording of the names of people who had something to do with the *creation* of a piece; but constituents associated with the business of the museum—donors, galleries, other museums—are *not* part of the CCO standard.²⁸

Artists, designers and other individual makers are usually placed into a Constituent record type of **Individual** (shown below). Manufacturers and other corporate bodies²⁹ responsible for the creation of an object are entered under a record type of **Institution** (depicted after that). Cultures chiefly responsible for the production of objects (mainly tribes) may be entered into a record type of **Culture**.

The screenshot displays the 'Constituents' window in the TMS software. The main form is for an individual constituent, 'Gustav Stickley', born in 1858 and died in 1942. The form includes fields for Type (Individual), First Name (Gustav), Middle Name (Stickley), Last Name (Stickley), Suffix, Salutation, Job Title, Nationality (American), Institution, Culture/Group, Display Bio (American, 1858 - 1942), Display Name (Gustav Stickley), and checkboxes for Active, Approved, and Public Access. There are also sections for Alternate Names, Addresses, Telephone Numbers, E-mail, and Remarks. The Remarks section contains the text 'American, b. 1858, Wisconsin - d. 1942' and 'Mark: Ais ik kin'. The bottom of the window shows tabs for Addresses, Documentation, Other, Media, and Geography.

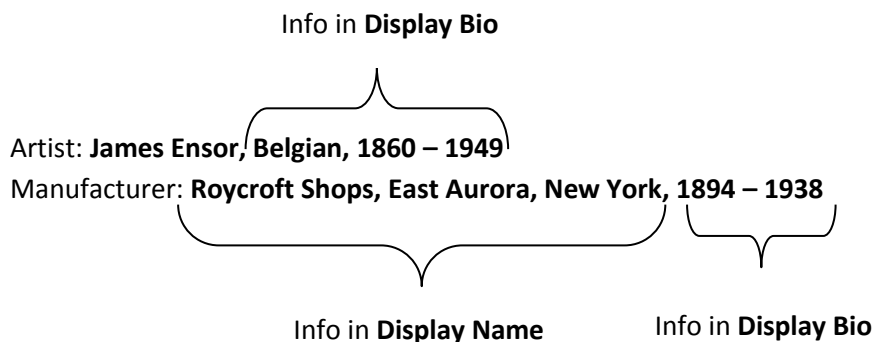
When a new constituent is created, what gets entered into the First Name, Middle Name, Last Name, Nationality and Date, Fields in the “Add New Constituent Form” is then used to populate this “Standard Entry Form,” shown left. Even though there appears to be a lot of duplication of data in the Constituent record, information is usually entered once, then the indexed (Alphasort) and Display (Display Name) fields are populated automatically.

²⁸ The model TMS is built upon distinguishes object data from people data. Cataloging standards are built upon a distinction between public/private data. Only creators/makers belong to the object record.

²⁹ A corporate body is “An organization or group of persons that is identified by a particular name and that acts, or may act, as an entity. Typical examples of corporate bodies are associations, institutions, business firms, nonprofit enterprises.” In TMS, Institution is synonymous with Corporate Body. AACR2.

The screenshot shows a web-based form titled "Constituents" for "The Museum System". The record is for "United Crafts, Eastwood, New York" with the date range "fl. 1899 - 1904". The form includes fields for Type (Institution), Alpha Sort (United Crafts), Honoric, First Name, Middle Name, Last Name, Suffix, Salutation, Job Title, Nationality, Institution (United Crafts), CultureGroup, Display Bio (fl. 1899 - 1904), Display Name (United Crafts, Eastwood, New York), and checkboxes for Active, Approved, and Public Access. There are also sections for Alternate Names, Addresses, Telephone Numbers, E-Mail, Remarks, and Code. A large grey box on the right indicates "Image Not Yet Available".

Displayed fields: Each Constituent record will display three parts: name, nationality (or location if a manufacturer or business), and dates.



For Individuals, a **nationality** is what gets displayed, but for manufacturers and other Institutions, a **location** (and *not* a nationality) is what gets displayed, even though a nationality (American, English, etc) may also be put into the constituent record. AlphaSort is an indexed field, used for sorting records alphabetically. The reason for doing it this way is that this makes it easier to differentiate among manufacturies with the same name, for example, Cartier in New York City vs. Cartier in Paris (note both are “French,” as Cartier is a French compnay).

Source of Information for Constituent Data: CCO recommends using ULAN as a name authority for populating cataloging records. Many museums have now designated ULAN as their primary name authority for doing data entry into the Constituent Record. For example, the Style Manual for the St. Louis Art Museum says:

“For artists/makers, SLAM’s preferred sources for names and dates are the *Union List of Artist Names (ULAN)* from the J. Paul Getty Museum, and the *Grove Dictionary of Art*. When these sources do not include the artist/maker or conflict with each other, name choice rests with the curator.”

ULAN is also a very good for biographic information about artists, such as life dates, nationality, and any cultural affiliations thought to have influenced the artist’s works.

While ULAN is helpful for researching the names of artists, the correct form of a name for *corporate entities* can only be effectively resolved through researching specialized sources.

In addition, ULAN may not be helpful for determining the authorized or preferred form of the name for contemporary artists. Suitable sources for a contemporary artist’s name would be an artist’s website (because there they are representing themselves publically under their preferred name), newspaper articles, and other museum websites. The idea is to try to identify the name that the artist prefers to be known by, and if that information is not available, to try to determine the name by which the artist is commonly known by in scholarly publications.

Preferred Form of the Name: The first thing is to do when creating a new constituent record is to decide upon the preferred form of the name. This entails the choosing the correct name for the artist or maker for cataloging purposes, deciding where the last name actually begins (how to break the name into separate elements for entry into TMS), whether the name should be inverted when indexed (Hint: ancient names, nicknames and non-Western names often aren’t inverted, see below), as well as if the display name should be hyphenated, accented or abbreviated. It also includes determining what, if any, Alternate Names should be added to the record. This is called “authority work.”

