

DESCRIPTIVE
CATALOGING
OF
RARE
MATERIALS
GRAPHICS



RBMS Bibliographic
Standards Committee

with The Library of Congress

DCRM(G)

DESCRIPTIVE CATALOGING OF RARE MATERIALS (GRAPHICS)

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Bibliographic
Standards Committee

Rare Books and
Manuscripts Section

Association of
College and Research
Libraries

IN COLLABORATION WITH

The Policy and
Standards Division
of the Library of
Congress

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Rare Books and Manuscripts Section of the
Association of College and Research Libraries

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Front cover: (Top) Detail of "Sculptor. Der Formschneider." Woodcut by Jost Amman in Hartman Schopper, *Panoplia omnium illiberalium mechanicarum aut sedentiarum artium genera continens*. Printed in Frankfurt-am-Main by Georg Rab for Sigmund Feyerabend, 1568. Folger Shakespeare Library GT5770 .S4 Cage. (Bottom) Portrait of Frances Benjamin Johnston adjusting her camera. Washington, D.C., ca. 1936. Prints and Photographs Division, Library of Congress, LOT 11734-1.

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PREFACE

Background

Descriptive Cataloging of Rare Materials (Graphics), referred to hereafter as DCRM(G), is the direct successor to Elisabeth Betz Parker's *Graphic Materials: Rules for Describing Original Items and Historical Collections*, published by the Library of Congress in 1982. Known to many simply as "Betz" or "The Yellow Book," *Graphic Materials* became a classic. Revisions published in 1997 updated the manual to include examples encoded in the MARC format, but it was becoming clear that a true second edition was needed. Around the same time, the Bibliographic Standards Committee of the Rare Books and Manuscripts Section of the Association of College and Research Libraries (ACRL/RBMS) began envisioning Descriptive Cataloging of Rare Materials (DCRM), a suite of manuals that would share principles, organization, and design, while each covering a different format of material (see introductory section I.1).

In 2008, the ACRL/RBMS Bibliographic Standards Committee agreed to develop a second edition of *Graphic Materials* as a component of this suite. DCRM(G) is the result.

The DCRM suite was already well underway when work on *RDA: Resource Description and Access*, the successor to the second edition of the *Anglo-American Cataloguing Rules (AACR2)* was announced. The publication of RDA in 2010 introduced potential future changes that will be addressed by the Bibliographic Standards Committee as it revises DCRM as a whole (see introductory section II.1).

Changes from *Graphic Materials: Rules for Describing Original Items and Historical Collections*

Structural differences from *Graphic Materials* are relatively minor. Chapters have been renumbered to match ISBD numbering of areas 1 through 8. Instructions for cataloging unpublished groups of material and collections are now gathered together in an appendix. ISBD area 2, "edition area," has been added as a place to record information about a print's state. Area 6 has a new name to correspond with the ISBD designation "Series and Multipart Resources." In addition, DCRM(G) follows the ISBD practices of separately bracketing adjacent supplied elements.

DCRM(G) expands on *Graphic Materials* by including instructions for born-digital materials, graphic material with formal title pages, and illustrations in books and serials. Other forms of graphic material are now covered in greater depth, with

additional examples (e.g., architectural drawings, comic strips, and posters). New appendixes provide guidance on capitalization of elements, choice of main entry, transcription of early letterforms, and how to decipher many abbreviations found on graphic materials.

Conceptual changes include making records easier for a wide range of users to understand and, for published material, easier for libraries to share. In recognition of the role of shared cataloging, DCRM(G) places increased emphasis on transcription, and has adopted the bibliographic concept of the 'perfect copy.' In recognition of the wide audience wanting access to graphic materials, DCRM(G) makes increased use of everyday language. For example, new patterns for conjectural decades and centuries replace dashes, and "publisher not identified" replaces the Latin abbreviation "s.n." Similarly, the specific material designation now comes from a closed list of basic types of material in order to ensure that the description is understandable to non-specialists. Expert vocabulary is now accommodated in the "other physical details" element, as free text describing additional physical characteristics. Considering this element as the place to provide additional physical characteristics has the added benefit of allowing singular and plural forms to be used naturally (e.g., "4 prints : mezzotints" rather than *Graphic Material's* "4 prints : mezzotint").

Notable changes to individual rules include recording a place of production for unpublished materials; using square brackets for devised titles of collections; placement of copyright date statements in notes; and optional placement of format information in parentheses after the dimensions, e.g. (poster format), (slide format), (stereograph format).

Differences from DCRM(B) and DCRM(S)

People familiar with the two DCRM manuals published prior to DCRM(G) will notice a few key differences. Most obviously, unlike instructions for cataloging rare books and serials, instructions for cataloging pictures cannot be confined to published, printed material. Graphic material includes unpublished photographic prints and negatives, plus drawings, paintings, collages, and other media that create unique works. Also unlike instructions for rare books and serials, DCRM(G) considers collection-level records, called group-level records in picture cataloging, one of the standard applications of the rules. Group-level cataloging is fundamental for certain types of material such as photography and design drawings.

Graphic materials generally lack title pages, therefore guidelines related to traditional bibliographic transcription and transposition of title page information are presented separately in Appendix H, Material with Title Pages. This appendix addresses portfolios, books of plates, and other published material

bearing formal title pages, and is recommended for use when it is considered important to emphasize the graphic material characteristics of such a publication.

While some pictures do have standardized presentations of title, statement of responsibility, and publication information, the presentation varies widely across specific types of material and time periods. Other pictures have little or no transcribable information at all. Because of this variety, the chief source of information for graphic materials is text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, not a hierarchical list of possibilities. For the same reason, a note on the source of the title proper is required, transcription rules take both visually inseparable and grammatically inseparable text into account, and notes about transposition are not required.

Acknowledgments

DCRM(G) builds on Elisabeth Betz Parker's groundbreaking 1982 publication, *Graphic Materials*, and her enthusiasm for this revision was most welcome. Credit for launching the work goes to Helena Zinkham and Mary Mundy of the Library of Congress Prints and Photographs Division. Knowing that I was involved in the work of the Bibliographic Standards Committee, Helena approached me during the 2007 RBMS Preconference in Baltimore to see if the committee might look favorably on a Descriptive Cataloging of Rare Materials module for picture cataloging. With encouragement from committee chair Randal S. Brandt and immediate past chair Deborah J. Leslie, Helena, Mary, and I wrote a formal proposal, which was accepted.

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INTRODUCTION

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I. Scope and purpose

I.1. Descriptive Cataloging of Rare Materials

DCRM(G) is one of a family of manuals providing specialized cataloging rules for various formats of rare materials typically found in rare book, manuscript, and special collection repositories. The term “rare materials” refers to any materials that repositories have chosen to distinguish from general materials by the ways in which they house, preserve, or collect them. Rarity in the narrow sense of “scarcity” may or may not be a feature of these materials. Together, these manuals form Descriptive Cataloging of Rare Materials (DCRM), an overarching concept rather than a publication in its own right.

I.2. Descriptive Cataloging of Rare Materials (Graphics)

DCRM(G) provides guidelines and instructions for descriptive cataloging of graphic materials, other than maps, receiving special treatment within a repository. Graphic materials include still images of all types, such as prints, drawings, photographs, posters, postcards, pictorial advertisements, cartoons, comic strips, portraits, landscapes, book illustrations, born-digital pictures, etc. Special treatment usually results from the fragility, rarity, and enduring value of the materials, including potential aesthetic, iconographical, and documentary value. DCRM(G) may be used for graphic materials of any age or type of production, published or unpublished. Manuscript and printed resources described primarily for their textual, musical, or cartographic content rather than their graphic content are out of scope. DCRM(G) is not

intended as an instructional manual in techniques necessary to identify, process, or organize graphic materials collections.

I.3. Need for special rules

Users of graphic materials in special collections often require a greater level of descriptive detail than users of visual resources in general collections. The additional guidance in DCRM(G) helps catalogers translate visual information into a consistent verbal description of image content and physical characteristics. The resulting descriptions permit the ready identification of individual instances of a resource, and provide a more exact description of the resource as an artifact.

I.4. Scope of application

DCRM(G) is especially appropriate for the description of graphic materials collected for purposes of detailed study, whether of visual content or physical processes or formats. Published and unpublished graphic materials, whether single sheets or multipart resources (sets and series), are covered in the main text. Unpublished groups are addressed in Appendix B. Graphic materials issued with formal title pages, including publications traditionally cataloged as books, are addressed in Appendix H. Individual illustrations in books and serials can be described following instructions in Appendix K.

These rules may be applied categorically based on genre, format, date or place of publication or production (e.g., all watercolors), or may be applied selectively (e.g., all movie posters produced before 1950; or photographic prints depicting South Dakota Badlands), according to the policy of the institution, which may choose to catalog some or all of its holdings at a more detailed level of description than that provided for in AACR2 or RDA. (See introductory section X.1 for discussion on choosing appropriate cataloging codes and levels.)

I.5. Application within the bibliographic record

These rules contain instructions for the descriptive elements in bibliographic records only. They do not address the construction and assignment of controlled headings used as main and added entries, although brief instructions relating to headings and other access points do appear (e.g., Appendix F provides recommendations for name and title access points).

II. Relationship to other standards

II.1. AACR2, ISBD, RDA, and other bibliographic cataloging documentation

As a revision of the 1982 publication *Graphic Materials*, DCRM(G) is based on AACR2 as amended by the *Library of Congress Rule Interpretations* (LCRI), as well as on the consolidated edition of ISBD. DCRM(G) deviates in substance from AACR2 and LCRI only when required by the particular descriptive needs of graphic materials in special collections.

The relationship between the DCRM manuals and RDA is evolving. Current guidelines and other information can be found on the RBMS website at http://rbms.info/committees/bibliographic_standards/dcrm/rda/dcrm-rda.html.

Refer to these other publications for guidance and instructions on matters of description not covered in DCRM(G). These include rules governing name and uniform title headings to be used as access points for artists, engravers, photographers, printers, series, etc., as well as other types of access points that may be required. For subject headings, numerous controlled vocabularies are available; within the United States, *Library of Congress Subject Headings* and the *Library of Congress's Thesaurus for Graphic Materials* are widely used for subject headings. For genre/form headings, consult the *Library of Congress's Thesaurus for Graphic Materials*, the *Art and Architecture Thesaurus*, *RBMS Controlled Vocabularies*, or other controlled vocabularies as appropriate. Consult classification documentation for assignment of call numbers.

II.2. Archival, museum, visual resource, and other non-bibliographic standards

DCRM(G) is intended for use in a library context, and is not a replacement for established standards in other communities. Nevertheless, it can be a valuable supplement to other standards. For example, *Describing Archives: A Content Standard* (DACS) specifically encourages the use of material-specific standards as companions when creating descriptions. Historical societies, corporations, and private collectors may also find DCRM(G) useful as a standard for describing graphic materials.

II.3. MARC 21

MARC 21 Format for Bibliographic Data is the presumed format for presentation and communication of machine-readable cataloging. Use of DCRM(G),

however, need not be restricted to a machine environment, and MARC 21 is not mandatory. Examples in the body of DCRM(G) are shown using ISBD punctuation. MARC 21 coding and punctuation appears only in some of the appendixes. Catalogers using MARC 21 should follow MARC 21 documentation for input not covered by DCRM(G), and be aware of how their bibliographic systems interpret MARC 21 codes to automatically generate display features. For example, catalogers using MARC 21 usually omit punctuation between areas, parentheses enclosing a series statement, and certain words prefacing formal notes.

III. Objectives and principles

The instructions contained in DCRM are formulated according to the objectives and principles set forth below. These objectives and principles seek to articulate the purpose and nature of specialized cataloging rules for rare materials. They are informed by long-accepted concepts in bibliographic scholarship and the Anglo-American cataloging tradition, as well as by more recent theoretical work important to the construction and revision of cataloging codes, namely the International Federation of Library Associations and Institutions' *Functional Requirements for Bibliographic Records* (FRBR) and Elaine Svenonius's *The Intellectual Foundation of Information Organization*. As such, the objectives and principles are also in conformity with the IFLA *Statement of International Cataloguing Principles*. It is hoped that these objectives and principles will provide catalogers, and administrators of cataloging operations, with a better understanding of the underlying rationale for DCRM instructions.

III.1. Functional objectives of DCRM

The primary objectives in cataloging rare materials are no different from those in cataloging other materials. These objectives focus on meeting user needs to find, identify, select, and obtain materials. However, users of rare materials often bring specialized requirements to these tasks that cannot be met by general cataloging rules. The following DCRM objectives are designed to accommodate these important differences.

III.1.1. Users must be able to distinguish clearly among different manifestations of an expression of a work

The ability to distinguish among different manifestations of an expression of a work is critical to the user tasks of identifying and selecting resources. In general cataloging codes like AACR2, it is assumed that abbreviated and normalized description and transcription is sufficient to distinguish among

manifestations. Users of rare materials, however, often require fuller, more faithful descriptions and transcriptions, greater detail in the physical description area, and careful recording of various distinguishing points in the note area, in order to identify separate manifestations. Additionally, users of rare materials are typically interested in drawing finer distinctions among variants within manifestations than are users of other materials, many also needing to distinguish between different copies at the item level.

III.1.2. Users must be able to perform most identification and selection tasks without direct access to the materials

Users of rare materials frequently perform identification and selection tasks under circumstances that require the bibliographic description to serve as a verbal surrogate for the item, or to access pictorial surrogates such as digital images. Such circumstances include consultation from a distance, limited access due to the fragile condition of the item, inability to physically browse collections housed in restricted areas, etc. Accuracy of bibliographic representation increases subsequent efficiency for both users and collection managers. It also contributes to long-term preservation by reducing unnecessary circulation and examination of materials that do not precisely meet users' requirements.

III.1.3. Users must be able to investigate physical processes and post-production history and context exemplified in materials described

Users of rare materials routinely investigate a variety of artifactual and post-production aspects of materials. For example, they may want to locate materials that are related by illustration processes, provenance, genre/form, etc. The ability of users to identify materials that fit these criteria depends upon full and accurate descriptions and the provision of appropriate access points.

III.1.4. Users must be able to gain access to materials whose production or presentation characteristics differ from today's conventions

In order to distinguish among manifestations, general cataloging codes like AACR2 rely on explicit bibliographic evidence presented in conventional published forms. In rare materials, fuller descriptions will often be required in order to distinguish among manifestations produced through historical or unconventional means. Otherwise, that which is significant may be obscured.

III.2. Principles of DCRM construction

To meet the objectives listed above, DCRM relies upon the following six principles. These principles are influenced by the general principles of bibliographic description offered by Svenonius: user convenience; representation; sufficiency and necessity; standardization; and integration.

III.2.1. Rules provide guidance for descriptions that allow users to distinguish clearly among different manifestations of an expression of a work

This principle derives from the general principle of user convenience and has implications for all areas of the bibliographic description. The principle relates to objective 1 stated above.

III.2.2. Rules provide for accurate representations of the entity as it describes itself, notably through instructions regarding transcription and omission

This principle derives from the general principles of representation (with its related subprinciple of accuracy) and of standardization. Precise representation is of particular relevance in those areas of the description that require transcription (the title and statement of responsibility area, the publication, distribution, production, etc., area, and the series and multipart resource area), but should not be ignored in the physical description and note areas. The general principles of representation and standardization stand in greater tension with each other when cataloging rare materials. Faithfulness to both principles is particularly challenging when attempting to translate visual information into verbal description, and may require descriptive and annotative treatment necessarily exceeding the norms (and at times the vocabulary) established as sufficient for the description of general materials. The principle relates to objectives 2 and 4 stated above.

III.2.3. Rules provide guidance for the inclusion of manifestation-specific and item-specific information that permits users to investigate physical processes and post-production history and context exemplified in the item described

This principle derives from the general principle of sufficiency and necessity (with its related subprinciple of significance). Application of the principle requires that rules for rare materials cataloging provide additional guidance on access points, particularly in cases where such information is not integral to the manifestation, expression, or work described. Rules for item-specific

information appearing in the note area may recommend standard forms for presentation of information (addressing the general principle of user convenience and its related subprinciple of common usage). Application of such rules presumes both a user's need for such information and a cataloger's ability to properly recognize and describe such aspects. The principle relates to objective 3 stated above.

III.2.4. Rules provide for the inclusion of all elements of bibliographical significance

General cataloging codes like AACR2 routinely strive for both brevity and clarity, principles affiliated with the general principle of sufficiency. In describing rare materials, too great an emphasis on brevity may become the occasion for insufficiency and lack of clarity. Brevity of description may be measured best against the functional requirements of the particular bibliographic description rather than against the average physical length of other bibliographic descriptions in the catalog. The tension between the requirements of accurate representation of an item and the requirements of sufficiency is great. Reference to the principle of user convenience may offer correct resolution of such tension. This principle is related to all of the objectives stated above.