1. . . . **if the Constituent is an Individual:** The display name entered into TMS should be the name by which the artist or maker is most **commonly known in scholarly literature**, which is the preferred name in ULAN, Groves, the Library of Congress, Encyclopedia Britannica, or some other authoritative source.

The preferred name may be the person’s real name, pseudonym, patronymic, nickname, initials, or other appellation. Alternatively, for artists who underwent a name change *after producing a significant body of work*, enter **the most recent name** for the artist, unless it is known that this is not their preference, and add their earlier name as an *Alternative Name*. This approach is intended to **avoid creating separate constituent records for the same artist**.

2. . . . **if the Constituent is a Manufacturer:** Assessing the origin of the piece and its correct historical attribution is often very important for Decorative Arts. In some cases, a factory in a particular location may have been known to produce only a limited number of pieces using these particular materials or techniques. Location (city, state for American companies; city, country for others) always displays as part of the Display Name.

For manufactured pieces, always enter the *name of the manufactory at the time the piece was created*.

Each LOCATION for a manufacturer or company to which objects are attributed requires a separate constituent record in TMS, because it is technically a different manufacturer.

Do not enter an Alternate Name for a company unless the company was truly *known by both names* at the time of the object's manufacture.

- For example, do not enter into the Alternate Name field for the record for Worcester Porcelain Manufactory, *Worcester Royal Porcelain Manufactory*, because the latter is a LATER name and not technically an ALTERNATE name for the manufactory.
- However, the *Worcester Royal Porcelain Manufactory* was known as the *Royal Worcester Porcelain Manufactory*. This is a case where we would want to enter an Alternate name in the record.

If the company was widely known to the public by a different name, enter that name as an Alternate Name. It should be decided whether the preferred name uses "&" or an "and," abbreviates Ltd, Bros., Co., etc.

If the company's name changed, but the location of the company and its partners did not change, it is usually not necessary to create a new constituent record.

In rare instances, if the primary partners changed, and this change was deemed significant, separate constituent records may be created, as warranted by the number of objects in the collection and the needs of curators to differentiate one period from another.

TMS has limited ability to capture historical name variants of companies, for example to enable either the retrieval of all objects associated with particular manufacturer whose name changed over time, or to relate a parent company to its subsidiaries.

3. . . . if the constituent is a **Famous Founder: combined Individual and Institutional Records**. In some instances, a single person was associated with several companies. The following is a list of companies which the furniture maker Gustav Stickley either established or was a partner in during his lifetime.³⁰ A search on Stickley would miss Craftsman Workshops and United Crafts.

STICKLEY ASSOCIATED CABINETMAKERS
 CRAFTSMAN WORKSHOPS
 UNITED CRAFTS
 GUSTAVE STICKLEY CO.
 STICKLEY & SIMONDS CO.
 L. & J.G. STICKLEY
 STICKLEY BROTHERS FURNITURE COMPANY OF GRAND RAPIDS
 STICKLEY & BRANDT CHAIR COMPANY
 STICKLEY BROTHERS COMPANY

³⁰ We do not have objects made by all of these companies; this is just a hypothetical example.

Most of the time, separate records should be created for people and for companies. However, because **Stickley's name is even better known than the name of his companies**, one may *also* put Gustav Stickley's name into the **First and Last Name fields of the Institutional record** in order to assist with retrieval of the companies he owned:

Institution Name: **United Crafts**

First Name: **Gustav**

Last Name: **Stickley**

A similar example of a famous founder's name placed in the record:

Institution: **Roycroft Shops**

First Name: **Elbert**

Last Name: **Hubbard**

Do not enter Stickley's name as an Alternate Name for United Crafts, because "Gustav Stickley" is not truly an Alternate Name for the company/manufacturer.

4. . . . **If the constituent's name is part of the company name:** One should *always* put the name of the person into an institutional record (and in this case not create a separate Individual record) *if his name comprises a part of the company name*.

For example, **John T. Bowen**, the lithographer for John James Audubon, should have a combined institutional and personal constituent record:

Institution Name: **J. T. Bowen Lithography Company**

First Name: **John**

Middle Name **T.**

Last Name: **Bowen**

This is an example of a combined constituent record of a founder from our collection:

The screenshot shows a database record for 'Potter Studio, Cleveland, Ohio' (active 1899 - 1928). The record is displayed in a form with various fields and tabs. The 'Name' section includes fields for First Name (John), Middle Name (T.), Last Name (Bowen), and Suffix. The 'Address' section includes fields for Address, City, State, and Zip. The 'Telephone Numbers' section includes fields for Telephone Number and Description. The 'Email' section includes fields for E-Mail and Description. The 'Results' section shows a list of results. The 'Code' section shows a code. The 'Address' tab is selected, showing the address: 'Potter Studio, Cleveland, Ohio'. The 'Telephone Numbers' tab is also visible, showing a telephone number: '22459'. The 'Email' tab is also visible, showing an email address: 'Potter Studio, Cleveland, Ohio'.

5. . . . If the Constituent is a Culture (this is for Pre-Columbian, African, and Native American Cultures, where the culture is the maker): create a constituent record for the culture, e.g.,

The screenshot shows a web-based form titled 'Constituents' with a menu bar (File, Edit, Display Mode, Query, Report, Related, Tools, Maintenance). The main title is 'The Museum System Pre-Columbian, Classic Veracruz'. The form includes fields for Type (Culture), Alpha Sort (Classic Veracruz), Honorable (First Name, Middle Name, Last Name, Suffix), Salutation, Job Title, Nationality, Institution (Classic Veracruz), Culture/Group, Display Bio (with a 'U' icon), Display Name (Classic Veracruz), and checkboxes for Active, Approved, and Public Access.