III.2.5. Rules conform to the substance and structure of the final revision of AACR2 to the extent possible

This principle relates to general principles of standardization and user convenience (with the latter's subprinciple of common usage). DCRM assumes that users of bibliographic descriptions constructed in accordance with its provisions operate in contexts where AACR2 (often as interpreted and applied by the Library of Congress) is or has been the accepted standard for the cataloging of general materials, but where transition to RDA has occurred or may be expected. Therefore, DCRM uses AACR2 vocabulary in a manner consistent with AACR2; any additional specialized vocabulary necessary for description and access of rare materials occurs in a clear and consistent manner in DCRM rules, appendixes, and glossary entries. DCRM does not introduce rules that are not required by differences expected between rare and general materials. Numbering of areas within DCRM conforms to the structure of ISBD as implemented in AACR2. When an existing AACR2 rule satisfies the requirements of cataloging rare materials, DCRM text is modeled on AACR2 text (substituting examples drawn from rare materials for illustration). In cases where the language of AACR2 is not precise enough to convey necessary distinctions or may introduce confusion when dealing with rare materials, DCRM uses carefully considered

alternative wording. Wording of relevant ISBD standards and of RDA was also considered when deviating from AACR2.

III.2.6. Rules are compatible with *Graphic Materials* except in cases where changes are necessary to align more closely to the above principles

This principle relates to general principles of standardization and user convenience (with the latter's subprinciple of common usage). DCRM(G) assumes that many of its users previously worked with *Graphic Materials*. Therefore, changes to *Graphic Materials* cataloging practices were introduced only after careful consideration of the value or necessity of such changes.

IV. Options

Available options are indicated in one of three ways.

- “*Optionally*” introduces an alternative treatment of an element.
- “If considered important” indicates that more information may be added, and thus signals choices for more or less depth in the description. This phrase covers the entire range between best practice on the one end, and highly specialized practices on the other.
- *Alternative rule* designates an alternative option which affects all or several areas of the description, and which must be used consistently throughout. In DCRM(G), alternative rules apply to the transcription of original punctuation, to the creation of separate records for individual instances of a manifestation or for images sharing a support, and to the creation of single records for multiple states of a print.

The cataloging agency may wish to establish policies and guidelines on the application of options, leave the use of options to the discretion of the cataloger, or use a combination of the two.

V. Language preferences

DCRM(G) is written for an English-speaking context. Cataloging agencies preparing descriptions in the context of a different language should replace instructions and guidelines prescribing or implying the use of English with counterparts in their preferred language (see 4B3-4, 4B8-12, 4E, and areas 5 and 7).

VI. Spelling and style

DCRM(G) uses the most recent edition of *Merriam-Webster's Collegiate Dictionary* as its authority in matters of spelling, and the most recent edition of the *Chicago Manual of Style* in matters of style. Abbreviations and Latin are generally avoided, exceptions being **ca.**, **etc.**, **i.e.**, and **sic**.

VII. Acronyms

| | |
|---------|---|
| AACR2 | <i>Anglo-American Cataloguing Rules</i> , second edition |
| BIBCO | Monographic Bibliographic Record Program of the PCC |
| DCRM | Descriptive Cataloging of Rare Materials |
| DCRM(G) | <i>Descriptive Cataloging of Rare Materials (Graphics)</i> |
| ISBD | <i>International Standard Bibliographic Description</i> |
| LC | Library of Congress |
| LCPS | <i>Library of Congress Policy Statements</i> |
| LCRI | <i>Library of Congress Rule Interpretations</i> |
| PCC | Program for Cooperative Cataloging |
| RBMS | Rare Books and Manuscripts Section, Association of College and Research Libraries, American Library Association |
| RDA | Resource Description and Access |

VIII. Examples and notes

VIII.1. Examples. The examples are not in themselves prescriptive, but are meant to provide a model of reliable application and interpretation of the rule in question. A word, phrase, element, or entire area may be illustrated; ISBD punctuation is given as needed only for the portion illustrated.

VIII.2. Notes. The conventions for notes included as part of the examples are as follows.

- › “*Note*” indicates that the note is required if applicable. Consult the index under “Required notes” for a full list.
- › “*Optional note*” indicates that the note is not required. The labeling of a note as “optional” in these rules carries no judgment about its importance (see introductory section IV); certain notes designated as “optional” may in fact be almost universally applied.
- › “*Local note*” indicates a note describing item-specific information not affecting areas 1-6 that is required if applicable (see 7A4). It must be clearly identified as a local note according to the provisions of 7A4. Item-specific information that *does* affect areas 1-6, such as basing the

description of published material on an imperfect item (see 0B2.2), is required and recorded in a general note.

- “*Optional local note*” indicates that the note describing item-specific information is not required.
- “*Comment*” prefaces details needed to adequately explain the example. Such comments are not to be confused with notes appearing within the bibliographical description.

IX. Integrity of the item (imperfections)

A greater vulnerability to damage, defect, and loss means that rare materials, especially older materials, are less likely than general collection materials to be in a perfect or complete condition when they reach the cataloger. One of the cataloger’s tasks is to ascertain (within reasonable constraints) whether and how much the item in hand deviates from the original as issued. (See 0B2.2)

X. Precataloging decisions

Before a bibliographic record can be created for an item or group of items awaiting cataloging in an institution’s special collections, appropriate decisions must be made regarding the array of descriptive options available to the cataloger. These precataloging decisions include: determining whether DCRM(G), AACR2, or RDA rules will govern the description, choosing the levels of cataloging that will be applied (item or group? minimal or full?), and determining the extent to which various options in the rules will be exercised.

The following section provides guidance for catalogers and cataloging administrators faced with these decisions and identifies some of the institutional and contextual factors that should be taken into consideration. It assumes that certain routine choices will already have been made, such as whether the encoding standard for the description will be MARC 21 and whether a resource issued as part of a series or multipart resource will be analyzed, with separate descriptions for each component.

Institutions may promote efficiency by setting cataloging policies for specific categories of materials in their collections based on their mission and user needs rather than making decisions on an item-by-item basis. For example, an institution may catalog all graphic resources using DCRM(G), but trace printers only for pre-1850 resources, and not identify production processes for postcards. It may decide that group-level cataloging is sufficient for most

posters, but provide item-level cataloging for World War II posters. A mechanism for easily making exceptions to general cataloging policy is desirable as well. If, for example, a curator buys a photographic print because of its unusual production process, description of and access to the process ought to be given in the bibliographic record, even if it is not the institution's usual policy to describe photographic production processes.

X.1. Decisions to make before beginning the description

X.1.1. Item-level versus group-level description

Determine whether the material will receive item-level description, group-level description, or some combination of the two. Instructions for creating item-level descriptions of published and unpublished single items and multipart resources (sets and series) are found in chapters 1 through 8 of DCRM(G). Instructions for creating group-level descriptions of assemblages not originally conceived or published as a finite number of separate parts are found in Appendix B. For instructions on cataloging illustrations in books and serials, see Appendix K.

"Group" in DCRM(G) covers both small groupings and large collections of graphic materials, from a photographic print and its corresponding negative to the entire picture archive of a photographer; from a half-dozen different engravings of an obscure nineteenth-century politician to thousands of bookplates a repository continues to gather together. Graphic materials that may lend themselves to group-level description include photographers' work assignments documenting a specific event; multiple iterations of the same photograph from negative to contact sheet and prints in different sizes; architectural design drawings for a particular building; and family albums. For additional examples, see B1.1.

Sometimes it can be difficult to determine whether the material in hand constitutes a "multipart resource" or a "group." Consider, for example, four drawings by the same artist, on the same size of paper, of views out a window at different times of year. Without additional information, it is impossible to know whether the artist considered this a single four-part interpretation of the Four Seasons, or whether they just happen to be similar drawings. A description of a small group of material as a single multipart resource (i.e., an item-level description) will bear close resemblance to a group-level description of the same material. If uncertain as to whether the material in hand is a "multipart resource" or a "group," a group-level description may be a more appropriate choice.

Differences between item-level and group-level rules are most evident in instructions for formulating titles, providing dates, and recording physical descriptions. Transcription of text, central to many rules for describing items, is largely irrelevant for groups, resulting in simpler instructions. Physical description of groups needs to accommodate potentially infinite variation, resulting in a de-emphasis on media-specific detail in favor of clear characterization of the extent and type of material present. Institutional policy and cataloger's judgment necessarily play a large role in formulating group-level descriptions, so Appendix B provides general guidelines to be applied flexibly.

Group-level cataloging is usually faster than item-level—sometimes dramatically so—but is attended by such a substantial loss of specificity that its use as the sole final access to a group of items should be chosen only after careful consideration. The lack of specificity can be mitigated by providing some sort of lower-level control, such as an inventory list, finding aid, or database, and such an approach is highly recommended. Group-level cataloging is most suitable when items have minimal value in themselves but derive value as part of a group. Use of group-level control by itself may be appropriate when users are unlikely to be seeking known items, or the risk of inadvertent purchase of duplicate individual items is considered insignificant. Group-level control alone is unlikely to provide adequate evidence to identify materials following a theft.

A combination approach would entail individual cataloging of all or selected material in the group in addition to the creation of a group-level record. Such an approach may involve phased processing, whereby the cataloger creates a group-level record to provide immediate basic access to the material, and then later creates individual records for priority material as time and resources permit.

X.1.2. Cataloging code: AACR2 and RDA vs. DCRM(G)

Determine which cataloging code will govern the description. Each code contains optional rules in addition to the required ones, and each allows varying levels of cataloging depth.

AACR2 and RDA are generally considered to be easier and quicker to apply than DCRM(G) because they require only a few basic pieces of information. AACR2 and RDA focus on commercially produced graphic materials, published prints and photographs, and reproductions accompanied by printed information. In contrast, use of DCRM(G) produces fuller description of visual content (with faithful transcriptions of relevant textual data) and

more precise physical descriptions. DCRM(G) facilitates differentiation between manifestations and reveals the presence of variants among seemingly identical items. DCRM(G) is most suitable when an item has documentary, historical, or artifactual interest, and when a group represents an unpublished, unique resource.

X.1.3. Encoding level: DCRM(G) minimal vs. full

Determine whether the description will be done at a minimal or full level. Each level has its particular uses with attendant advantages and disadvantages.

DCRM(G) minimal level provides for basic description of visual content and physical characteristics (with faithful transcription of relevant textual data), but requires only one note (for the source of the title). DCRM(G) minimal level descriptions are simpler than full catalog records, and may be suitable in a variety of situations, including digital library projects, new acquisitions, inventory control of backlogs, and retrospective conversion projects. Minimal-level records can be either an early step in a description that will be expanded when more cataloging resources are available, or the final step for material with a relatively low priority. For further information on creating DCRM(G) minimal-level descriptions, see Appendix D.

DCRM(G) full level represents the normative application of these rules, yet encompasses a range of potential levels of detail that enable their use even when resources are limited (e.g., in the physical description area, only the basic statement of extent and dimensions are required; the other physical details element is optional). Full-level records provide for in-depth description of visual content (with faithful transcription of relevant textual data) and detailed, complete physical description. Although some notes are required (e.g., the source of the title proper), most are optional and can be applied selectively depending on the nature of an institution's holdings, or institution-specific needs. For example, notes on the production history of the material, provenance, or particular attributes of the item in hand may be included or omitted as considered important.

Although treatment of headings is outside the scope of DCRM(G), full-level records typically contain a full complement of name and subject headings. In addition to those typically given to general materials, DCRM(G) full-level records may contain headings for printers, publishers, former owners, etc. The name headings need not be established using authority records, although

full authority work, especially if contributed to the LC/NACO Authority File, will result in greater consistency of headings and improved access.¹

The addition of genre/form headings is particularly encouraged in full-level records. Prefer terms found in the *Thesaurus for Graphic Materials*; terms from *RBMS Controlled Vocabularies*, the *Art and Architecture Thesaurus*, and other controlled vocabularies may also be used as appropriate.

X.1.4. Single versus separate records for variants

It is taken as a default approach in DCRM(G) that a separate record will be made for each variant that represents what is referred to as an “edition” in AACR2 and a “state” in art scholarship. However, within the rules, alternatives are provided that permit the creation of a single record for certain variants of this kind. Once the decision has been made to apply these alternative rules, the cataloger must be consistent in applying them to all areas of the description. For further guidance on the cataloging of differing manifestations, see Appendix E.

X.2. Factors to consider in making precataloging decisions

Consider the following factors when determining appropriate levels of description and access for materials awaiting cataloging. These factors will help to identify items that might deserve more detailed descriptions or higher priority treatment.

X.2.1. Institution’s mission and user needs

Evaluate the relevance of the materials awaiting cataloging to the institution’s mission and the needs of its users. Ideally, the institution will have developed internal documentation that will facilitate such an evaluation, including a mission statement, collection development guidelines, and a listing of constituent users and their anticipated needs. The needs of both patrons (researchers, teachers, students, etc.) and staff (collection development, reference, technical services, etc.) should be taken into consideration.

¹ If an institution is a BIBCO participant contributing full-level records as part of the Program for Cooperative Cataloging (PCC), all name and title headings must be established in the LC/NACO Authority File, and all subject and genre/form headings must come from an established thesaurus, list, or subject heading system recognized by the MARC 21 Format for Bibliographic Data.

X.2.2. Institutional and departmental resources

Evaluate institutional and departmental resources, especially staffing levels, expertise, and current workloads.

- › Is staff able to keep up with the inflow of new materials?
- › Is there a reasonable balance between resources devoted to acquiring materials and those devoted to processing them?
- › Is current staff expertise in identification of production techniques, subject areas, descriptive standards, and encoding standards adequate for implementing and/or completing proposed work plans?
- › Is staff able to work concurrently with more than one code and/or description level?
- › Are funding and space available for hiring new temporary or permanent staff with the necessary qualifications?
- › Are adequate reference sources, such as specialized catalogues raisonnés, available for staff use?
- › How many other projects are in process and what are their requirements and priorities?
- › Is conservation treatment or new housing needed before cataloging begins?

The regular review of cataloging priorities is highly recommended and should include discussions with curatorial, public services, technical services, and preservation staff.

X.2.3. Market value and conditions of acquisition of the material

Consider the conditions of acquisition and the estimated market worth of the material awaiting cataloging.

- › Does the monetary or public relations value of the material justify a fuller description than would otherwise apply?
- › Have any access requirements been imposed by a donor as part of the terms of acquisition?
- › Is the material accompanied by descriptive data (e.g., a photographer's logbook) that will facilitate cataloging?

X.2.4. Intellectual, artistic, and physical characteristics of the material

Finally, evaluate the intellectual, artistic, and physical characteristics of the items awaiting cataloging.

- › Is there a unifying characteristic that would justify and facilitate the description of the materials as a group (e.g., artist, subject matter, genre/form, etc.) with a group-level record?
- › Is a particular collection renowned?
- › Do the materials have a topical focus that has recently acquired importance or urgency (e.g., because of a scholarly conference hosted by the institution or the hiring of a new professor with that specialty)?
- › Is cataloging copy generally available?
- › Was the material purchased primarily for its content or for its form?
- › Do the specific items have artistic or artifactual value?
- › Is the institution collecting deeply in the area?
- › Are detailed descriptions likely to reveal variants that will be of interest to researchers?
- › Are detailed descriptions likely to help prevent the inadvertent purchase of duplicates or the failure to acquire desirable variants?
- › Is the material vulnerable to theft or vandalism?
- › Would a more detailed description help prevent unnecessary handling by staff and researchers?
- › Would a more detailed description assist in the use of surrogates?

0. GENERAL RULES

Contents:

0A. Scope

0B. The basic description

0C. Chief source of information

0D. Prescribed sources of information

0E. Prescribed punctuation

0F. Language and script of the description

0G. Transcription

0A. Scope

These rules provide instructions for cataloging graphic materials, other than maps, whose fragility, rarity, or enduring value, or whose potential aesthetic, iconographical, or documentary interest makes special description necessary or desirable. Such resources may be unpublished (though they may exist in multiple copies) or published. The rules cover instructions for the descriptive areas in bibliographic records only (see also introductory sections I-II).

Specifically, the rules may apply to:

- Single two-dimensional pictorial material. Typical examples include prints, posters, drawings, paintings, photographic prints, negatives, postcards, and slides.
- Finite sets and series of two-dimensional pictorial material.
- Illustrations in or from published books, magazines, etc.
- Born-digital images such as digital camera photography and computer-generated architectural renderings.