The reason we are advising the creation of constituent records for culture groups is to have greater control over what displays on labels for artifacts. The Object Culture field is used reserved for indexing, for example, in this case, it reads, "Pre-Columbian, Classic Veracruz."

PREFERRED FORM OF THE NAME

Full or Abbreviated Name Form: It might be worth repeating here what was said above, that name entered into TMS should be the name by which the artist or maker is most commonly known. Do not try to enter the most complete form of the company or the personal name into the constituent record, e.g.,

Peter Max	NOT	Peter Max Finkelstein
I. M. Pei	NOT	leoh Ming Pei
Liberty & Co.	NOT	Liberty and Company

The idea is to establish the form of the name as it appears in scholarly publications or as the artist wishes to be known.

Pseudonyms & Trade Names: It is not necessary to enter the artist's maiden name, private name, or complete name into TMS, even into the Alternative Name field, if they were never known as artists by those names. No one is going to look for works by **Judy Chicago** under Judy Cohen or Gerowitz. No one is going to look for works by **Mark Rothko** under the name Marcus Rothkowitz, or **Red Grooms** under Charles Rogers Grooms. Curators wishing to capture this kind of information can add it into the Constituent Biography field.

Put into the constituent record **only those names by which the artist or company is known or commonly referenced in published sources**. In rare instances an alternative name will appear in the Display Bio, for example, an artist named **Gego** has a display name: **Gego (Gertrud Goldschmidt)** because she is commonly known by both names.

Works of Unknown Attribution: if the artist or maker is unknown, enter into the constituent record **Unknown** or, if an artifact, attribute to the culture, e.g., **Maya**. Do not create constituent records which follow the pattern, **Unknown Italian, Unknown American**, etc.

Masters and Monograms (appellations for anonymous creators): Anonymous artists who have been assigned a name by art historians (e.g., **Master L. D.**, **Master A. G.**, **Master B. M.**) should be entered under this name as follows: Enter the entire name into the Last Name field. In the Display Name, enter the assigned name but if a real name is known, put this in parentheses and also add it as an Alternate Name. AlphaSort should be in the natural order. Do not place Master into the record either as an Honorific or a Salutation:

Master A. G. (German painter and printmaker, active ca. 1475-1490)

Honorific: skip (*Do not place Master into the record as an Honorific*)

First Name: skip

Last Name: Master A. G.

Display Name: Master A. G. (NOT Master "A. G." NOT "AG")

AlphaSort: Master A. G. (NOT A. G., Master)

Master F. V. B. (Netherlandish printmaker and draftsman, active 1480-1500)

Note: His name *may have been* Frans von Bocholt or Frans von Brugge. MFAH Curator believes the name is Frans von Brugge.

Honorific: skip (*Do not place Master into the record as an Honorific or a Salutation*)

First Name: skip

Last Name: **Master M. F. V.**

Note: an acceptable alternative would be to place Brugge in the Last Name field and Frans von in the First Name field, if this is thought to assist with search.

Display Name: **Master F. V. B (Frans von Brugge)**

AlphaSort: **Master F. V. B. (Frans von Brugge)**

Master I. A. M. of Zwolle (North Netherlandish engraver, active ca. 1470-1495)

DO NOT catalog Master as the Honorific, IAM as the Last Name and of Zwolle as the Suffix.

AlphaSort: Master I. A. M. of Zwolle

First Name: Skip

Last Name: Master I. A. M. of Zwolle (to assist with retrieval)

Display Name: Master I. A. M. of Zwolle

Master of the Holy Blood

AlphaSort: **Master of the Holy Blood NOT Holy Blood, Master of**

Do not translate the word "Master" but use the standard name in English publications and authorities: **Master M. Z.** NOT **Master (Maitre) M Z**

After/Workshop of/Attributed to (i.e., Attribution Qualifiers for Arts Names): Generally, we do not want to create "Workshop of" and "Attributed to" constituent records which could potentially duplicate

the artist's constituent record. For example: we do not want a Constituent Record for the artist David Aylsworth and a Constituent record for an individual "Attributed to David Aylsworth." "Attributed to" and "Workshop of" should usually be a **Display Prefix** when linking an Object Record to a Constituent Record.

However, in certain instances, a **Workshop may be treated as an Institution if it is considered a *distinct personality* from the artist after which the workshop is named, or if it is regarded as being collectively responsible for creating works of art.** In these instances, create a Constituent record following the rules for the creation of records for institutions. Do not invert the Workshop Name.

"After" means that the person was the inspiration for the piece, but not the maker. After is the equivalent of saying "Copyist of." If appropriate put: After a drawing by, After a painting by, etc. in the Display Prefix field.

Possible Display prefixes include: **After, Attributed to, Circle of, Manner of, Studio of, Previous attribution, Workshop of.** Use "Workshop of" for "Assistant to," "Atelier of" and "Manufactory of." For precise definitions of these terms, consult Appendix D, "Attribution Qualifiers for Artist's Names."

Order of Names: Do not invert names that are constructed Names or Nicknames, Non-Western Names, Appellations for Anonymous Creators, or Western Names dating from before the 16th centuries:

Index as:

Le Corbusier	NOT	Corbusier, Le
Man Ray	NOT	Ray, Man
El Greco	NOT	Greco, El
Master M. Z.	NOT	M.Z., Master
Achilles Painter	NOT	Painter, Achilles
Leonardo da Vinci	NOT	Da Vinci, Leonardo
Kicking Bear	NOT	Bear, Kicking
Mato Wanartaka	NOT	Wanartaka, Mato

But it is OK to invert: **Judy Chicago, Peter Max**, and other artists who changed their last name. (If uncertain check the indexed form of the name with ULAN or the Library of Congress).

Asian Names: For Japanese, Chinese, and Korean artists, the surname, or family name, which comes first, should be entered into the Last Name field followed by the familiar name (Nakamura Hochu) all in the same field. This full name will then be entered by TMS in the correct order (Nakamura Hochu) in the Display Name field and the AlphaSort field (Nakamura Hochu).