For instructions on cataloging groups of graphic materials, whether pre-existing (e.g., an artist's archive, a collector's compilation) or assembled locally for cataloging purposes, see Appendix B. For instructions on cataloging graphic materials with title pages, see Appendix H.

0B. The basic description

0B1. Required elements

The description must always include the following elements, regardless of the completeness of the information available:

- Title proper (see 1B)

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- General material designation (see 1C)
- Place of publication, distribution, production, etc. (see 4B)
- Date of production or publication (see 4D)
- Extent (see 5B)
- Dimensions (see 5D)

Also include other elements of description as set out in the following rules, if available and appropriate to the chosen level of description.

0B2. Basis of the description

0B2.1. General rule. Base the description on the material in hand.

0B2.2. Imperfections. When describing material known to be imperfect (physically damaged or missing information present in a complete example), and details of a perfect (or more perfect) example can be determined, base the description on the perfect example. Use square brackets only where required for description of the perfect example. In such cases, the details may be determined by examining additional examples or by referring to reliable descriptions in other sources. As appropriate, cite the source used for the description in a note (see 7B3, 7B12). Make a local note describing the imperfection of the material in hand (see 7A4.1).

Betty the cook maids head drest. - London : Pub. 13th June 1776
by W. Humphrey, Gerrard Street, Soho, [1776]
Note: Imprint Catalogue of prints and drawings in the British
Local note: Imperfect; trimmed below title, removing imprint

If no reliable evidence of the details of a perfect example is available, describe the material as it is. Make a general note indicating that the description is based on an imperfect example. See also 0G6.3.

0C. Chief source of information

The chief source of information is text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material. Possible sources include the front and back of the image, the container, digitally embedded metadata, lists of plates issued with portfolios, and caption lists. Transcribe information found in the chief source. When no suitable creator-supplied text is present, provide supplied or devised information in square brackets as necessary.

0D. Prescribed sources of information

The prescribed source of information for each area of the description is set out below.

| Area | Prescribed sources of information |
|---|--|
| 1. Title and statement of responsibility | Chief source |
| 2. State | Chief source |
| 3. Material (or type of publication) specific details | (Not applicable to graphic materials) |
| 4. Publication, distribution, production, etc. | Chief source |
| 5. Physical description | The material as a whole |
| 6. Series and multipart resource | Chief source |
| 7. Note | Any source |
| 8. Standard number and terms of availability | Any source |

In all cases in which information for areas 1, 2, 4, or 6 comes from outside the chief source, make a note to indicate the source of the information (see 7B3, 7B6, 7B7.1, 7B8).

0E. Prescribed punctuation

Precede each area, other than the first, by a period-space-dash-space (. --) unless the area begins a new paragraph.

Precede or enclose each occurrence of an element of an area with standard punctuation as indicated in the “prescribed punctuation” sections of these rules.

Precede each mark of prescribed punctuation by a space and follow it by a space, with the following exceptions: the comma, period, closing parenthesis, and closing square bracket are not preceded by a space; the opening parenthesis and opening square bracket are not followed by a space.

End paragraphs with normal punctuation (usually the period).

If an entire area or element is omitted from the bibliographic description (e.g., because it is not present in the source), also omit its corresponding prescribed punctuation. Do not use the mark of omission.

0F. Language and script of the description

0F1. General rule

0F1.1. In the following areas, transcribe information on or with the material in the language and script (wherever feasible) in which it appears there:

- title and statement of responsibility²
- state
- publication, distribution, production, etc.
- series and multipart resource

0F1.2. Give interpolations (see 0G6) into these areas in the language and script of the other information in the area, except for prescribed interpolations and other cases specified in these rules (e.g., 1G9, 4B5, 4B6.2, 4C6.2). If the other information in the area is romanized, give interpolations according to the same romanization.

0F1.3. In notes, give information other than titles, citations, and quotations in the language and script of the cataloging agency.

0F2. Romanization

0F2.1. If it is not feasible to transcribe from the material using a nonroman script, romanize the text according to the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets. Make a note to indicate that the romanized text appears in nonroman script on the material (see 7B2.2).

Source:

Родина-мать зовёт!

Transcription:

Rodina-mat' zovet!

Note: Title in Cyrillic script

0F2.2. *Optionally*, if it is feasible to transcribe from the material using a nonroman script, also provide parallel romanized fields using the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square

² If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized form of the title proper (see Appendix F2).

brackets, but do make a note indicating that the romanization does not appear on the source.

Note: Romanization supplied by cataloger

0G. Transcription

Transcribe information in the form and order in which it is presented in the source, according to these general rules 0B-0G, unless instructed otherwise by specific rules. Do not use the mark of omission to indicate transposition.

0G1. Letters, diacritics, symbols, and rebuses

0G1.1. Letters and diacritics. In general, transcribe letters as they appear. Do not add accents and other diacritical marks not present in the source. However, convert earlier forms of letters and diacritical marks to their modern form (see Appendix G2). If the source uses a gothic script that does not distinguish between uppercase **I** and **J** or between uppercase **U** and **V**, and there is no need to convert the letters to lowercase (see 0G2.2), transcribe them as **I** and **V** respectively, even though the actual letterforms will more closely resemble a modern **J** and a modern **U** (see Appendix G4.1). In most languages, including Latin, transcribe a ligature by giving its component letters separately. Do not, however, separate the component letters of **æ** in Anglo-Saxon; **œ** in French; or **ǣ** and **ǿ** in ancient or modern Scandinavian languages. If there is any doubt as to the correct conversion of letters and diacritical marks to modern form, transcribe them from the source as exactly as possible.

Source:

IOHN BULL's HOUSE sett in FLAMES

Transcription:

Iohn Bull's house sett in flames

Source:

Fun upon Fun, or the firft and fecond part of Mifs Kitty Fifhers Merry
thought

Transcription:

Fun upon fun, or, The first and second part of Miss Kitty
Fishers merry thought

(Comment: The archaic form of **s** in the source is replaced with the modern form)

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Source:

Unspotted Jacob

Transcription:

Vnspotted Iacob

(*Comment:* Source uses a gothic typeface that does not distinguish between the letterforms **I/J** or the letterforms **U/V**)

0G1.2. Symbols, etc. Except for rebuses, replace symbols or other matter that cannot be reproduced using available typographical facilities with a cataloger's description in square brackets. This includes “ŷ” (frequently mis-transcribed as “ye”). Make an explanatory note if necessary.

Source:

Sould by Will. Faithorne att ŷ sign of ŷ shipp within Temple Bar

Transcription:

Sould by Will. Faithorne att [the] sign of [the] Shipp within Temple Bar

Source:

A.J. GARNERIN, AERONAUTE, Inv. du Parachute, Né à Paris 1769 † 1813

Transcription:

A.J. Garnerin, aeoronaute, inv. du parachute, né à Paris 1769, [Latin cross] 1813

0G1.3 Rebuses. Replace pictures in rebuses with the intended words in square brackets. Make an explanatory note (see also 0F1.2 and 4D2.2).

The [Bute] interest in the [city], or, The [bridge] in the [hole]. -- [London] : Sold in May's [Buildings] Covent [Garden] [by George Bickham], [1760]

Note: Title and publisher's address in the form of a rebus. Bute represented as a boot in the rebus

(*Comment:* Publisher's name and publication date supplied by cataloger)

0G2. Capitalization and conversion of case

0G2.1. General rule. Convert letters to uppercase or lowercase according to the rules for capitalization in AACR2, Appendix A. Do not convert case when transcribing roman numerals.

0G2.2. Letterforms I, V, i, j, u, and v. If the rules for capitalization require converting **I** or **V** to lower case or **i**, **j**, **u**, or **v** to upper case, follow the pattern of usage in the text to determine which letterform to use in the transcription. For the history of letterforms **I, J, U, V, i, j, u,** and **v**, including instructions on

determining the pattern of usage, see Appendix G4. If any letterform within the first five words of the title proper has been converted from **I** to **j**, from **j** to **I**, from **V** to **u**, or from **u** to **V**, provide additional title access using alternative forms of the title proper as needed (see Appendix F2).

Source:

SER, SIVE SERICVS VERMIS

Transcription:

Ser, siue, Sericus vermis

(*Comment:* Text in the image caption shows consistent use of v for vowels or consonants in initial position and u for vowels or consonants in medial position, e.g., “vermis,” “vrbe,” “oua,” and “aurea”)

0G2.3. Chronograms. Capital letters occurring apparently at random or in a particular sequence may represent a chronogram. Where there is good reason to assume that a chronogram is being used, do not convert letters considered part of the chronogram from uppercase to lowercase, or from lowercase to uppercase (see also 4D2.2).

DoMI et patrIae VIVIt herVs, forIs et eXterIs VIXIt CLarVs
Note: Title inscribed around portrait forms a chronogram for
 1703

0G3. Punctuation in the source

0G3.1. General rule. Do not necessarily transcribe punctuation as it appears in the source. Instead, follow modern punctuation conventions, using common sense in deciding whether to include the punctuation, omit it, replace it, or add punctuation not present.

Libres, libertad de cultos, libertad de palabra, libres de
 miseria, libres de temor

(*Comment:* Commas added to represent breaks indicated by poster’s lettering style and word placement)

Perdito & Perdita, or, The man & woman of the people

(*Source:* Perdito & Perdita—or—the Man & Woman of the People)

Red Jacket concrete bridge dedication, Aug. 22, '11

(*Comment:* Title on the panoramic photo has hyphen
 s instead of spaces between words; punctuation is normalized to modern
 conventions)

Antuerpiae : Ex Officina Plantiniana Balthasaris Moreti, MDCXXX
 [1630]

(*Source:* Antuerpiae. Ex Officina Plantiniana Balthasaris Moreti. M.DC.XXX.)

Alternative rule: Transcribe all punctuation as found in the source of information, with the exception of those marks covered in rules 0G3.5-0G3.8. When following this alternative rule, always include prescribed punctuation as well, even if this results in double punctuation. Prescribed punctuation is treated at the beginning of each chapter within these rules.

The hostile press; and the consequences of crim. con. or
Shakspeare in danger

(*Comment:* Commas are not required around *or* when applying this option; commas surrounding a conjunction introducing an alternative title are an AACR2 convention, not prescribed ISBD punctuation)

Antuerpiae. : Ex Officina Plantiniana Balthasaris Moreti.,
M.DC.XXX. [1630]

0G3.2. Apostrophes and quotation marks. Transcribe apostrophes and quotation marks as found. Do not supply this punctuation if not present in the source, except for the representation of speech balloons (see 0G3.8).

George Peck's grand revival of Stetson's Uncle Tom's cabin

Daniel Webster, New Englands choice for twelfth President of
the United States

"Beat it. I'm busy stirrin' up th' masses"

0G3.3. Hyphens. Transcribe hyphens used to connect the constituent parts of compound words, normalizing their form as necessary (see Appendix G2). Do not supply hyphens not present in the source.

Yale College, New-Haven

Black and white photographs in Jury Assembly Room, first floor
of U.S. Courthouse, Orlando, Florida

0G3.4. Punctuation within roman numerals. Do not transcribe internal marks of punctuation appearing within roman numerals. Omit them without using the mark of omission.

0G3.5. Ellipses, square brackets, and virgules. Do not transcribe ellipses ... or square brackets [] when present in the source; replace them with a dash -- and parentheses () respectively or omit them, as appropriate. Do not confuse a virgule (/) in gothic script with a slash; replace it with a comma or omit it, as appropriate. Make an explanatory note, if considered important.

Source:

...America, America, God shed his grace on thee and crown thy good
with brotherhood...

Transcription:

--America, America, God shed his grace on thee and crown thy
good with brotherhood--

Optional note: On material, title begins and ends with ellipses

When replacing “...” with “--”, leave a space after the --, unless the dash is at the beginning.

Y'know Will-- for a few quid more I could retouch it a little--

0G3.6. Line breaks. Do not transcribe a hyphen or other mark of punctuation used to connect a single word divided between two lines or two portions of a line; transcribe as a single word, ignoring the punctuation. If the function of the hyphen is in doubt (e.g., if it might form part of a compound word), transcribe it.

Source (showing line endings):

LA PACE È APPORTATRICE DI
GIUSTIZIA, DI LAVORO, DI BENES-
SERE

Transcription:

La pace è apportatrice di giustizia, di lavoro, di benessere

0G3.7. Punctuation substituting for letters. Transcribe as a single hyphen each distinct hyphen, dash, line, or underscore character used in the source, whether used as a substitute for one or more letters in a word, or for an entire word.

Source:

F - - - - h Pacification or the Q - - - n of H - - - - - y Stript

Transcription:

F----h pacification, or, The Q---n of H-----y stript

Source:

R_L ADVICE

Transcription:

R-l advice

(Comment: Source is a single etched line as wide as two characters, presumably ambiguously representing both “Real” and “Royal,” but in any case, a single line is always transcribed as a single hyphen)

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Transcribe asterisks as asterisks.

The conduct of the two B*****rs

If the values of the missing letters are known, provide the information in a note, if considered important.

Source:

Miss _____ in the Actual Dress as she appear'd in y^e Character of IPHIGENIA, at y^e Jubilee Ball or Masquerade at Ranelagh

Transcription:

Miss - in the actual dress as she appear'd in [the] character of Iphigenia, at [the] Jubilee Ball or Masquerade at Ranelagh

Optional note: "Miss -" is Elizabeth Chudleigh, Duchess of Kingston

0G3.8. Speech balloons. Use quotation marks to represent speech balloons.

Betty Boop. "Yes, sir, everything's ho-kee-doke, Betty's voice is normal again!"

(Comment: Quoted text is inside a speech balloon in a comic strip)

0G4. Spacing

0G4.1. Spacing within words and numbers. In general, follow modern spacing conventions when transcribing from the source. Make no attempt to preserve full or irregular spaces between letters within words. If a word is divided between the end of one line and the beginning of the next, transcribe it as a single word, ignoring the line-break.

Omit internal spaces when transcribing numbers (including roman numerals).

Source:

O LFA CTVS

Transcription:

Olfactus

Alternative rule: Transcribe internal spaces within numbers (including roman numerals). If multiple spaces or different sizes of spaces appear between two characters within the number, transcribe them as a single space.

Source:

M. D. CC. XLIV

Transcription:

M. D. CC. XLIV

0G4.2. Spacing between words. If spacing between words in the source is ambiguous, or lacking, include spaces in the transcription to separate the words as needed.³

Source:

Foundingfatherfollyday

Transcription:

Founding father folly day

0G4.3. Variant spellings. Do not insert or remove spaces that merely represent variant or archaic spellings.⁴

Source:

At the Foot of the Trail,— Yo Semite Valley

Transcription:

At the foot of the trail, Yo Semite Valley

0G4.4. Initials, monograms, etc.

0G4.4.1. Transcribe initials, initialisms, monograms, and acronyms without internal spaces, regardless of how they are presented in the source of information.

F.S. Chanfrau in the character of "Mose"

³ If the missing spaces occur in the first five words of the title proper, provide additional title access for the form of title as it appears in the source, without the spaces (see Appendix F2).

⁴ If the variant or archaic spellings occur in the first five words of the title proper, provide additional title access for the form of the title with the spacing inserted (see Appendix F2).

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Made in NATO

(Comment: On poster, acronym is arranged as a half-circle, with spaces between letters)

0G4.4.2. Treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials.

Ph. D.

R. St. G.M. pinxt.

(Comment: Only pinxt., meaning “painted it,” is preceded by a space in the original; artist is Richard St George Mansergh)

Mr. J.P. Morgan

0G4.4.3. If two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appear in juxtaposition, separate them with a space.

M. J.P. Rabaut

(Comment: The first initial stands for Monsieur)

0G5. Omissions

0G5.1. General rule. Indicate omissions in the transcription or in a quoted note by using the mark of omission. When using the mark of omission, generally give it with a space on either side. However, give a space on only one side if the mark comes at the end of an area, is preceded by an opening parenthesis or opening square bracket, or is followed by a closing parenthesis, closing square bracket, or comma. Do not transcribe a mark of punctuation that precedes the mark of omission unless it is a mark of abbreviation or a period, exclamation mark, or question mark.

Thus while hee liu'd, graue Latimer was seene ... but in his
booke behould his inward grace

(Comment: The comma after “seene” is not transcribed)

Amsterdam : Printed for the Widow Swart ..., 1688

(Comment: The mark of omission has a space on only one side because it is followed by a comma)

Who wants yesterday's newspapers? We do! ... Recycle!

(Comment: The exclamation mark after “do” is retained)

0G5.2. Information not considered part of any area. Omit from the transcription, without using the mark of omission, grammatically separable information not considered part of any area. Such information may include quotations, devices, statements of privilege, etc. If considered important, give the omitted information in a note.