Multi-Part Names: Multi-Part Names are names consisting of several parts or elements. Multi-part names can be as a result of **prefixes** like de, van or von (means "of" or "from"), or **compound names**, arising from a combination of the maternal and paternal surnames. What we call the "Last Name" is the surname or family name.

The **entry element or surname** (what goes into the Last Name field) of a **multi-part name**, including the rules for capitalization, will largely depend on the name under which the person would be listed in

authoritative alphabetical lists in his country of origin, unless the person's preference is known to be different from normal usage. Examples of multi-part names, Last Name first, are:

Cemin, Saint Clair (Brazilian sculptor, born 1951, active in the United States)

Saint-Phalle, Niki de (French sculptor, writer, and scenographer, 1930-2002)

Stuck, Franz von (German painter, sculptor, and draftsman, 1863-1928)

Aelst, Pieter van, the elder (Flemish tapissier, active late 15th century)

Van Alstine, John (American sculptor, born 1952)

Callataÿ, Emmanuel de (Belgian architect, active late 20th century)

de Callatay, Xavier (Belgian painter, 1932-1999, active in the United States)

De Kooning, Willem (American painter and sculptor, 1904-1997)

Note that the country of origin influences the capitalization and treatment of prefixes. Spanish names are particularly tricky. If the prefix consists of an **article** only (la, las, el, whatever is the Spanish equivalent of "the"), enter under the article, but for all other names the prefix comes at the end. See rules below.

1. **Prefixed names:** Use the alphabetization suggested in ULAN or the Library of Congress, or follow the guidelines below. Most of the time if the person is either American or active in America or other English-speaking country, the last name begins with the capitalized prefix (Van, De), where in other countries where these prefixes are quite common the indexing begins with the part after the prefix. These examples were taken from 22.5D1 of AACR2:

DUTCH: enter under the part following the prefix unless the prefix is *ver*, in which case enter under the prefix.

ENGLISH: enter under the prefix:

D'Anvers, Knightly
De la Mare, Walter
De Morgan, Augustus
Du Maurier, Daphne
Le Gallienne, Richard
Van Buren, Martin
Von Braun, Wernher

FRENCH: If the prefix consists of an article or of a contraction of an article and a preposition, enter under the prefix:

Le Rouge, Gustave
La Brutere, Rene
Du Meril, Edelstand Pontas
Des Granges, Charles-Marc

Otherwise, enter under the part of the name that follows the preposition:

Aubigne, Theodor Agrippa d'
Musset, Alfred de
La Fontaine, Jean de

GERMAN: Enter under prefix except for *von*.

Am Thym, August
Vom, Ende Erich
Zum Busch, Josef Paul
Zur Linde, Otto

SPANISH: If the prefix consists of an article only, enter under it;
 Las Heras, Manuel Antonio
 Enter all other names under the part that follows the prefix:
 Figuerosa, Francisco de
 Cases, Bortolome de las
 Rio, Antonio del

Language	Prefix	Last Name Field - Enter under
Czech	z	Part following prefix
Danish	De	Prefix
	All other prefixes	Part following prefix
Dutch	ver	Prefix
	De, Den, ter, Van, Van der, Van de, Van den, ten, Van 't	Part following prefix
	When a Dutch person's surname is not Dutch, follow the rules of the language for that name	
	If a Dutch person's first work is in English, treat the name as Dutch.	
English/British	D', De, De la, Du, Le, Van, Von	Prefix
Flemish	See Dutch	
French	Prefix consisting of a contraction of article and preposition: La, Le, Du, Des	Prefix
	Prefix consisting of a preposition alone: D', De	Part following preposition
German	Prefix consisting of a contraction of article and preposition: Am, Aus'm, Vom, Zum, Zur; including Dutch names: De, Ten	Prefix
	Von, Von der, Zu	Part following prefix
Italian	Modern names: A, D', Da, De, Del, Della, Di, Li, Lo	Prefix
	Medieval and early modern names: Follow the form found in reference sources. De, de', degli, dei, and de li occurring in names from this period <u>rarely</u> begin the surname. Often the entire name will be entered in the last name field.	
Norwegian	Enter under the part following the prefix if it is of Scandinavian, German, or Dutch origin	
Portuguese	Da, Dos	Part following prefix
Romanian	De	Prefix
	A	Part following prefix
Slovak	z	Part following prefix

Spanish	Prefix consists of an article only: Las	Prefix
	All other prefixes: De, De las, Del	Part following prefix
Swedish	Enter under the part following the prefix if it is of Scandinavian, German, or Dutch origin	

Yale Library maintains a comprehensive table indicating the cataloging entry element for surnames with separately written prefixes:

<http://www.library.yale.edu/cataloging/music/entryele.htm>.

Where the prefix goes in TMS: When cataloging in TMS, it appears to be more common to place the prefix with the First Name rather than placing it in Middle Name Field, e.g.:

Hermanus van Aldewerelt

First name: **Hermanus van**

Last name: **Aldewerelt**

Vincent Willem van Gogh

First name: **Vincent Willem van**

Last name: **Gogh**

- Compound Surnames.** Compound Names are the result from the custom, particularly in Latin American countries, of the merging of the paternal and maternal names.

In Portuguese families (also true in Brazil), the mother's surname comes first, but in other Spanish speaking countries, the father's name surname comes before the mother's. The paternal name is always the name under which the name gets indexed (put into last name field).

Spanish	John <father's surname> <mother's surname>	Juan López Rodríguez	In Spanish that is the first surname. Enter under López.
Portuguese	John <mother's surname> <father's surname>	João Rodrigues Lopes	In Portuguese it is the last surname. Enter under Lopes. ³¹

Sometimes a "y" (and) separates the first surname from the second. The full, indexed name of the Spanish painter known as "Goya":

Goya y Lucientes, Francisco Jose de

Also in the Latin American world, as illustrated by Goya's name, there are frequently multiple first names, but *the artist may not go by all of these names*. Consult standard authorities in order to assess the form of the name and how to differentiate the surnames from the first names.

³¹ These examples were taken from the Yale Library, <http://www.library.yale.edu/cataloging/music/spanport.htm>

In the case of Goya, the complete form of his name is not used because he became known just as “Goya”:

Goya, Francisco de (Spanish painter, printmaker, and draftsman, 1746-1828)

3. Other name components: **honorifics and suffixes**. An Honorific is used for ONLY titles of nobility, e.g., **Sir, Abbé, Comte, Duc, Baron, Fra**, etc. Suffixes are used for I, II, III, the Younger, the Elder, Jr., Sr. To form the Display Name, you must then insert commas before the Jr. and Sr. Do not insert commas before I, II or the Younger/Elder.

With all multi-part names, the overriding rule is: How an artist or person *preferred to be known or represented himself to others takes precedence over any rules or conventions*. A great example of this is **Dominique de Menil**. All of Ms. de Menil’s family members are entered in publications and the Library of Congress authorities under “De Menil,” because they are American, and names in English are entered under the prefix (note that when a prefix like “de” is entered as a Last Name it gets capitalized).

However, both the Getty and Library of Congress have an authority record which suggests **Menil, Dominique de** is to be used for **De Menil, Dominique**, differing from their own cataloging rules and from the way the other family members are represented in the LC Name Authorities. The decision to use **Menil** rather than **De Menil** was perhaps influenced by the fact that she named her legacy the “Menil.” It is always good to consult authoritative sources when deciding upon the correct form of a name.

Entering Abbreviated Names into TMS:

When entering first and middle initials into TMS, place spaces (one space) between all initials in conformity with LC and ULAN name authorities.

H. R. Weisman

W. P. S. Reinhart

When entering initials in TMS, the first initial goes in the first name field and the middle initial in the middle name field, which will automatically generate a space in between in the Display Name. With three initials, enter the first initial in the first name field and the next two letters in the middle name field separated by a space.

Initial Articles: If the name of an institution begins with “The,” do not include this in the Institution field. Add it to the beginning of the name in the Display name field.

AlphaSort:

Metropolitan Museum of Art, The

Institution field:

Metropolitan Museum of Art

Display Name field:

The Metropolitan Museum of Art

The nationality of the institution is useful for searching, but is not required.

Display Bio: Individuals

The contents of the Display Bio field is a combination of the life dates and nationality of the maker which is placed into a default format when the user clicks the Calc button.

French, 1702 - 1799 (if both begin and end dates are entered)
 French, born 1922 (if only begin date is entered)
 French, died 1799 (if only end date is entered)

The default Display Bio can be modified as necessary:

French, c. 1725 – 1799
French, active c. 1725 - 1750
French, 1725/28 - 1798 or 1799 (meaning born 1725 through 1728 and died 1798 or 1799)

In the Object record, and in most reports, the artist name will include both the Display Name and the Display Bio. Examples of combined name and bio:

Hermanus van Aldewerelt, Dutch, active Amsterdam, 1628/29 - 1669
Abraham van Beyeren, Dutch, active The Hague, Leiden, Delft, and Alkmaar, 1620/21 - 1690
Nakamura Hochu, Japanese, active late 18th to early 19th century

In the Object record, these artist names can be preceded by Role prefix: Designer, Manufacturer, etc.

Display Bios for Expatriates and Émigrés.

Earlier we discussed situations where an artist was a citizen of one country but worked in another. In the artist bio it is acceptable to say, “**Spanish, worked in France,**” in the case of Picasso. The Display Bio field is a free text field requiring some judgment as to what is significant to mention. It is not particularly important to say **American, born German**, for someone like Peter Max, whose parents fled Germany when he was one year old.

Display Bio: Institutions

The city and state (or just the city, if it is commonly known) can be added directly to the institution’s Display Name, for example:

Display Name: **Greene & Greene Architects, Pasadena, Calif.**
 Display Bio: **active 1894 – 1922**

The screenshot shows a web-based form for a constituent record. The title bar indicates 'Constituents'. The main header shows 'The Museum System' and 'Greene & Greene Architects, Pasadena, Calif. active 1894 - 1922'. The record number '23407' is in the top right. The form includes fields for 'Type', 'Institution', 'Honorable', 'First Name', 'Middle Name', 'Last Name', 'Suffix', 'Salutation', 'Job Title', 'Nationality', 'Institution', 'Culture/Group', 'Display Bio', 'Active 1894 - 1922', 'Display Name', and 'Greene & Greene Architects, Pasadena, Calif.'. There are checkboxes for 'Active', 'Approved', and 'Public Access'. A large grey box on the right says 'Image Not Yet Available'. Below the main form are sections for 'Alternate Names', 'Addresses', 'Telephone Numbers', 'E-Mail', and 'Code'. The 'Addresses' section is currently empty. The 'Telephone Numbers' section has a table with columns 'Telephone Number' and 'Description'. The 'E-Mail' section has a table with columns 'E-mail Address' and 'Description'. The 'Code' section is empty.

As with individuals, search dates are added for outer limits of the active dates range of the institution. The calc button produces Bio Display, which combines dates and Nationality into a default format:

French, 1702 - 1799

(NOTE: For institutions, **delete** the nationality here. It should **not** appear in Display Bio.)

1725 - 1799

Example:

c. 1725 - 1799 (use c. for circa)

If only the begin date is entered for an Institutional Constituent, TMS inserts the word "founded" instead of the "born."

1725 - present (if still in operation)

OR

1725 - ? (if not still in operation, and you don't have the end date)

In the Object record, and in most reports, the institution name will include both the Display Name, and the Display Bio.