0G6. Interpolations

0G6.1. General rule. Indicate an interpolation in the transcription or in a quoted note by enclosing it in square brackets. If transcribing text with missing or obscured letters or words that can be reconstructed with some certainty, include these in the transcription, enclosing them in square brackets. Make an explanatory note, if considered important.

Philipp[us]

(*Comment:* The word ends with a ⁹ superscript)

Here com[els] [S]anta Cl[aus]

(*Comment:* Words alternate vertically and horizontally, intersecting with shared letters, as in a crossword puzzle)

Sic transit gloria [mundi] city, or, The old nurse's meditation

(*Comment:* "Mundi" is deliberately crossed out for comic effect)

Oz[o]ne

(*Comment:* Poster title omits middle "o" to mimic a hole in the ozone layer)

Qui [est] la?

(*Comment:* Drawing is damaged and word is being interpolated)

0G6.2. Conjectural and indecipherable text. Indicate a conjectural interpolation by adding a question mark immediately after the interpolation, within the square brackets. Supply a question mark enclosed in square brackets for each indeterminable word or portion of word. Make notes to justify the interpolations, provide explanations, or offer tentative readings of indecipherable portions of text, if considered important.

[John?] Cameron

(*Comment:* Sitter identified as possibly John Cameron)

amico[rum?]

(*Comment:* The word ends with a brevigraph—a special marks of contraction in continuance of the manuscript tradition—that is conjectured to be a ⁷)

amico[?]

(*Comment:* The brevigraph at the end of the word cannot be determined)

El[speth?] [?] McWhorter

(*Comment:* An autograph with some conjectured letters in the forename and an indecipherable middle initial, transcribed in a local note)

0G6.3. Lacunae in imperfect examples. If the description is based on an imperfect example (see 0B2.2) and the missing portion cannot be reconstructed with some certainty, use the mark of omission enclosed in square brackets ([...]) to show lacunae in the resource.

INTRODUCTION

[...] modern minstrels

Note: Description based on an imperfect example; title torn, removing all lettering above lower portion of "modern"

(Comment: Although image is printed, no other examples are known)

0G6.4. Blank spaces. If transcribing text containing a blank space intended to be completed later, as is common in certificates, pictorial letter sheets, performance advertisements, etc., supply the word "blank" enclosed in square brackets. If the blank has been completed in the item being described, indicate this in a local note, if considered important. If the blank occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolated word "[blank]" (see Appendix F2).

Admit [blank] to the private view at Strawberry Hill

Optional local note: Lewis Walpole Library copy has "Mr. Thomas and 5 friends" supplied in manuscript

0G6.5. Adjacent elements. If adjacent elements are to be enclosed in square brackets, each is enclosed in its own pair of square brackets.

[Springland, Pa.] : [W. Burch], [1808]

0G7. Inaccuracies, misprints, etc.

0G7.1. Unintentional inaccuracies. Transcribe an unintentional inaccuracy, misspelling, or misprint as it appears on the material. Follow such an inaccuracy either by "[sic]" or by the abbreviation "i.e." and the correction within square brackets. If the misprint occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolation and for the form of title as if it had been printed correctly (see Appendix F2).

Pehriska-Ruhpa, Moennitarri warrior in the costume of the dog
danse [sic]

Baltimore from Federal Hall [i.e. Hill]

Dracula, by Hamilton Deane and John L. Dalderston [i.e.
Balderston]

(Comment: A poster advertisement for the play Dracula which is by Dean and Balderston)

Royal Palace, Warsaw [i.e. Kremlin Palace, Moscow]

(Comment: Text inscribed on a glass negative incorrectly identifies the building)

Do not correct words spelled according to older or non-standard orthographic conventions, e.g., "françoise" for "française," or "antient" for "ancient."

0G7.2. Deliberate misspellings. Do not correct words misspelled for humorous effect. If considered important, make an explanatory note. Additional title access may be provided (see Appendix F2).

The Summer Shower, or, Mademoiselle Par, a Pluye
Optional note: For "Par, a Pluye" read "parapluie"

0G7.3. Reversed, turned, and approximated letters. Transcribe a reversed or turned letter (i.e., an upside-down letter), whether inadvertent or deliberate, as the intended letter. Transcribe two letters of type used to approximate a third letter as the intended letter. However, transcribe letterpress **vv** as **vv** (see Appendix G5). Make an explanatory note, if considered important. If the two letters of type used to approximate a third letter occur in the first five words of the title proper, provide additional title access for the form of title with the letters transcribed as set (see Appendix F2).

Al Palzer, boxer
Optional note: Hand-lettered z in "Palzer" is written backwards on the glass negative

Bessario Patriarcha Constantinopoli
Optional note: Third "n" in Constantinopoli engraved in reverse

Representation du feu terrible a Nouvelle Yorck
Optional note: As characteristic of vues d'optique, title is engraved in reverse

Ain Anzaigung wie D. Martinus Luther
Optional note: The "w" in "wie" is formed using "rv"

0G8. Abbreviations and contractions

0G8.1. When transcribing, do not abbreviate any words not abbreviated in the source.

0G8.2. If brevigraphs (special marks of contraction in continuance of the manuscript tradition) have been used, expand affected words to their full form and enclose supplied letters in square brackets (see Appendix G3). Make an explanatory note, if considered important (see 7B4.2). If a brevigraph standing for an entire word appears in the source, supply instead the word itself, enclosed in square brackets. However, transcribe an ampersand or a Tironian sign (**Ϝ**) as an ampersand. Enclose each expansion or supplied word in its own set of square brackets.

Source:

HENRICVS DEI GRĀ REX ANGLIE

Transcription:

Henricus Dei gra[tia] Rex Anglie

If the meaning of a brevigraph is conjectural or unknown, apply the bracketing conventions given in 0G6.2.

0G8.3. Do not expand abbreviations or modern contractions when transcribing. If the abbreviation occurs in the first five words of the title proper, provide additional title access for the expanded form if considered important (see Appendix F2).

0G9. Superscripts and subscripts

Transcribe superscript and subscript characters on the line unless the sense would be affected (e.g., in a mathematical formula). Always transcribe a period in an abbreviation at the end of the abbreviation.

Source:

M.^r King in the Character of L.^d. Ogleby

Transcription:

Mr. King in the character of Ld. Ogilby

Source:

M. V.^{dr} Gucht Sculp.

Transcription:

M. Vdr. Gucht sculp.

(Comment: Engraver is Michael van der Gucht, also frequently known as Michael Vander Gucht)

Source:

Caro.^e Watson

Transcription:

Caroe. Watson

(Comment: Engraver is Caroline Watson)

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

Contents:

- 1A. Preliminary rule
- 1B. Transcribed title proper
- 1C. General material designation
- 1D. Parallel titles
- 1E. Other title information
- 1F. Supplied and devised titles
- 1G. Statements of responsibility
- 1H. Material without a collective title

1A. Preliminary rule

1A0. Introductory remarks

The cataloger must decide whether there is printed, manuscript, or electronic text provided by the creator or creating body, on or with the material, from which a title and/or statement of responsibility can be transcribed for the catalog record. When there is no title or title-like information to transcribe, the cataloger will supply or devise a title (see 1F). Incidental information determined not to be title and/or statement of responsibility (e.g., numbering, mailing address, customer name) may be described or transcribed in a note. For published material with a title page, see Appendix H.

1A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Enclose the general material designation [GMD] in square brackets.

Precede the title of a part or section (see 1B8) by a period.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

For the punctuation of this area when an item with multiple images has no collective title, see 1H.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Titles for graphic material will often not lend themselves easily to the application of the prescribed punctuation. In case of doubt, treat the entire statement as the title proper (see 1B).

1A2. Sources of information

1A2.1. General rule. The prescribed source of information for the title and statement of responsibility area is text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material.

Benj. Franklin [graphic] / engraved by Geo. E. Perine, N.Y.,
for the Eclectic, after drawing by C.N. Cochin, 1777
(*Comment:* A facsimile of Franklin's signature below image is used as a title for a published portrait likely to be cited by what is printed on the item; the statement of responsibility is also transcribed)

B. Franklin of Philadelphia L.L.D., F.R.S. [graphic] / M.
Chamberlin pinxt. ; E. Fisher fecit.
(*Comment:* Name information printed below a portrait is treated as a title; statement of responsibility is also transcribed)

Dom Smith, Vladivostok, 1899 [graphic]
(*Comment:* Hand-written phrase on page of photo album, contemporary to its compilation, is treated as a title)

Watch tower in a vineyard [graphic]
(*Comment:* Text with the material—in a photo news service's logbook of its photographers' work—is transcribed as the title)

"Is this what you mean?" [graphic] / Herblock
(*Comment:* Quoted dialog is transcribed as the title of a cartoon drawing, with artist's signature in statement of responsibility)

1A2.2. No title. If there is no title on or with the material, provide one according to the provisions of 1B5 or 1F.

[Eleanor and Frederick Pray, seated in the veranda room, Dom
Smith, Vladivostok, Russia]
(*Comment:* Hand-written phrase "morning room" on photo album page was added much later and is not treated as a title, but could be quoted in a note)

1A2.3. Illegible title. If the title is completely illegible, provide one according to the provisions of 1F.

1A2.4. Unintentionally incorrect title. If the title is known to be unintentionally incorrect, transcribe it nonetheless. Provide an appropriate title immediately after as a correction in square brackets following the provisions of 0G7.1 and 1F.

Royal Palace, Warsaw [i.e. Kremlin Palace, Moscow]
(*Comment:* Text inscribed on a glass negative incorrectly identifies the building)

1A2.4. No statement of responsibility. If no statement of responsibility is on or with the material, omit the statement of responsibility element. If possible, provide information about the creator in a note (see 1G2).

1A2.5. Omission of numbers, statements of patronage, etc. Omit, without using the mark of omission, information that constitutes neither title information nor a statement of responsibility. Such information may include numbers, statements of patronage, statements of privilege, quotations, devices, decorative flourishes, epigrams, mottoes, etc. (see 0G5.2). Transcribe or describe this kind of information in a note, if considered important. However, if such information is a visually or grammatically inseparable part of one of the elements of the title and statement of responsibility area, transcribe it as such. If such information constitutes the only title-like information present in the source, it may be used as a title according to the provisions of 1B5.1. *Optionally*, transcribe dedications as other title information (see 1E3).

An apiary on the foothills of San Gabriel
(*Comment:* Text below image includes the photographer's number, and reads "No. 163. An Apiary on the Foothills of San Gabriel")

Francisque Arban, aéronaute francais
Optional note: Includes Italian poem by Vincenzo Monti, below title
(*Comment:* Four lines of text immediately below the portrait's title are a poem that is omitted from the title but can be mentioned in a note)

To the right hon'ble Lord Bangor, this plate representing a complete perspective view of all the machinery of a bleach mill, upon the newest and most approved constructions, consisting of the wash mill, rubbing boards moved by a crank, and beetling engine for glazing the cloth, with a view of the boiling house, is most respectfully inscribed by ... Wm. Hincks
(*Comment:* The title is embedded within the dedication and is inseparable)

Scene on the Delaware River at Philada. during the severe winter of 1856
Optional note: At head of title: Souvenir of the coldest winter on record
(*Comment:* Text above image is omitted from the title and quoted in a note because cataloger judged that it characterizes the reason for making the print)

1A3. Material known by more than one title

If the material is known by a title other than the title proper, provide additional title access if considered important (see Appendix F2).

Trafalgar Square

(Comment: The artist wrote the title "Trafalgar Square" on the drawing, but it is given the title "Admiral Nelson—'boarded at last!" in the standard catalogue raisonné of his works)

1A4. Form and order of information

Transcribe title and statement of responsibility information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules.

1B. Transcribed title proper

1B1. Words considered part of the title proper

1B1.1. The title proper is the first element of the description and is the primary name of the material. When transcribing the title proper, include all text inseparable from the words of the title (i.e., all words that clearly read together without a break, or that are visually or grammatically inseparable). If there is no title on or with the material, provide one according to the provisions of 1B5 or 1F.

Helen Keller

(Comment: Name typed on a 20th-century portrait photograph provides a title)

Voyage a la lune

(Comment: Text printed on a 19th-century cartoon provides a title)

Reserve boxes, open-air circus, Luna Park, Coney Island, N.Y.
City

(Comment: Words printed on a stereograph mount read together as a title)

Cucumis sativus vulgaris

(Comment: Text beside a 16th-century botanical book illustration provides a title)

Portrait of an Irish chief, drawn from life at Wexford

(Comment: Size and location of lettering on material visually indicate that "drawn from life at Wexford" is part of a satiric title and not a statement of responsibility)

Philip Bosco as physicist Niels Bohr in "Copenhagen" and
Claudia Shear as Mae West in "Dirty Blonde"
(*Comment:* Hand-lettered line of text on a 21st-century drawing provides a
title)

Vues de Paris et ses environs en photographies
(*Comment:* Title stamped on cover of a 19th-century photo album)

John Howell, an Indianapolis newsboy, makes \$.75 some days.
Begins at 6 a.m., Sundays. (Lives at 215 W. Michigan St.)
(*Comment:* The chief source for this photograph is a typed caption card that
does not easily divide into primary and secondary parts. The entire caption is
treated as the title proper)

If the title is preceded or followed in the source by other elements of
information, transpose these elements to their appropriate areas in the
description (or give them in a note) unless case endings would be affected, the
grammatical construction of the information would be disturbed, or the text is
visually inseparable from the title proper. In the latter cases, transcribe the
information as part of the title proper.

Prang's Christmas cards
(*Comment:* The publisher's name is an integral part of the title proper)

If considered important, make a note to indicate the original position of
transposed elements.

1B1.2. If a date appears in the source in such a way as to constitute part of the
title, transcribe it as such (as part of the title proper or other title information,
whichever is appropriate). See also 4D1.4.

Near Sale's house, 23 Oct. 1880, Otago Harbour

The Stewart Island trip, on board the Wakatipu, Christmas Day,
1895

1B1.3. If only a series title is on an item, provide a title according to the
provisions of 1B5 or 1F. Do not use the series title as the title proper unless
cataloging the series itself as a multipart resource.

[North Boulder Falls Colorado]
(*Comment:* Series title "Beauties of the Rocky Mountains" is printed on the
back of the stereograph card, and transcribed in area 6)

[Eighteen examples of caricatured noses, mouths, and chins]
(*Comment:* Series title "Rules for drawing caricaturas" and series number "Pl.
II" from the lower margin of the image are transcribed in area 6)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1B2. Note on the source of the title proper

Always make a note on the source of the title proper.

Doctor Syntax, in the middle of a smoaking hot political
squabble, wishes to whet his whistle

Note: Title from lower margin

E.H. Sothern as Malvolio

Note: Title from ink note on back of mount

York Beach, Maine

Note: Title from item

1B3. Forms of the title proper

The title proper can take a variety of forms, some of which are exemplified below. See also 1B1.1 and 1B1.2.

1B3.1. Title proper inclusive of subsidiary title information appearing before the chief title:

Bill Graham presents, in San Francisco, Grateful Dead, Junior
Wells Chicago Blues Band, and the Doors

*(Comment: "Grateful Dead, Junior Wells Chicago Blues Band, and the Doors"
is the chief title)*

1B3.2. Title proper inclusive of alternative titles:

Weighed & found wanting, or, The effects of a summer's ramble

1B3.3. Title proper consisting solely of the name of a responsible person or body:

Murray Riss

*(Comment: The photographer's name is the printed title for his published
portfolio)*

1B3.4. Multiple options for a title on or with the material: use cataloger's judgment to select one option as the title proper. Provide access to other titles if considered important (see Appendix F2).

Tweed suits the smartest for daily spring wear

*(Comment: For this news photograph, the cataloger opted to use the cutline
printed above the long caption as the title proper; the slug at the end of the
caption, "Washington Fashions, April 22, 1929" could be recorded in a note.
The long caption that begins "Mrs. Wm. B. Bankhead, wife of Representative
Bankhead of Ala. who makes her home at the Carlton ..." can be excerpted in
a summary note)*

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Franciscus Valesius, D.G. Dux Alenson et Brabant, Comes
Flandriae, Protect. Belgicae
Note: "Francis of Valois, Duke of Aniou, of Brabant, &c., Earle
of Flanders, &c., Protector of the Belgicke libertie"--
letterpress title above engraved plate
(*Comment:* cataloger opted to use title engraved within plate as title proper in
order to collocate multiple impressions of the plate)

1B4. Title elements scattered by layout or typography

If parts of the title are scattered over the item, compose the title proper based on those elements distinguished by position, typography, or size of lettering. If the text could reasonably be assembled in a different order, provide additional title access if considered important.

Our choice, Grover Cleveland, A.G. Thurman. Democratic
nominees, for president, for vice president
Note: Title assembled from words scattered on four banners,
above and below the image

If the title information is arranged decoratively, or other elements of the description (e.g., creator or publisher) are interspersed with the title information, determine the logical sequence and record the title in that order.

Ex libris George Wharton Edwards
(*Comment:* The opening words of the bookplate, "Dramatic arts," label the
visual symbols in the plate and are quoted in a note. The title words are
assembled from two banners within the image and a line of text below it)

1B5. Title from beginning words of text

1B5.1. If no title can be found on or with the material, or in another source (see 1F1), and the material has sufficient non-incident text (i.e., more than just numbering, a mailing address, a customer name, etc.), use the beginning words of such text as the title proper (see also 1F3).

H.R. Robinson, 52 Courtland St., Caricatures and prints
(*Comment:* Resource being cataloged is Robinson's illustrated advertisement)

Free speech, free soil, free men. This is to certify that
[blank] is a member of the [blank] Wide-awake Club
(*Comment:* Membership certificate has blank spaces to be filled in later. See
0G6.4)

1B5.2. If the transcribed text does not adequately describe the nature and content of the item, supply additional information in the note area. Provide additional title access points through a devised or supplied title if considered important (see Appendix F2).

Bailey's fine candies, 45 West Street, Boston

Summary note: Trade card shows a smiling boy sledding down a snowy hill to promote the sale of Bailey's candy

Another preparedness measure that society is taking up seriously

Summary note: Mr. J. Leon Phillips holding yarn for his wife as she knits for the World War I effort in Palm Beach, Florida

"I'm gunna be a blonde"

Summary note: Four frame drawing for the comic strip Krazy Kat. The first frame shows Kat entering a "Beauty Parlor"

(Comment: Text from first quoted speech balloon does not sufficiently identify the nature and content of the image, nor does the image contain the comic strip's name. Additional title access is provided for the name of the comic strip followed by the title)

1B6. Collective title for multipart resources

When preparing a comprehensive description for a multipart resource that bears a clearly identifiable and consistently used comprehensive title on some or all of its items, transcribe this as the title proper. If considered important, transcribe the title proper of the individual items themselves in a contents note (see 7B14). If creating separate records for individual items, apply the appropriate rule (1B8 or area 6, see introductory section X.1.1).

The illustration of the Siberian War

(Comment: This series title is printed on each picture in the set, in addition to an individual title for each print)

Photographic views of Kern County, California

(Comment: Title for a published set of 460 photographs by Carleton Watkins)

If a title given on some or all of the items in a multipart resource is not consistently used from item to item and none is given preference in reference sources, choose the title that identifies the resource most adequately and succinctly. Do not enclose the title in square brackets. Provide additional title access if considered important (see Appendix F2).

1B7. Abridgments of the title proper

1B7.1. General rule. Abridge a long title proper only if it can be done without loss of essential information. Do not omit any of the first five words. Indicate omissions by the mark of omission. If possible, however, retain the entire title even if it is very long.

Canadiens-français, enrolez-vous! L'Angleterre, rempart de nos libertés, est menacée. ... Reformez les régiments de Voltigeurs de Salaberry

(Comment: Over fifty words have been omitted from this World War I poster title)

Frank Schubert polishes the station's lens once a week. The flashing red signal, which operates from a half hour before sunset until a half hour before sunrise, is a reference point for all traffic using the harbor

(Comment: Lengthy title kept in full)

1B7.2. Alternative title. If the title proper contains an alternative title, do not omit any of the first five words of the alternative title.

How to gammon the deep ones, or, The way to overturn a coach
...

1B7.3. Chief title. Extend the transcription of the title proper at least through the end of the chief title of the resource. Apply this provision even if other words in the title proper precede the chief title (see 1B1.1, 1B3.1). If the end of the chief title cannot be determined, break off the transcription at the first grammatically acceptable place, but in no event within the first five words of the chief title.

This view of La Valletta, taken from the Gargur Battery during the siege in 1800 is most humbly inscribed by permission to Brigadier General Thomas Graham then commanding the allied forces in Malta ...

(Comment: The chief title begins "View of La Valletta" but its ending is ambiguous)

1B8. Collective title proper with part or section title

1B8.1. When describing a section or component part of a multipart resource bearing both a collective title and a grammatically separable part or section title that is dependent on the title of the larger resource for sufficient identification, transcribe the title of the larger resource first, followed by the title(s) of the part(s) or section(s) in order of dependence. If the arrangement indicated requires explanation, make a note.

Ishpiming, residence of Mr. Wm. S. Corby. Elevation facing north

(Comment: "Elevation facing north" is dependent on the identification of the residence, which is found on each drawing)

Catalogue général officiel. Tome second. Groupe II, Oeuvres d'art, classes 7 à 10

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1B8.2. When describing a section or part of a multipart resource bearing both a collective title and a grammatically separable part or section title that is not dependent on the title of the larger resource for sufficient identification, transcribe the title of the part being described as the title proper. Record the collective title for the larger resource as a series title in area 6.

Orpheus and Euridice

(*Comment:* The part title is not dependent on the collective title, "The famous Rahl & Bradley living bronze statues")

Alternative rule: Always transcribe both the collective title and the part or section title.

The famous Rahl & Bradley living bronze statues. Orpheus and Euridice

1C. General material designation

Add a general material designation (GMD) immediately after the title proper. The generic term "graphic" is recommended for all descriptions. If considered important, use a more specific term instead (see AACR2 1.1.C.1).

Little Red-Riding-Hood [graphic]

Roy Takeno reading paper in front of office [graphic] ...

F.S. Chanfrau in the character of "Mose" [graphic] ...

Jagd auf Grizzly Bären [graphic] ...

[Elisabeth Betz Parker and her cataloging team][graphic]

1D. Parallel titles

Transcribe parallel titles in the order indicated by their sequence or layout. If the order or layout appears to be entirely random, record the parallel titles in sequence reading from top to bottom and from left to right, where appropriate.

George Washington Eger, général en chef de l'armée englo
américaine, nommé dictateur par le Congrès en février 1777
[graphic] = George Washington Eger, general and commander en
chief of the continental army in America

Jagd auf Grizzly Bären [graphic] = Chasse au grizzly bear =
Hunting of the grizzly bear

1E. Other title information

1E1. Order and source of other title information

Transcribe other title information in the order indicated by the sequence or layout of the words. Other title information is visually or grammatically separable from the title proper and is often in smaller letters or on a separate line from the title proper. Do not supply or devise other title information.

1E2. Words considered part of other title information

1E2.1. General rule. Transcribe title information that is supplemental to the title proper as other title information, even if it begins with a preposition, conjunction, prepositional phrase, etc. In case of doubt, treat as part of the title proper.

Good cards make card games enjoyable, Congress Playing Cards
[graphic] : crisp, flexible, luster finish, new designs
(*Comment:* A poster title has text in a much smaller size that can be represented as other title information)

Brilliant Luna Park at night [graphic] : Coney Island, New
York's great pleasure resort
(*Comment:* The stereograph title has a long dash between the two separable parts of the title)

Boston national bloomer girl's base ball club [graphic] : L.J.
Galbreath, originator and owner
(*Comment:* Although "L.J. Galbreath" is in uppercase, like the title proper, it follows a period and clearly reads with the rest of the other title information)

Ancient ruins in the Cañon de Chelle, N.M. [graphic] : in a
niche 50 feet above present cañon bed
(*Comment:* A line of text printed below the title proper in small letters is treated as other title information)

Election day in New York [graphic] : a polling place among the
"upper ten" : a polling place among the "lower twenty"
(*Comment:* Individual titles of engravings from an illustrated newspaper are treated as other title information. The title proper is the collective title at the top of the page)

1E2.2. If material without a collective title shows two or more discrete images, each with a separate title, and the material is a single item, not a multipart resource, see 1H1.

1E3. Dedications

Optionally, treat a dedication as other title information, unless the dedication is visually or grammatically inseparable from information transcribed as part of another element or area. If the dedication follows the statement of responsibility, transcribe it as a subsequent statement of responsibility. See also 1A2.5.

Chronological chart of American history [graphic] : dedicated
to the people of the United States by the publisher

1E4. Abridgment of other title information

Optionally, if other title information is very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted words or phrases in a note.

1E5. Other title information with visually or grammatically inseparable elements

If the other title information includes a statement of responsibility or an element belonging to another area, and the element is a visually or grammatically inseparable part of the other title information, transcribe it as other title information.

James Barry Esqr., late R.A. [graphic] : from a picture painted
by himself about the year 1783
(*Comment*: lettering size, style, and layout clearly indicate that "from a picture..." is part of the title, not part of the statement of responsibility)

1E6. Parallel statements containing other title information

Transcribe parallel statements containing other title information in the order in which they appear in the source.

Fort Clark [graphic] : am Missouri (Februar 1834) = sur la
Missouri (février 1834) = on the Missouri (February 1834)
(*Comment*: Other title information is repeated in another language)

If the title proper also appears in more than one language or script, transcribe each parallel statement following the title to which it pertains.

1F. Supplied and devised titles

1F1. Title supplied from another source

1F1.1. If no title can be derived from text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, but a title can be supplied from another source, transcribe it from that source and enclose it in square brackets. Cite the source in a note.

[The great triumphal chariot of Maximilian I]
Note: Title from Bartsch, 1001.339

[Freedom of the press]
Note: Title from publication in which drawing was printed
(Comment: Untitled drawing for an illustrated magazine)

[Summer meeting at Long Branch, N.Y.]
Note: Title from final, published print
(Comment: Material is untitled, but examples of the image with this printed title are known to exist)

[The destruction of Lower Manhattan]
Note: Title from BleakBeauty.com, accessed 25 January 2013
(Comment: A website reference source provides the title for a set of photographs originally taken in the 1960s and reprinted in 2007)

[Untitled]
Note: Title from Gemini G.E.L. catalogue raisonné
(Comment: A deliberately untitled fine art print by John Altoon)

1F1.2. If no title can be derived from text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, and two or more sources disagree on the title, either in content or in language, and none can be credited with representing the creator's intent, choose the title from an authoritative source and transcribe it in square brackets. If considered important, give additional title access to the variant titles.

1F2. Cataloger-devised title for untitled material

If no title can be derived from text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, and a title cannot be supplied from the beginning words of text (see 1B5) or from another source (see 1F1), devise a brief descriptive title, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper.

1F2.1. For untitled images of a documentary nature, give the objective factual content clearly and concisely, enclosed in square brackets. Details of the

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

content, nature, scope, context, purpose, etc., of the material may be fully described in the note area. Include the following kinds of information in the devised title, as appropriate and feasible:

- the subject type or form of material, e.g., view(s), portrait(s), sketch(es)
- an identification of the main subject(s) depicted (i.e., persons, events, activities, and objects)
- geographical location(s) depicted, if known and significant
- the date (including month and day, if considered important) or span dates of what is being depicted if different from the date of publication or execution (see also 4D)

[President Abraham Lincoln, half-length portrait, facing front]

[Exterior view of the market hall in Budapest, 1931]

[Bookmark depicting Mount Fuji at sunset]

[Sketches of the Signal Corps during the American Civil War]
(*Comment:* Item is a single sheet with several sketches)

[General view of part of the South Water Street Illinois
Central Railroad freight terminal, Chicago, Ill.]
(*Comment:* Although documentary photograph includes a large sign reading
“Pabst Blue Ribbon Beer,” this is merely incidental text)

1F2.2. For untitled images where the interest is in the aesthetic value of the material, use a succinct descriptive phrasing of the subject, iconographic theme, technique, artistic school or style, etc., when devising a title.

[Madonna and Child, with angel looking on]

[Six squares]

[The four seasons]

Optionally, include the word “Untitled.”

[Untitled landscape with trees]

1F2.3. For untitled images where the interest is in the form or genre of the material, use a succinct descriptive phrasing of the form or genre when devising a title.

[Bookplate of Augustin Daly]
(*Comment:* There is no transcribable text on the item)

[Silhouette profile of a man facing left]

1F3. Supplied and devised titles for insufficient text

A supplied or devised title may be appropriate when text on or with the material is insufficient by being too minimal or generic. In such cases, the cataloger may provide a title according to the provisions of 1F1 or 1F2. Provide additional title access to the text (see Appendix F2).

[Bookplate showing a floral wreath surrounding the owner's initials MH]

(*Comment:* Text on the print reads only "MH")

[Sketches of soldiers wearing the 7th New York Cavalry Regiment uniform]

(*Comment:* Text on the drawing reads only "7th N.Y.")

[Unidentified Spanish style house (California). Sketch elevation, first and second floor plan]

(*Comment:* Single architectural drawing with text reading "First floor plan, Second floor plan")

1G. Statements of responsibility

1G0. Introductory remarks

Transcribe the names of persons and corporate bodies responsible for the intellectual and artistic content material when these names appear on or with the material. Examples include architectural firms, artists, cartoonists, designers, draftsmen, engineers, illustrators, painters, photographers, photo studios, and printmakers. Include any phrases and abbreviations that indicate their role. See Appendix F1 for choice of access points.

Do not supply or devise a statement of responsibility (see 1G2 and 1G8).

1G1. Statements of responsibility in the chief source

1G1.1. Transcribe statements of responsibility found in printed, manuscript, or electronic text on or with the material in the form in which they appear. In case of doubt as to its origin, treat manuscript text as item-specific.

/ Berenice Abbott

/ drawn by Mrs. Ellen B. Mason, from a photograph

/ C. Ansell, delt. ; F. Jukes, aqt.

/ negative by T.H. O'Sullivan ; positive by A. Gardner

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

/ respectfully submitted to the President of the U. States by
B. Henry Latrobe, survr. of the Capitol, U.S., April 24th,
1817

/ designed by Larry Smart

/ J.C.H. Grabill, photographer, Deadwood and Sturgis, Dakota
Ter.

/ the Grabill Portrait and View Co., Deadwood, S. Dak.

1G1.2. Do not transcribe names of publishers, manufacturers, distributors, sponsor/advertisers, or copyright holders in this element unless the information is grammatically or visually inseparable from the statement of responsibility. See 4C1, 4C9, and 7B8.1.

/ drawn, engraved & published by W. Birch, Springland near
Bristol, Pennsylv.

(Comment: "& published" is grammatically inseparable)

/ Martin de Voss inuentor ; Crispian de Pass fec. et exc.

(Comment: Abbreviated Latin phrase "et exc." signifying "and published by"
is grammatically inseparable)

1G2. Statements of responsibility from other sources (attributions)

If a statement of responsibility is not in text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, do not supply a bracketed statement. If known, record an attribution and the source of the attribution in a note (see 7B6.3.1). If no attribution can be made, make a note if considered important (see 7B6.3.4).

1G3. Single statements of responsibility with two or more names

If a single statement of responsibility contains the names of two or more persons or corporate bodies, transcribe all names as a single statement regardless of whether they perform the same function or different functions.

/ drawn by Schell and Hogan from a sketch by J.W. Hayward

/ sketched & drawn on stone by Parsons & Atwater

1G4. Omission of names in statements of responsibility

When a single statement of responsibility names more than one person or corporate body performing the same function or with the same degree of responsibility, transcribe all the names mentioned. *Optionally*, if the responsible persons or bodies named in a single statement are considered too numerous to list exhaustively, all after the third may be omitted. Indicate the

omission by the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission.

/ idee e motti di Giannino Antona-Traversi ; disegni di G. Ardy, A. Bonzagni, A. Cagnoni ... [and 7 others] ; sculture di V. Franco

1G5. Two or more statements of responsibility

1G5.1. With different names. If there are two or more statements of responsibility, transcribe them in the order indicated by their sequence or layout. Typically, the order is left to right, top to bottom. If the sequence and layout are ambiguous or insufficient to determine the order, transcribe the statements in the order that makes the most sense.

/ on stone by L. Brechemin ; P.S. Duval, lith., Phila.

/ Harry Fenn ; S.V. Hunt

(Comment: Statement of responsibility follows the convention of giving the original artist's name below the left side of the image, and the engraver's name below the right side of the image)

/ negative by T.H. O'Sullivan ; positive by A. Gardner

/ designed by Jim Corrieri ; photographed by Jim Corrieri and Ralph Baxter ; gyrations by Sabah of The Round Table

1G5.2. With the same name. If there are two or more statements of responsibility representing the same person in the same role, transcribe the statement most explicit of the role. In case of doubt, choose the fuller or more prominent form of the name. If considered important, record the other statement or statements in a note.