Examples:

Worcester Porcelain Manufactory, Worcester, England, 1751 - present

Chelsea Porcelain Factory, London, c. 1745 - 1770

William Ridgway & Co., Hanley, England, 1830 - 1854

CCO offers no guidelines for whether to use **active** or **flourished**, or to abbreviate (fl. for flourished, est. for established, etc). Is there a need to standardize usage across the Museum? I prefer the abbreviated forms in order to place importance on the data.

Preferred Source for Constituent-Related Information: ULAN. We have already mentioned ULAN in the context of determining the preferred form of an artist's name. However, ULAN is also good source for other Constituent-related information, such as the Display Bio, Nationality and Culture, which needs to go into TMS when creating a constituent record. The ULAN record for an artist offers more than just the preferred form of a name. It offers:

- the preferred form of the name for both display (first name first) and for sorting (last name first). This is helpful for assessing where the Last Name begins in a multipart name, the rules for which will depend on the artist's nationality.
- variant forms of the name, as indicated by a V or other names by which the artist or maker is known. *Variant names do not need to be entered into TMS as Alternate Names unless it is thought that there is a likelihood that someone will search on these alternate name forms.*
- biographical information for the Nationality, Dates, and Display Bio. ULAN provides biographical information for display after the artist's name, for example:

(Swiss painter, printmaker, and illustrator, born 1930) in TMS: (Swiss, born 1930)
(Netherlandish sculptor, born ca. 1530, died after 1581) in TMS: (Netherlandish, born ca. 1530, died after 1581)

The MFAH does not include the *role* of the person in the artists Display Bio, because in TMS role is relative to the constituent's relationship to a particular object in TMS rather than treated in absolute terms as it is in ULAN. (Instead, when entering a new Constituent, one chooses a role which defines the relationship of the Constituent to a Object/Work, e.g., Artist, Author, Designer, Fabricator, Foundry, Maker, Manufacturer, Printer, Publisher, and Retailer.)

However, the Nationality and life Dates can be copied and placed into TMS.

While ULAN tries to be a comprehensive, it lacks many contemporary artist and most corporate names. It will often list the **name of the architect or designer**, but not the name of the architectural or design firm responsible for an object or structure. It is extremely important to attribute manufactured pieces to their manufacturer or firm and add designers as additional constituents.

Appendix A

OBJECT NUMBER

Accession numbers are entered by the Registrars after objects are approved by the Trustees for inclusion into the collection. Committee meetings meet monthly from September - May. Temporary Receipt (TR) numbers are assigned by Registrars before an object is received and/or before it has been accessioned. EX numbers are assigned by Exhibit Registrars. The purpose of including the following information is to assist with understanding the significance and format of Object Numbers.

It is the goal of the Registrar's Department to maintain a one-to-one relationship between each object and its TMS record, so each independent work of art is represented by a unique TMS record. Objects received and accessioned into the permanent collection are numbered in the following manner:

Each work of art that can be **exhibited independently** is cataloged with a discrete MFAH identification number:

e.g. The accession number **2002.678** would represent the 678th object added to the MFAH collection in the calendar year 2002.

If a work of art is **part of a larger group but can still be shown independently**, the group number (e.g. "2974") is followed by a part number:

e.g. The accession number **2002.2974.1** would represent the first independently exhibitable part of the 2974th object added to the MFAH collection in the calendar year 2002. *Examples of independently exhibited objects: individual photographs in a portfolio; pieces in a tea set; postcards in a filing box, etc.*

If a work of art has separable, **detachable pieces, but is intended to be exhibited as a single, coherent work of art**, then each piece is to be designated with a "lettered" part following the main object group number.

e.g. The accession number **2002.389.A** would represent the first component part of the 389th object added to the MFAH collection in the calendar year 2002 (full number is 2002.389.A,.B).

Examples of detachable components of a single work of art: each section of a diptych or triptych; a teapot and lid; a pair of shoes, etc.

Alphabetical Prefixes: The lettered parts of an object number are for **internal MFAH reference only** and should **NOT** be considered part of the legal or recognized number (e.g. credit line and reproductions). Therefore, this number would be listed on an object label or photo reproduction as **2002.389**.

Sometimes it is necessary to designate an object in TMS as a part of a unique object group or status. This is done by adding an alphabetical prefix to the accession number. The following prefixes are currently acceptable for use in TMS:

B.	Bayou Bend Collection
BF.	Blaffer Collection
CM#	Commodities (any work of art that is owned by the MFAH but not part of the permanent collection)
EX.	Exhibition
FR.	Frames
TR:	Temporary Receipt

Earrings are subject to the following special part-numbering guidelines: Modern earrings, such as Drutt Collection and Textile and Costume earrings, are numbered “.A,.B” with only *one* record, and are counted as one object.

However, ethnographic earrings and ear ornaments (including antiquities) are treated as independently exhibitable pieces, so are numbered “.1,.2”, have two TMS records, and are counted as two objects.

Virtual Objects

In the case of an formally identifiable group with multiple associated collection objects (i.e., a “set”), the parts of which ***can be shown individually (i.e. numbered with numerical parts)***, a “Virtual Object” may be created in TMS to represent the abstract group object (e.g. a room in a house, a portfolio of prints or photographs, a tea service, a silverware set, etc.).

For example, in the case of a seven piece tea set from Bayou Bend, the numerical breakdown is as follows:

Virtual object record:	B.2004.11.1-.7
Sugar Bowl (with lid):	B.2004.11.1.A,.B
Creamer:	B.2004.11.2
Coffee Pot:	B.2004.11.3
Teapot:	B.2004.11.4
Waste bowl:	B.2004.11.5
Trivet:	B.2004.11.6
Trivet:	B.2004.11.7

This tea service has EIGHT records in TMS—a virtual object record for the service as a whole and a separate record for each of the parts. The count on each of the parts would be recorded as “1” while the count on the virtual object would be “0”.