/ drawn by C. Robinson ; engraved by T. Robinson

(Comment: In addition to the fuller forms of both names transcribed from lettering in the lower margin, the initials "C.R." and "T.R. Sc." are engraved within the image area)

1G5.3. With the same name in a different language or script. If there are no parallel titles, and a statement of responsibility appears in more than one language or script, transcribe the parallel statements, each preceded by an equals sign. See also 1G10.

/ G. Krikorian = Կ. Գրիկորիան

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1G6. Terms of address, etc., in statements of responsibility

Include titles and abbreviations of titles of nobility, address, honor, and distinction that appear with names in statements of responsibility.

/ the Misses Selby, N.Y.

/ drawn & etched by the late Rev. Edward Bury

1G7. Qualifications in statements of responsibility

Qualifications such as initials indicating membership in societies, academic degrees, and statements of positions held may be omitted from the statement of responsibility, using the mark of omission, unless:

the qualifications are necessary grammatically

or the qualifications are necessary for identifying the person or are useful in establishing a context for the person's activity (initials of religious orders, phrases, or adjectives denoting place names, etc.)

/ Rigaud R.A.

(*Comment:* Rigaud was a Royal Academician—"R.A.")

/ Wenceslaus Hollar, Bohem. aqua forti aeri inculpsit

(*Comment:* Hollar was from Bohemia)

1G8. Monograms, pseudonyms, and descriptive phrases

If the statement of responsibility represents the creator only by a pseudonym, a descriptive phrase, or a symbol such as a monogram or device, use that information in the statement of responsibility. Indicate the latter by "monogram" or "device" in square brackets. If the full name is known, give it in a note.

/ AD [monogram]

Note: Woodcut by Albrecht Dürer

/ [blank tablet device]

Note: Signed on plate with Marcantonio's device of an empty tablet

(*Comment:* Such tablets normally display the printmaker's name or initials; Marcantonio symbolically hid himself when reproducing Raphael's art)

/ from a sketch by our special artist

/ drawn by Hassan Straightshanks, under the immediate superintendence of Maj. Jack Downing

(*Comment:* "Straightshanks" is a pseudonym, "Downing" is a fictitious character)

/ drawn on the spot by an officer ; P.C. Canot, sculp.

/ drawn from the life in Chelmsford goal [i.e. gaol]
(*Comment:* Phrase transcribed as statement of responsibility even though no person is referred to)

1G9. Ambiguous statements of responsibility

Add a word or short phrase if necessary to clarify the role of the person(s) or body (bodies) named in a statement of responsibility, if considered important. Supply the word or phrase in English, enclosed in square brackets, or make a note.

/ T.H. Shepherd [delineator] ; H. Melville [printmaker]

or / T.H. Shepherd ; H. Melville

Note: Print by H. Melville after drawing by T.H. Shepherd

If considered important, make notes about expansions, explanations, and corrections of statements of responsibility when needed for clarity (see 7B6).

1G10. Statements of responsibility following titles in more than one language or script

1G10.1. If there are titles in more than one language or script, but only a single statement of responsibility, transcribe the statement of responsibility after all the title information.

Jagd auf Grizzly Bären [graphic] = Chasse au grizzly bear =
Hunting of the grizzly bear / Ch. Bodmer, pinx. ad nat. ;
Lucas Weber, sc.

Monument consacré a la posterité en memoire de la folie
incroyable ... [graphic] = Ter eeuwiger gedagtenisse der
dwaasheid ... / B. Picart fecit 1720

1G10.2. If there are both titles and statements of responsibility in more than one language or script, transcribe each statement of responsibility after the title proper, parallel title, or other title information to which it relates. If any of these titles lacks a matching statement of responsibility, transcribe the information in the order indicated by the sequence or layout.

Views of interiors of churches & other buildings [graphic] /
drawn on stone by Mr. Jaime from the drawings by the Chevr.
Bouton = Intérieurs d'églises et d'autres édifices /
lithographié par Jaime sous la direction et d'après les
dessins du Chevr. Bouton

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1G11. Nouns and noun phrases

Treat a noun or noun phrase occurring in conjunction with a statement of responsibility as other title information if it is indicative of the nature of the material. In case of doubt, treat the noun or noun phrase as part of the statement of responsibility.

The Art Worker's Guild, May 5th 1893, Barnard's Inn Hall
[graphic] : 6 lithographs / drawn by J. Pennell, F. Short,
W. R. Lethaby, H. Paget, A. Mackworth, G. McCulloch

Duke of Buckingham [graphic] : from an original picture in the
collection of the late George Drummond Esqr. at Stanmore /
S. Harding delt. ; Vandeburgh sculp.

1G12. Statements of responsibility with inseparable elements

If the statement of responsibility includes information belonging to another area, and the information is inseparable from the statement of responsibility (i.e., it clearly reads together without a break, or is grammatically or visually inseparable), transcribe the information as part of the statement of responsibility. For graphic materials, this information will often be a date or place of production.

/ photo and copyright by Grabill '90

/ Pirie MacDonald, photographer of men, New York

/ invented [sic] & engrav'd by A. Benoist at his lodgings at
Mr. Jordan's ...

/ taken during the years 1832 & 1833 by David Roberts

1G13. Illegible statements of responsibility

1G13.1. If portions of a statement of responsibility are partially decipherable, indicate conjectures and illegible elements in square brackets.

/ F[illegible] ad vivum

/ Euge[ne?] Lam[i?]

1G13.2. If the statement of responsibility cannot be deciphered, record the presence of the illegible words in a note.

Note: Illegible signature in lower left corner

1G14. Multipart resources.

Transcribe name(s) as they appear most frequently in the source. If this does not apply, make a note about the name(s).

[Four quarters of the world] [graphic] / F. Barlow invent.
Note: Plate 2 lacks "F. Barlow invent."
(Comment: A set of 4 prints)

1H. Material without a collective title

1H1. Two or more images named in the material

If the material shows two or more discrete images, each with a separate title, and the material is a single item, not a multipart resource:

record the multiple titles according to 1H1.1 or 1H1.2

- or* make a separate bibliographic record for each separately titled image, linking the separate records with "With" notes (see 7B17)
- or* if the titles are so numerous that naming each one is cumbersome, provide a collective title according to 1F

1H1.1. By same person or body, with shared statement(s) of responsibility (if any). If the material has no collective title and bears the titles of two or more images by the same person or body, or two or more images that share the same statement(s) of responsibility, provide the titles of the individual images in the order in which they appear. Precede each title other than the first by a space-semi-colon-space, even if the titles are linked by a connecting word or phrase.

Difficulties of a working general among the bayous [graphic] ;
 Bayou navigation in Dixie / from a sketch by Mr. Theodore R.
 Davis
(Comment: Three images share a title and a fourth image has its own title; all four share a single statement of responsibility)

1H1.2. By different persons or bodies, or without shared statement(s) of responsibility (if any). If the material has no collective title and bears two or more individual images by different persons or bodies, or two or more images that do not share the same statement(s) of responsibility, provide the titles of the individual images in the order in which they appear. Precede each title other than the first by a period and one space, unless a linking word or phrase is already present. Precede each image's first statement of responsibility, if any, by a space-slash-space.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Charles E. Courtney [graphic] / photographed by Ernsberger & Ray. Edward Harlan / photographed by J. Bruce & Co.

(*Comment:* Two portraits on one sheet, each with a different statement of responsibility)

Scene in Printing-House Square, New York City [graphic] / sketched by Stanley Fox. Elevated railway in Greenwich Street, New York City / sketched by Stanley Fox

(*Comment:* Two images on a single sheet of an illustrated newspaper page, each with an identical statement of responsibility)

1H2. One or more images not named on the material

If the material has no collective title, and one or more images contained in the material are not named:

transcribe the title and statement of responsibility from the named images, and describe the other image(s) in a contents note (see 7B14)

or make a separate description for each image, devising titles where necessary, and linking the separate descriptions with “With” notes (see 7B17)

or provide a collective title, preferably in the language and script of the cataloging agency, and use this title, enclosed in square brackets, as the title proper (see 1F1 and 1F2)

[Sketches of a peacock shutter and fighting peacocks]

2. STATE AREA

Contents:

2A. Preliminary rule

2B. Statement of state

2A. Preliminary rule

2A0. Introductory remarks

Routinely used for recording edition statements found in books, area 2 is also used for recording different states (production stages) of prints. Following art historical tradition, the word “state” rather than “edition” is used to describe an impression or set of identical impressions printed from the same unchanged printing plate, block, or stone (the matrix). The similar role of print state and book edition designations make area 2 the appropriate place to distinguish manifestations that appear identical in other areas of the description. The statement of state is particularly useful for disambiguating states that differ only in graphic rather than textual content.

Keep in mind that the term “edition,” when applied to artists’ prints or photographs, indicates the number of instances produced (a print run). This kind of “limited edition” statement is recorded in a note. See 7B7.3 and 7B7.5.

Do not use this area as the sole identification of a restrike, even if it is given a separate state designation in a catalogue raisonné (see 4G).

Do not use this area to record differences between impressions that do not involve a changed printing matrix, e.g., hand-coloring or different paper stocks, even if they are identified as “editions” on the material (see 7B9).

For instructions on using area 2 to record bibliographic edition statements found in published portfolios or books of prints and photographs, see Appendix H.

Alternative rule: When local policy recommends that a single bibliographic record describe multiple states of a print, record the state information in a local note instead of in the state area. See introductory section X.1.4.

Local note: Repository has proof before letters
(*Comment:* The existing bibliographic record either lacks an indication of state in the state area, or it describes a different state (i.e., one after lettering has been added) which includes a transcribable title)

Local note: Repository has 1st state and 2nd state

AREA 2. STATE

2A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede the state area by a period-space-dash-space.

Precede words that further describe a state by a comma.

2A2. Sources of information

The prescribed sources of information for the state area are the material itself and accompanying material issued with the print, in that order of preference. If any part of the state area is supplied from another source, enclose it in square brackets and indicate that source in a note.

Typically, the state will not be indicated by text on graphic material. The cataloger's knowledge of the state will usually come from a catalogue raisonné or other reference source, or simply by comparison of the item in hand with another example.

[State i of ii]

Note: State from Delteil

(Comment: State derived from catalogue raisonné)

[Early state, with number 11 in upper left corner, and with top of wig and left hand unshaded]

Note: State from comparison with another version

(Comment: Statement of state based on cataloger's comparison of two states of the print. State is inferred from purely visual information that is described in order to disambiguate the two images. Catalog record for the other print has the statement of state "[Later state, with number removed from upper left corner, and with top of wig and left hand shaded]")

2A3. Form and order of information

Transcribe state information in the form and order in which it is presented on the item, unless instructed otherwise by specific rules.

2B. Statement of state

2B1. General rule

Transcribe a statement relating to the state as it appears on or with the material, according to the general rules 0B-0G. Include any explanatory words or phrases appearing with the statement of state.

5. Zust.

(Comment: German abbreviation for "5th state" transcribed from artist's pencil note on item)

2B2. Supplied and devised statements of state

Graphic materials are not usually issued with an indication of state. If considered important, consult reference sources or make visual comparisons of multiple impressions to determine if more than one state exists, and which state is being described.

2B2.1. If transcribed information in the body of the description is not sufficient to distinguish the states, supply a statement of state in square brackets in the language and script of the cataloging agency. Give the source of the information and any needed explanation in a note.

[2nd state]

Note: State from Klipstein

(Comment: Complete citation is given in a "References" note, see 7B12)

[Unrecorded state between 1 and 2]

Note: Between Pennington's states 1 and 2. The original dedication has been removed, but neither the replacement used in state 2 nor the number in lower left are yet present

(Comment: Statement devised by cataloger based on catalogue raisonné.

Complete citation is given in a "References" note, see 7B12)

[Proof before letters]

(Comment: Statement devised by cataloger is the standard technical phrase for a print made before title or other text had been added to the matrix)

[Cancellation proof]

(Comment: Statement devised by cataloger is the standard technical phrase for a print made from a matrix that was defaced in order to prevent additional saleable prints from being made)

[Later state with additional lines in sky and water]

(Comment: Statement devised by cataloger based on comparison of examples)

2B2.2. Even when transcribed information in the body of the description is sufficient to disambiguate states, the cataloger may include a statement of state found in a reference source in the State area. Catalogues raisonnés, for example, may group under the same number states that vary in bibliographically significant elements such as title, publisher, date, or dimensions of plate mark.

AREA 2. STATE

Effigies Paraselci medici celeberrimi [graphic] / P.P. Rub
pinxit ; R. Gaywood fecit
[State i]

Note: State from Pennington

(Comment: In state ii, "R. Gaywood fecit" was replaced by "W. Hollar sculp."
"Complete citation is given in a "References" note, see 7B12)

2B3. Words such as "edition" or "proof"

Use judgment in transcribing statements containing such words as "edition" or "proof." For graphic materials, these statements usually indicate a limited edition or a separate printing from the same matrix. Such statements may be recorded in notes, if considered important. See 7B7.2.

Local note: Lettered in pencil 'A/P' for 'artist's proof'

(Comment: The same matrix is used for prints designated for special use as for the main edition, so there is no difference in state)

2B4. Insufficiently descriptive statements of state

If an indication of state consists of one or more letters or numbers without accompanying words, or only words that convey numbers, supply an appropriate word in square brackets. If no appropriate word can be determined, or in cases of doubt, simply transcribe the statement as found.

3e [état]

[State] 1

3. MATERIAL (OR TYPE OF PUBLICATION) SPECIFIC DETAILS AREA

No general use of this area is made for graphic materials.

4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC., AREA

Contents:

4A. Preliminary rule

4B. Place of publication, distribution, production, etc.

4C. Name of publisher, distributor, etc.

4D. Date of publication, distribution, production, etc.

4E. Place of manufacture

4F. Name of manufacturer

4G. Date of manufacture

4A. Preliminary rule

4A0. Introductory remarks

Use the publication, distribution, production, etc., area for unpublished as well as published materials. For unpublished material, this area may consist only of the place (optional) and date or estimated date of production (required).

While it is obvious that some graphic materials, such as drawings, are not published in the bibliographic sense, in other cases it is difficult or impossible to determine publication status. For example, the name and address of a photography studio stamped on a pre-printed *carte de visite* mount looks the same whether the picture is a celebrity photograph widely retailed to the public, or a single print for a family album. Similarly, a copyright statement only indicates that copyright was claimed, not that the material was published. In case of doubt, treat the material as unpublished.

4A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

Precede a second or subsequently named place of publication, distribution, production, etc., by a semicolon, unless a linking word or phrase is given on the material.

Precede the name of the first publisher, distributor, etc., by a colon. Precede the name of a second and any subsequent publisher, distributor, etc., by a colon, unless a linking word or phrase is given on the material.

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

Precede the date of publication, distribution, production, etc., by a comma.

Enclose the details of manufacture (place, name, date) within parentheses.

Precede a second or subsequently named place of manufacture by a semicolon, unless a linking word or phrase is given on the material.

Precede the name of the first manufacturer by a colon. Precede the name of a second and any subsequent manufacturer by a colon, unless a linking word or phrase is given on the material.

Precede the date of manufacture by a comma.

For the use of the equals sign to precede parallel statements, see the appropriate rules following.

4A2. Sources of information

4A2.1. The prescribed source of information for the publication, distribution, production, etc., area is printed, manuscript, or electronic text provided by the creator or creating body on or with the material. If the information for an element is not present in this source, any source may be used to supply needed information in square brackets (see 0G6). If statements belonging to different elements are found in separate sources, combine them to make a complete statement in the publication, distribution, production, etc., area. For published material with a title page, see Appendix H.

4A2.2. If any part of the publication, distribution, production, etc., area is taken from a source other than the material itself, make a note to indicate the source (see 7B8). Make a note about information not transcribed in the publication, distribution, production, etc., area, if considered important.

4A3. Form and order of information

4A3.1. Transcribe publication, distribution, production, etc., information in the form and order in which it is presented on or with the material, unless instructed otherwise by specific rules.

4A3.2. If statements belonging to different elements appear out of order, or as part of another area, and they are visually or grammatically separable, transpose them as needed. If considered important, make a note indicating the original position of the transposed elements.

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

London : Printed for & sold by Carington Bowles ... No.69 in
St. Paul's Church Yard, published as the act directs, 20
April 1778

Optional note: Place of publication follows street address in
imprint

St. Augustine, Fla. : W.H. Cushing, [between 1875 and 1878]

Optional note: Publisher's name precedes place of publication
on front of mount

4A3.3. If the elements are not visually or grammatically separable, or their transposition would result in an ambiguous or otherwise confusing construction, transcribe them in the order found and supply missing elements in square brackets as needed (see 0G6).

[London] : Engrav'd from the originals printed in Paris & sold
in London by H. Overton & J. Hoole at [the] White-horse
without Newgate, [ca. 1726]

(Comment: The place of publication has not been transposed because it is not
a grammatically separable element; “[the]” replaces the brevigraph “y” on
the material)

4A4. Fictitious or incorrect information

If all information relating to the publication, distribution, production, etc., area appearing on or with the material is known to be fictitious or incorrect, transcribe it nonetheless and make an explanatory note. If the actual details are known, or can be reasonably surmised, supply them at the end of each element as a correction in square brackets. Include the source of this information in the note. If some but not all of the information is known to be fictitious or incorrect, apply the appropriate rule (see 4B9, 4C5, 4D2.4).

4A5. Altered information

If any of the original details relating to the publication, distribution, production, etc., area are altered (e.g., burnished out, scored through, covered by a label) and the material in hand shows later information, transcribe the later information. If the original details are visible or otherwise available, give them in a note.

4A6. Elements relating to publication, distribution, production, etc., vs. elements relating to manufacture

Consider the wording and layout of text in the source when determining the most appropriate place to transcribe information relating to the publication, distribution, production, etc., area. In cases where the roles of publishers, distributors, and sellers are not clearly delimited, a prominent statement

AREA 4. PUBLICATION, DISTRIBUTION, PRODUCTION, ETC.

relating to production may reflect the tendency of producers (printers, lithographers, photographers, etc.) to function as more than solely manufacturers. In such cases the statement may more appropriately be transcribed as the element of publication rather than in the element of manufacture. Consult the following instructions for guidance.

4A6.1. Statements relating to publication, distribution, etc., only

If published material bears only a statement relating to publication, distribution, etc., or multiple such statements, transcribe the statement(s) according to the instructions in 4B, 4C, and 4D.

[Paris] : Published by Corbeau at Paris and by Robinde at London, [1787]

[London] : Publish'd April 3rd, 1784 by Wells, No. 132 Fleet Street : Sold by W. Humphrey, Strand, [1784]

London : Publish'd as the act directs, Novr. 21st 1771, by H. Roberts, No. 56 almost opposite Great Turnstile, Holborn & sold by L. Tomlinson, No. 124 White Chapple, [1771]

[San Francisco] : San Francisco Poster Brigade, [1977?]

4A6.2. Statements relating to manufacture only

4A6.2.1. If published material bears only a statement relating to manufacture, or multiple such statements, for hand-press era material generally assume the manufacturer(s) to also be functioning as publisher(s), distributor(s), etc. Transcribe the statement(s) according to the instructions in 4B, 4C, and 4D. Consider the words "place of publication" and "publisher" in those instructions to refer equally to the place of manufacture and name of manufacturer in such cases.

London : Printed by Rd. Barry, Chart & Printseller, St. Katharines, 1797

Impressum Francofurti ad Moenum : Apud Georgium Corvinum, MDLXXIX [1579]

4A6.2.2. However, if the manufacturer is known not to be the publisher, distributor, etc., and the identity of the publisher, distributor, etc., can be determined or reasonably surmised, supply the name of the publisher, distributor, etc., in square brackets and transcribe the manufacturer statement as such according to the instructions in 4E, 4F, and 4G.

[London] : [Japan British Exhibition], [1910] (Dundee ; London and New York : Printed by Valentine & Sons, Ltd.)

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[San Francisco] : [Examiner], [1894] (Chicago : The Winters Art Litho. Co.)

[Chicago?] : [Abbey, Schoeffel & Grau?], [1893?] (Cinti [i.e. Cincinnati] ; New York : Strobridge Lith. Co.)

4A6.2.3. If the manufacturer is known not to be the publisher, distributor, etc., and the identity of the publisher, distributor, etc., cannot be determined or reasonably surmised, supply the phrase "Publisher not identified" in square brackets and transcribe the manufacturer statement as such according to the instructions in 4E, 4F, and 4G.

4A6.3. Statements relating both to publication, distribution, etc., and to manufacture

If the publication bears statements relating both to publication, distribution, etc., and to manufacture, determine whether or not the statements are visually or grammatically separable.

4A6.3.1. If the statements are visually or grammatically inseparable, transcribe them according to the instructions in 4B, 4C, and 4D. Consider the words "place of publication" and "publisher" in those instructions to refer equally to the place of manufacture and name of manufacturer in such cases.

[London] : Printed & published by T. & I. Elvey, 14 April 1822

Meadville, Pa. ; St. Louis, Mo. : Keystone View Company, manufacturers and publishers, [1900?]

4A6.3.2. If the statements are visually or grammatically separable, determine which statement is emphasized in the source, whether through lettering (larger size, uppercase letters, boldface, etc.) or by appearing first. Transcribe the statement emphasized in the source according to the instructions in 4B, 4C, and 4D. If a secondary statement identifies a person or entity with a publication, distribution, etc. role different than that identified in the primary statement, transcribe the secondary statement according to the instructions in 4E, 4F, and 4G.

New York : Published by W. Schaus, 629 Broadway, [1860?]
(Boston : Printed at J.H. Bufford's)

Coblenz : Bei J. Hölscher ; London : Published by Ackermann & Co., 96 Strand ; Paris : Arthus Bertrand, éditeur, [between 1839 and 1841] ([Paris] : Imp. de Bougeard)

4B. Place of publication, distribution, production, etc.

4B1. General rule

4B1.1. Transcribe or supply the names of places associated with publishers, distributors, and sellers as part of this element. Transcribe or supply the names of places associated with printers and other manufacturers only if appropriate according to the instructions in 4A6 (i.e., when the wording, layout, or typography suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

For unpublished material, transcribe or supply the place of production.

4B1.2. Transcribe the place of publication, distribution, production, etc., as it appears in the source. If the place appears together with the name of a larger jurisdiction (e.g., country, state, or similar designation), or multiple such jurisdictions, transcribe this as well. See 4B2-4B11.

St. Louis, Mo.

Cincinnati, U.S.A.

Springland near Bristol, Pennsylv.

Carbondale, Ill.

Tolworth, England

Lincoln, Nebr.

If there is no place on or with the material, provide one according to the provisions of 4B12. Keep in mind that drawings or photographic prints of a place are not necessarily produced in that place.

4B2. Places of publication, distribution, production, etc., with initial prepositions, etc.

Include in the transcription any prepositions appearing before the place of publication, distribution, production, etc., as well as any accompanying words or phrases associated with the place name.

In London

Se vend a Paris

Imprinted at London

4B3. Supplied modern forms of place names

If considered necessary for identification and if known, supply in square brackets the modern form of the name of the place. Use an English form of the name, if there is one.

Christiania [Oslo]

Monachii [Munich]

4B4. Supplied fuller forms of place names

If a place name is found only in an abbreviated form in the source, transcribe it as found. Supply in square brackets the full form of the name, or the remainder of the name, if considered necessary for identification.

Cin. O. [i.e. Cincinnati, Ohio]

Philada. [i.e. Philadelphia]

Phila[delphia]

4B5. Supplied larger jurisdictions

Supply in square brackets the name of the country, state, province, etc., after the name of the place if considered necessary for identification, or if considered necessary to distinguish the place from others of the same name. Use a modern English form of the name, if there is one. If supplying abbreviations, use the forms appearing in AACR2, Appendix B.

Cambridge [England]

Cambridge [Mass.]

Newport [R.I.]

Washington [Pa.]

London [Ont.]

4B6. Two or more places of publication, distribution, production, etc.

4B6.1. If the source of information shows two or more places and all are related to the same publisher, distributor, etc., or the material is unpublished, transcribe all in the order in which they appear.

Meadville, Pa. ; St. Louis, Mo. ; Portland, Ore. ; New York,
N.Y. ; Toronto, Can. ; London, Eng.

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4B6.2. *Optionally*, if it is considered that the places are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, the place of publication, distribution, production, etc., statement may be shortened by omitting all the places after the third. In such cases, use the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission. Include the number of omitted places (if more than one) in the supplied phrase.

Meadville, Pa. ; St. Louis, Mo. ; Portland, Ore. ... [and 3
other cities]

4B6.3. If a subsequent place is not related to the same publisher, distributor, etc., transcribe it in association with the publisher, distributor, etc., to which it corresponds.

London : William Heinemann ; New York : McClure, Phillips & Co.

4B6.4. Do not, however, transcribe a subsequent place as a place of publication, distribution, production, etc., if it must be recorded as a visually or grammatically inseparable part of another element.

[Paris] : Published by Corbeau at Paris and by Robinde at
London

4B7. Places of publication, distribution, production, etc., in multipart resources

If the material is issued in more than a single physical part, and the place of publication, distribution, production, etc., changes, transcribe the place of the first or earliest part and give the place of the later part(s) in a note.

4B8. Place names that are visually or grammatically inseparable parts of other areas, etc.

If the place of publication, distribution, production, etc., appears only as a grammatically inseparable part of another area and is transcribed there, or appears only as a visually or grammatically inseparable part of the publisher, distributor, etc., statement and is transcribed there, supply in square brackets the place of publication, distribution, production, etc., as the first element of the area (see 4C3). Use a modern English form of the name, if there is one.

[Springland, Pa.] : [W. Birch]
(*Comment:* Place transcribed in statement of responsibility: "... / drawn,
engraved & published by W. Birch in Springland near Bristol, Pennsylv.")

4B9. Fictitious or incorrect places of publication, distribution, production, etc.

If the place of publication, distribution, production, etc., appearing on or with the material is known to be fictitious or incorrect, transcribe it nonetheless and make an explanatory note. If the actual place is known, or can be reasonably surmised, supply it in square brackets. Use a modern English form of name, if there is one, and give the basis for the correction in the note. If, however, the entire statement consisting of place, publisher, and date is known to be fictitious or incorrect, apply 4A4.

Bethel. [i.e. London]

Note: Fictitious place of publication represents Bethlehem Hospital, but presumably published in London based on satiric content

4B10. Supplied place of publication, distribution, production, etc.

4B10.1. If no place of publication, distribution, production, etc., appears on or with the material, supply one in square brackets if possible. Use a modern English form of the name, if there is one, and include the name of the larger jurisdiction if considered necessary for identification. Use the location associated with the first transcribed publisher, distributor, etc., if one is present. Provide a justification for the supplied place in a note if necessary.

[Antwerp] : A.A. Bierling excud., 1647

Note: Bierling was located in Antwerp

[Paris], 1982

Note: Sketched during the artist's stay in Paris

4B10.2. If the name of the place has changed over time, supply the name appropriate to the date of publication, distribution, production, etc., if known (e.g., Leningrad, not St. Petersburg, for material published in that city between 1924 and 1991). If considered necessary for identification, also supply the modern place name and the name of the larger jurisdiction.

4B11. Place of publication, distribution, production, etc., supplied based on address or sign

Supply in square brackets the name of the place of publication, distribution, production, etc., using a modern English form of the name, if there is one, when only an address or sign appears on or with the material. (For published material, transcribe the address or sign as the publisher, distributor, etc., statement; see 4C4.1). When supplying the place, give a justification in a note if necessary.

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[Paris]

(*Comment:* Imprint reads: “à l’enseigne de l’éléphant,” the trade sign of a Parisian printer)

[London]

(*Comment:* Imprint reads: “Publish'd March 25, 1786, by I. Mills, Strand”)

4B12. Place of publication, distribution, production, etc., uncertain or unknown

4B12.1. If the place of publication, distribution, production, etc., is uncertain, supply the name of the probable place with a question mark, using a modern English form of the name, if there is one, all in square brackets. Keep in mind that when the item in hand is a drawing or a photographic print of a place, it was not necessarily produced in that place.

[Amsterdam?]

[London?]

[Oslo?]

4B12.2. If no city of publication, distribution, production, etc., can be conjectured, supply if possible the name of a state, province, country, or other larger geographic entity as the place, with a question mark if necessary, using a modern English form of the name, if there is one, all in square brackets.

[Great Britain]

(*Comment:* Could be Scottish or English)

[Italy?]

(*Comment:* Drawing is of Roman ruins in Italy)

[Colorado?]

(*Comment:* Photographer unknown, but image depicts Garden of the Gods, Colorado)

[Europe?]

(*Comment:* Provenance can be traced to a collector who focused on European material)

4B12.3. If the reason for supplying the place is not apparent from the rest of the description, make a note to indicate the source of the information.

[Yuma, Ariz.]

Note: The photographer was based in Yuma at the time

(*Comment:* Photograph shows a site in California)

[Amsterdam or Venice?]

Note: Artist predominantly active in Amsterdam

(*Comment:* Drawing depicts Venice)

4B12.4. As a last resort, if no place of publication, distribution, production, etc., can be supplied, use “place not identified” in square brackets.

[place not identified]

4B13. Place names in more than one language or script

4B13.1. If the name of the place of publication, distribution, production, etc., appears in more than one language or script, transcribe the statement in the language or script of the title proper, or if this criterion does not apply, transcribe the statement that appears first. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements if considered important.

4B13.2. *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

4C. Name of publisher, distributor, etc.

4C1. Transcribe the names of publishers, distributors, sellers, and sponsor/advertisers as part of this element. Transcribe the names of printers and other manufacturers only if appropriate according to the instructions in 4A6 (i.e., when the wording or layout of text on the material suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

Omit this element for material known to be unpublished.

4C2. Transcribe the name of the publisher, distributor, etc., together with any associated words or phrases, as it appears on or with the material.

: Printed culloured and sould by Rob Walton at [the] Globe and
Compasses at [the] West end of St Paules Church turning
downe towards Ludgate

(*Comment:* “[the]” replaces the brevigraph “y̅” on the material)

: Published by Kennedy & Lucas, lithographers, no. 90 South 3rd
St. : R.H. Hobson and S.M. Stewart, Chesnut Street

: New York State Department of Health

Optionally, omit addresses and insignificant information in the middle or at the end of the publisher, distributor, etc., statement, unless the information

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aids in identifying or dating the publication or is deemed important to the cataloging agency. Indicate all omissions by the mark of omission.

Printed for Robert Sayer ... at the Golden Buck ...

Published by Ackermann & Co. ...

If a statement such as "Privately printed" appears on the material, transcribe it as, or as part of, the publisher, distributor, etc., statement.

: Privately printed

: Private plate

4C3. Publisher, distributor, etc., statements containing visually or grammatically inseparable place names or dates

If the publisher, distributor, etc., statement contains visually or grammatically inseparable statements relating to place or date of publication, distribution, etc., transcribe the information as part of the publisher, distributor, etc., element. Supply the place or date of publication, distribution, etc., in square brackets in the appropriate element (see 4B8, 4D1.4; see also 4A3.3).

London : Publish'd July 1st, 1790 by J. & J. Boydell, Cheapside
& at the Shakespeare Gallery Pall Mall, [1 July 1790]

[London] : Publishd. Septr. 23d. 1799 & sold by all [the] book
& print sellers in London, [23 September 1799]

(*Comment:* "[the]" replaces the brevigraph "y" on the material)

4C4. Publisher, distributor, etc., statements containing only addresses, signs, or initials

4C4.1. If only the address, sign, or initials of the publisher, distributor, etc., appear in lieu of the name, transcribe the statement containing the address, sign, or initials as the publisher, distributor, etc., statement (see also 4B11). If the publisher's, distributor's, etc., name can be identified, supply it in square brackets after the initials or before or after the address or sign, as appropriate, or give the information in a note.

: Pubd in Ryders Court [i.e. by Mary Darly] and to be had at
the sign of the Pannel Painter in Cheapside, or at the bust
of Impudence alias the Brazen Head in Leicester Square
Note: Publisher identified in The Public advertiser Oct. 7,
1762: Mary Darly, in Rider's Court, near Leicester Square

: To be had at the Golden Acorn facing Hungerford, Strand [i.e.
Darly & Edwards]
Note: Address of Darly & Edwards in 1756

4C4.2. If the identification of the publisher, distributor, etc., is based on a device, supply the name of the publisher, distributor, etc., in square brackets, even if the device includes the publisher's, distributor's, etc., initials or spelled-out name. Make notes as necessary about the basis for the identification, the source of the information used, the presence of the device, etc.

[Eau Claire, Wis.] : [R.G. Shaker]
Note: Identification of R.G. Shaker taken from his emblem, an "S" with decorative scrollwork

4C5. Fictitious or incorrect publisher, distributor, etc., statements

If the publisher, distributor, etc., statement is known to be fictitious or incorrect, transcribe it nonetheless and make an explanatory note. If the actual details are known, or can be reasonably surmised, supply them in square brackets and give the basis for the correction in the note. If, however, the entire statement consisting of place, publisher (distributor, etc.), and date is fictitious or incorrect, apply 4A4.