Locations are to be tracked **only for the parts** while the location of the virtual object remains “VIRTUAL OBJECT; SEE INDIVIDUAL RECORDS FOR LOCATIONS”. Likewise, each counted object’s record would have a detailed description of the object while the virtual object record would concisely describe the entire set.

Non-accessioned objects:

Non-accessioned art objects **such as portfolio boxes, title sheets, or other supplementary materials** are not considered to be separate, independent objects. However, for purposes of

tracking, these materials are cataloged with individual, zero-count records, trailing the Virtual Object number:

For example, the Rolf Winnewisser print portfolio with 11 accessioned prints and three non-accessioned parts is catalogued as follows:

Prints: 96.40.1, 96.40.2, 96.40.3,...through 96.40.11 (each count 1)

Virtual Object Record Number: 96.40.1-.11 (count zero)

Portfolio folder, title page, text page: 96.40.1-.11.A, 96.40.1-.11.B, 96.40.1-.11.C (each count zero)

This portfolio is represented by **15** records. However, the virtual object record corresponds with the number of prints, denoting 11 accessioned objects. All 11 print records and all three non-accessioned part records are linked to the group virtual object record as children to parent. A brief declaration of all individually catalogued non-accessioned parts is to be entered in the Description field in the group virtual object record: e.g. .A, title page; .B, text page; .C portfolio folder.

Appendix B: Historical Periods for Asian, Islamic and Antiquities

CHINA

Neolithic Period	c.4000-c.2500 B.C.
Xia Dynasty	c.2500-c.1766 B.C.
Shang (Yin) Dynasty	c.1766-1122 B.C.
Zhou Dynasty	1122-256 B.C.
Western Zhou dynasty	1100-771 B.C.
Eastern Zhou dynasty	770-256 B.C.
Chunqiu (Spring and Autumn Period)	770-476 B.C.
Zhangou (Warring States Period)	475-221 B.C.
Qin Dynasty	221-207 B.C.
Han Dynasty	206 B.C.-A.D.220
Western Han Dynasty	206 B.C.-A.D.8
Xin	9-23
Liu Xuan	23-25
Eastern Han	25-220
Three Kingdoms	220-265
Jin Dynasty	265-420
Southern (Six Dynasties) and Northern Dynasties	420-589
Northern Dynasties	386-581
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-589
Sui Dynasty	581-618
Tang Dynasty	618-906
Five Dynasties	907-960
Song Dynasty	960-1279
Northern Song Dynasty	960-1127
Southern Song Dynasty	1127-1279
Liao Dynasty	916-1125
Jin Dynasty	1115-1234
Yuan (Mongol) Dynasty	1279-1368
Ming Dynasty	368-1644
Hongwu	1368-98
Jianwen	1399-1402
Yongle	1402-1424

Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1619
Tiachang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Transitional Period	1620-1670
Qing (Manchu) Dynasty	1644-1912
Shunzi	1644-1661
Kangxi	1662-1722
Yongzheng	1722-1735
Qianlong	1736-1796
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1912

JAPAN

Asuka Period	522-710
Suiko	593-628
Hakuho era	674-685
Nara Period	710-784
Tempyo era	729-784
Early Heian	784-897
Konin era	810-823
Jogan era	859-876
Middle and Late Heian	897-1185
Fugiwara period	898-1185
Kamakura Period	1185-1333

Muromachi (Ashikaga) Period	1336-1393
Nambokucho (north and south schism)	1336-1393
Momoyama Period	1573-1614
Edo (Tokagawa) Period	1615-1867
Meiji Restoration	1867-1911

Korean (need to add)

Persian Periods

<? Elamite Period?>

Elamite Kingdom (c. 3000–519 BC)

<Empires of Iran>

Median Empire (728–550 BC) مادیه ان سده

Achaemenid Empire (550–330 BC) هخامنشی پادشاهان

<Macedonian rulers>

Argead dynasty (330–310 BC)

Seleucid dynasty (305–164 BC)

<Empires of Iran>

Parthian Empire (247 BC – 228)

Sassanid Empire (224–651) ساسانیان سده

<Arab caliphs rule (All Persian provinces were under the Muslim Caliphates from 661 to 867)>

Umayyad dynasty (661–750)

Abbasid dynasty (750–867)

<post-Islamic Persian rulers>

Buyyid, dynasty (932–1056) بویه آل

Saffavid dynasty (861–1002) صفاریان

Samanid dynasty (892–998) سامانیان

Ghaznavid dynasty (997–1186) غزنویان

Seljuk dynasty (1029–1194) سلجوقیان

Khwarazmid dynasty (1096–1230) خوارزمشاهیان

Mongols/Ilkhans (1256–1380) ایلهخانان

Muzaffarid dynasty (1314–1393) مظفریان

Timurid dynasty (1380–1507)

Qajar dynasty (1794 – 1979)

Zand dynasty (1750-1794)

Islamic republic (1979 -)

EGYPTIAN DYNASTIES

<http://en.wikipedia.org/wiki/Dynasty>

Early Dynastic Periods

1st Dynasty (c. 3050 - 2890 B.C.)

2nd Dynasty (2890 - 2686 B.C.)

Old Kingdom

3rd Dynasty (2686 - 2613 B.C.)

4th Dynasty (2613 - 2498 B.C.)

5th Dynasty (2498 - 2345 B.C.)

6th Dynasty (2345 - 2181 B.C.)

First Intermediate Period

7th and 8th Dynasties (2181 - 2160 B.C.)

9th Dynasty (2160 - 2130 B.C.)

10th Dynasty (2130 - 2040 B.C.)

11th Dynasty (Thebes only)

Middle Kingdom

11th Dynasty (2134 - 1991 B.C.)

12th Dynasty (1991 - 1803 B.C.)

13th Dynasty (1803 - 1649 B.C.)

14th Dynasty (1705 - 1690 B.C.)

Second Intermediate

15th Dynasty (1674 - 1535 B.C.)

16th Dynasty (1660 - 1600 B.C.)

17th Dynasty (1650 - 1549 B.C.)

New Kingdom

18th Dynasty (1549 - 1292 B.C.)

19th Dynasty (1292 - 1186 B.C.)

20th Dynasty (1186 - 1069 B.C.)

Third Intermediate Period

21st Dynasty (1069 - 945 B.C.)

22nd Dynasty (945 - 720 B.C.)

23rd Dynasty (837 - 728 B.C.)

24th Dynasty (732 - 720 B.C.)

Late Period

25th Dynasty (732 - 653 B.C.)

26th Dynasty (672 - 525 B.C.)

Achaemenid Dynasty (525 - 404 B.C.)

28th Dynasty (404 - 398 B.C.)

29th Dynasty (398 - 380 B.C.)

30th Dynasty (380 - 343 B.C.)

Achaemenid Dynasty (343 - 332 B.C.)

Greek-Roman (Hellenistic Period)

Argead Dynasty (332 - 309 B.C.)

Ptolemaic Dynasty (305 - 30 B.C.)

Roman Egypt (Roman Period)

Julio-Claudian Dynasty (27 B.C.-A.D. 68)

Flavian Dynasty (69-96)

Nervan-Antonian Dynasty (96-192)

Severan Dynasty (193-235)

Constantinian Dynasty (303-336)

Valentinian Dynasty (364-457)

House of Theodosius from (379 – 392)

Byzantine Egypt

Leonid Dynasty (457-518)
Justinian Dynasty (518-602)
Sassanian Dynasty (619 – 629?)
Heraclian Dynasty (602-695 and 705-711)

Islamic Egypt

Rashidun Caliphate (632–661)
Umayyad Dynasty (661–750)
Abbasid Dynasty (750–867)
Mamelukes
Ottoman Sultanate
Muhammad Ali Dynasty (1805–1953)

Indian Periods

Harappan Civilization: 2600 B.C. -1900 B.C.
Vedic Era 1200 B.C.–500 B.C.
Mauryan (Asokan) Empire 322 B.C.–185 B.C.
Sunga Period (184–70 B.C.)
Andhra Period (70 B.C.–320 A.D.)
Kushan Period (30–320)
Gupta Period (320–540)
Pallava Kingdom (500–800)
Chola Kingdom (300 B.C.–1279)
Mughal Dynasties: 1000-1750:
India under British Rule: 1750–1947
1947-present: The Indian Republic

Appendix C: How to Create Diacritical Marks

You can enter common diacritical characters by pressing Alt and a number on the keypad.

â	Alt+0226
ä	Alt+0228
à	Alt+0224
á	Alt+0225
ç	Alt+0231
ê	Alt+0234
ë	Alt+0235
è	Alt+0232
é	Alt+0233
É	Alt+0201
ë	Alt+0235
î	Alt+0238
ï	Alt+0239
ì	Alt+0236
í	Alt+0237
Î	Alt+0238
ô	Alt+0244
ö	Alt+0246
Ö	Alt+0214
ò	Alt+0242
ó	Alt+0243
û	Alt+0251
ü	Alt+0252
Ü	Alt+0220
ù	Alt+0249
ú	Alt+0250
ñ	Alt+0241
£	Alt+0163

Appendix D: Attribution Qualifiers for Artists' Names (from the Art Libraries Association of North America and the Data Standards Committee of the Visual Resources Association)

Qualifiers such as "School of," "Pupil of," and "After" are commonly used by art historians to associate a work by an unknown artist with the name of a known artist whose oeuvre is stylistically similar or otherwise related to the work at hand. (I) The terms in this list are intended to provide a controlled vocabulary for conveying attribution information about art works. The list was developed by the Cataloging Advisory Committee of the Art Libraries Society of North American (ARLIS/NA) in collaboration with the Data Standards Committee of the Visual Resources Association. Comments on the list or additional terms are most welcome.

After A copy by an unknown artist of a known work of the artist

NOTE: The same term is also used for a work by a known artist that is a copy of another artist's work (e.g. a drawing by Jan de Bisschop, after a painting by Anthony van Dyck). When used in this way, the term should not be considered an anonymous attribution qualifier.

Assistant to Use "Workshop of"

Associate of Use when an association between the anonymous creator and a known creator is explicitly understood as an association. This term should generally not be used as an anonymous creator qualifier; use other terms in this list to describe more distinctly the relationship between an unknown and known artist.

Atelier of Use "Workshop of" or "Studio of"

Attributed to Use to express uncertainty when the attribution of a work to an artist is in question.

Circle of A work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil. The term is nearly synonymous with "School of", but can imply a broader, less formal association.

Copyist of Use "After"

Follower of Use for an artist who works in a masters style but who is not closely associated with him and who may not actually be contemporary with him.

Manner of Use "Style of"

Manufactory of Use "Workshop of"

Office of Indicates authorship by an unknown individual working directly for the named master, probably under his supervision. Most commonly used to refer to architectural firms. See also "Workshop of"

Pupil of Indicates authorship by an unknown individual working directly for the named master, probably under his supervision. The term implies a closer association with a master than

the more collective “Workshop of” or “Studio of,” describing an individual whose work is readily identifiable but whose name has not been recorded.

School of	Use for an artist who is closely associated with a master and who works in his style but who is not necessarily his pupil.
Student of	Use “Pupil of”
Studio of	Refers to a system common in the nineteenth and twentieth centuries, when master artists took on pupils rather than apprentices. See also “Workshop of”
Style of	Indicates an influence of (or an outright copy of) the style of the named master, but carries the connotation that the named artist had little or nothing to do with the actual work at hand.
Workshop of	Indicates authorship by an unknown individual working directly for the named master, probably under his supervision. The distinction between “workshop of,” “studio of,” and “office of” typically depends upon the historical period in question and the type of art work being produced. “Workshop of” is used for groups of artists working under a masters name, generally in a system of apprenticeship common from ancient times until the nineteenth century.