: Pub. March 12, 1792, by Jno. Squabble, Oxford St.
Note: Publisher's name is fictitious

: Published as the act directs by Danl. Demoniae [i.e. Matthias Darly]
Note: Publisher's name from British Museum catalog

4C6. Two or more names of publishers, distributors, etc.

4C6.1. If the publisher, distributor, etc., statement includes more than one publisher, distributor, etc., transcribe all the names in the order in which they appear. Transcribe them as subsequent statements of publication, distribution, etc., only when they are not linked by connecting words or phrases.

: Engrav'd from the originals printed in Paris & sold in London by H. Overton & J. Hoole at [the] White-horse without Newgate

(*Comment:* "[the]" replaces the brevigraph "y" on the material)

: Published by R. Ackermann, 101 Strand : sold by all respectable book and printsellers in the United Kingdom

: Wm. Hannell at the Royal Exchange, Cornhill; H. Jackson, Fleet Street; R. Richards, Holbourn; Danl. Paillet, Princes Street, Leicester Fields; & all other printsellers & booksellers in London & Westminster

(*Comment:* Semicolons have been supplied for legibility, see 0G3.1)

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: United States Food Administration : National Association of
Ice Industries

(*Comment:* The poster has two sponsors: National Association of Ice
Industries and US Food and Drug Administration)

4C6.2. *Optionally*, if it is considered that the names are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, the publisher, distributor, etc., statement may be shortened by omitting all the names after the third. In such cases, use the mark of omission and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission. Include the number of omitted publishers (or firms) and the number of omitted places (if more than one) in the supplied phrase.

4C7. Names of publishers, distributors, etc., in multipart resources

If the material is issued in more than one physical part and the name or form of name of the publisher, distributor, etc., changes in the course of publication, transcribe the publisher, distributor, etc., statement of the first or earliest part and give the publisher, distributor, etc., statement of the later part(s) in a note.

4C8. Supplied and conjectured names of publishers, distributors, etc.

If no name, address, or device of a publisher, distributor, etc., appears on or with the material, supply the name of the publisher, distributor, etc., in square brackets if known. If the responsibility of a publisher, distributor, etc., for a particular publication is conjectured, either add a question mark to any supplied name or give the information in a note. In any case of a supplied publisher, distributor, etc., give supporting evidence in a note.

4C9. Publisher, distributor, etc., transcribed as part of another area

If the name of the publisher, distributor, etc., does not appear in the publisher, distributor, etc., statement, but has already been transcribed as part of another area, supply it in a short identifiable form within square brackets.

[Springland, Pa.] : [W. Birch]

(*Comment:* Place transcribed in statement of responsibility: "... / drawn,
engraved & published by W. Birch in Springland near Bristol, Pennsylvva.")

If transcribing a publisher, distributor, etc., statement in the publication, distribution, production, etc., area, however, do not abridge or expand the statement simply because it repeats or omits information given elsewhere in the description.

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/ H. Singleton del. ; C. Taylor excudit ; W. Nutter sculpt.
London : Publish'd by C. Taylor no. 10 near Castle Street,
Holborn

(*Comment:* Publisher's name appears both in statement of responsibility and in publication statement)

4C10. Publisher, distributor, etc., statements in more than one language or script

4C10.1. If the name of the publisher, distributor, etc., appears in more than one language or script, transcribe the statement in the language or script of the title proper, or if this criterion does not apply, transcribe the statement that appears first. Transcribe the remaining statement(s) as parallel statements, preceding each by an equals sign. Make a note to indicate the original position on the source of any transposed statements if considered important.

4C10.2. Transcribe parallel statements containing publisher, distributor, etc. information following the place name or the parallel place name to which it pertains.

4C10.3. *Optionally*, if it is considered that the parallel statements are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel statements after the first using the mark of omission. Transcribe the omitted statement(s) in a note, if considered important.

4C11. No supplied name of publisher, distributor, etc.

If there is no evidence the material has been published, omit this element.

For material known to have been published, supply the phrase "Publisher not identified" in square brackets.

Paris : [Publisher not identified]

[Europe?] : [Publisher not identified]

4D. Date of publication, distribution, production, etc.

4D1. General rule

4D1.1. Transcribe dates of publication, distribution, etc., as part of this element. Transcribe the date of production for unpublished material. Transcribe dates of printing or other manufacture only if appropriate according to the instructions in 4A6 (i.e., when the wording or layout of text

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on the material suggests that the manufacturer is also functioning as the publisher, distributor, etc.). For undated material, see 4D4.

4D1.2. Transcribe dates as they appear on the material, including the day and month, if present.

, 1856

, 2006, finished 2008

(*Comment:* Date transcribed from artist's note on back; painting was all but completed in 2006, final touches added in 2008)

, Octr. 22, 1796

, 1 April 1790

, October [the] 20th 1747

(*Comment:* "[the]" replaces the brevigraph "y̅" on the material)

4D1.3. Transcribe words and phrases such as "in the year" and "anno" as part of this element.

London : [Publisher not identified], printed in the year
MDCCXXXVI [1736]

[Amsterdam?] : R. Baudous excu., anno 1593

[England], drawn June anno 1721

4D1.4. If the date is inseparable from information transcribed as part of another element or area, transcribe it within that area or element and supply the date in square brackets as the date of publication, distribution, production, etc. If the supplied date includes a day/month, use the sequence: day, month, year.

[23 October 1880]

(*Comment:* Transcribed title: "Near Sale's house, 23 Oct. 1880, Otago Harbour")

[23 June 1739]

(*Comment:* Publisher's statement: "Published according to an act of Parlt. the 23rd day of June 1739, f.i.c. by John Brett")

[1597]

(*Comment:* Statement of responsibility: "Egidius Sadeler scalpsit anno MDXCVII")

[13 May 1906]

(*Comment:* Title includes: "... supplement to the San Francisco Examiner, May 13, 1906")

4D2. Transcription involving adjustments or additions

4D2.1. Roman numerals. If the date appears in roman numerals, transcribe the date as it appears. Omit internal spaces and punctuation (see 0G3.4, 0G4.1). Supply the year in arabic numerals in square brackets.

, printed in the year MDCCXXXVI [1736]
(Comment: On publication: "M.DCC.XXXVI")

, anno D[omi]ni MDCI [1601]

, anno Christi MDCIII [1603]
(Comment: On publication: "M. D. C. III.")

4D2.2. Disguised dates. If the date appears only in a disguised form (e.g., a chronogram), substitute for it the date in arabic numerals in square brackets. If the supplied date includes a day/month, use the sequence: day, month, year. Make a note explaining the source of the date. Include a transcription of the original form in the note, if possible and considered important (see also 0G2.3)

, [1705]
*Note: Date of publication derived from chronogram: en Iste
 IrrItat CrIbro MonaChos DIspergens*
(Comment: Transcribing the chronogram in this note is optional)

4D2.3. Spelled-out and unconventional dates. If the date is spelled out or unconventionally expressed, generally transcribe it as it appears. Supply the year in arabic numerals in square brackets.

, anno Domini millesimo sexcentesimo trigesimo quarto [1634]

4D2.4. Fictitious or incorrect dates. If the date of publication, distribution, production, etc., is known to be fictitious or incorrect, transcribe it as it appears and supply the actual date in square brackets. If, however, the entire statement consisting of place, publisher (distributor, etc.), and date is fictitious or incorrect, apply 4A4. See also 4G.

If necessary, make a note to clarify that the date added as a correction is a differing date of publication, distribution, production, etc., not a correction of an error on the material.

, Octr. 42 [i.e. 24], 1799

, 1611 [i.e. early 19th century]
Note: Materials and style indicate 19th-century production
(Comment: a painted portrait known to be a fake)

4D2.5. Julian/Old Style dates. If the year of publication, distribution, production etc., is based on the Julian calendar (sometimes called the Old Style calendar) and the material is known to have been published or created in the following year according to the Gregorian calendar, transcribe the date as it appears and supply the Gregorian year in square brackets.⁵ Make a note to indicate the basis for the supplied year. Do not amend the month and day, if present, by supplying Gregorian equivalents. In case of doubt, do not adjust the year.

If two dates appear on the material, representing both Julian (Old Style) and Gregorian (New Style) dating, transcribe both dates, separated by a slash. Supply the Gregorian year in square brackets, if necessary.

Jan. [the] 1st 1745/6 [i.e. 1746]
(*Comment:* On publication: Jan. $\overset{\circ}{y}$ 1st, 1745-6)

4D2.6. Dates not of the Julian or Gregorian calendar. If the date of publication, distribution, production, etc., is based on a calendar other than the Julian or Gregorian calendar, transcribe the date and supply the equivalent Julian or Gregorian year(s) in square brackets.⁶

, fructidor l'an 3e [1795]
(*Comment:* Year follows French Revolutionary calendar)

, [1795 or 1796]
(*Comment:* Transcribed statement of responsibility uses the French Revolutionary calendar: "J.B. Hüet l'an 4")

Optionally, if the date of publication, distribution, production, etc., includes a day/month based on a calendar other than the Julian or Gregorian calendar, transcribe the date and supply the equivalent Julian or Gregorian day/month in square brackets. Use the sequence: day, month, year.

⁵ The Julian calendar was gradually abandoned in favor of the Gregorian calendar beginning in 1582, with different countries adopting the calendar in different years. The difficulty in determining dates during this period is further complicated by the fact that January 1 was not universally used to reckon the start of a new year (e.g., before adopting the Gregorian calendar, England calculated the turn of the year on March 25, the Feast of the Annunciation or "Lady Day"). For assistance in establishing Gregorian dates, consult a reference source such as Adriano Cappelli's *Cronologia, Chronografia e Calendario Perpetuo* or C.R. Cheney's *Handbook of Dates for Students of British History*.

⁶ For material issued before 1582, supply the equivalent Julian date(s). For later material, supply the equivalent Gregorian date(s).

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publié le 9 thermidor l'an 2e de la Rép. f. [27 July 1794]
(*Comment:* Date follows French Revolutionary calendar)

Kal. Mar. [1 Mar.] 1599
(*Comment:* Day and month follow Roman-style calendar)

4D2.7. Multiple adjustments or additions. If the date of publication, distribution, production, etc., requires more than a single adjustment or addition, provide all the supplied information within the same set of square brackets.

4D2.8. Very long dates. If the statement of date is considered too long to transcribe, substitute for it a formalized statement in square brackets. If the supplied date includes a day/month, use the sequence: day, month, year. Make a note concerning the source and the original form of the statement.

[18 May 1507]
Note: Date expressed in Latin words on item
(*Comment:* On item: "Anno gratiae millesimo quingentesimo septimo die vero decimoctavo Maij")

4D3. Date of publication, distribution, production, etc., supplied from other sources

If the date of publication, distribution, production, etc., does not appear on or with the material but can be supplied from a reliable reference source or other strong evidence, enclose it in square brackets. Give the source of the supplied date and any needed explanation in a note.

, [1939]
Note: Publication date based on content
(*Comment:* New York World's Fair postcard)

, [26 May 1762]
Note: Publication date from Catalogue of prints and drawings in the British Museum
(*Comment:* Complete citation is given in a "References" note, see 7B12)

4D4. Conjectural date of publication, distribution, production, etc.

Supply in square brackets a conjectural date of publication, distribution, production, etc., based on any information available, even if it is only an estimate of several centuries. Indicate the basis for the conjecture in a note.

, [ca. 1917]
Note: Publication date based on copyright date: "Copyright 1917 Leslie-Judge Co. N.Y."

, [photographed ca. 1865, printed ca. 1890]

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Note: Dates based on costume of sitter and later printing process

, [1901?]

Note: Date based on advertisement date of Friday October 18, which could also be 1895 or 1907

, [1920s?]

Note: Date based on content

(*Comment:* Image is early aerial view of Kansas City, Mo.)

, [1802 or 1803?]

Note: Olive branch suggests publication at the time of the signing of the Peace of Amiens

(*Comment:* Paris-published image is portrait of George III of England, on horseback, holding an olive branch)

, [1917 or 1918]

Note: Date based on activity of War Work Council of the Y.M.C.A.

(*Comment:* World War I poster printed for the War Work Council of the Y.M.C.A.)

4D5. Patterns for supplying a conjectural date

Give a probable or approximate date of publication, distribution, production, etc., according to one of the patterns shown in the examples below. If “ca.” (for “circa”) is used with a span of dates, repeat it as necessary to indicate whether it applies to one or both dates. Use a question mark to indicate probable but uncertain information.

| | |
|------------------------------|---|
| , [1560?] | probable year |
| , [ca. 1580] | approximate year |
| , [not before 1479] | terminal date |
| , [not after 21 August 1492] | terminal date |
| , [1727 or 1728] | one year or the other |
| , [between 1711 and 1746] | terminal dates certain |
| , [between 1711? and 1746?] | probable terminal dates |
| , [between 1711? and 1746] | probable earliest and certain latest date |
| , [1670s] | decade certain |
| , [17th century] | century certain |
| , [early 17th century] | first third of the century |
| , [mid-17th century] | middle third of the century |
| , [late 17th century] | final third of the century |

4D6. Copyright dates and dates of deposit

4D6.1. Do not transcribe a copyright date or a date of deposit in the publication, distribution, production, etc., area. Such information may be transcribed or recorded in a note, if considered important. See 7B8.1.

4D6.2. If a date of publication, distribution, production, etc., does not appear in the source and it is likely that the date of copyright or deposit represents the date of publication, distribution, production, etc., supply the date in square brackets as the date of publication, distribution, production, etc. Include a question mark if the supplied date is conjectural. Make a note to indicate that the basis for the supplied date is the date of copyright or deposit. Include in the note as much information as is deemed important to the cataloging agency.

, [1939]
Note: Publication date based on statement on back "Copyrighted 1939"

, [1919]
Note: Publication date based on copyright statement "©1919 by E.G. Renesch, Chicago"

, [not before 1909]
Note: Copyright statement includes the symbol ©, which first appeared in the U.S. copyright act of 1909

, [1908?]
Note: "Photo copyrighted by J.C. Lay 1908"
 (Comment: Title of image is "Odd Fellows Hall. The Victors Temperance Brigade, Election Day, Dec. 8, 1906. Corbin, Ky.")

4D6.3. If a date of publication, distribution, production, etc., does not appear in the source and the date of copyright or deposit does not represent the probable date of publication, distribution, production, etc., note it nonetheless and supply a more accurate date of publication, distribution, production, etc., in square brackets. Provide an explanation for the supplied date in a note.

, [between 1939 and 1945]
Note: Publication date suggested by WWII imagery; copyright date of 1929

4D6.4. If the material bears both a date of publication, distribution, production, etc., and a date of copyright or deposit, the latter information may be given in a note, if considered important.

, 1969
Note: ©1967

4D7. Date of publication, distribution, production, etc., in multipart resources

4D7.1. In describing material consisting of multiple pieces published or produced over a number of years, transcribe the date of the piece produced first and the date of the piece produced last, and connect them with a hyphen.

, 1692-1702

, 1845-1860

, MDXIII-MDXXIII [1513-1524]

, MDLVIII-1570 [1558-1570]

4D7.2. Record the date of each piece in a note, if considered important. Such a note is particularly useful when the order of publication, distribution, production, etc., does not correspond to the order of the part numeration.

, 1845-1860

Optional note: Pl. 1: 1846; pl. 2: 1845; pl. 3: 1860; pl. 4:
1859

4E. Place of manufacture

4E1. General rule

Transcribe names of places associated with printers and other manufacturers of published material as part of this element when appropriate according to the instructions in 4A6.

[New York] : Pub. by Tichnor Brothers Inc., New York Office,
1472 Broadway, [1939] (Boston, Mass. : "Tichnor Quality
Views" made only by Tichnor Brothers, Inc.)

4E2. Supplied place of manufacture

If the place of manufacture does not appear, or is transcribed as part of another area or element, supply the place of manufacture in square brackets. Use a modern English form of the name, if there is one, and include the name of the larger jurisdiction if considered necessary for identification. Provide a justification for the supplied place in a note if necessary.

London : Chapman and Hall, 1849 ([London] : Bradbury & Evans)

[London] : Published by Paul & Dominic Colnaghi & Co., 13 & 14
Pall Mall East ; Paris : Goupil & cie, 1855 Jany. 18th
([London] : Day & Son, lithrs. to the Queen)

4F. Name of manufacturer

Transcribe the names of printers and other manufacturers of published material as part of this element when appropriate according to the instructions in 4A6.

[New York] : Pub. by Tichnor Brothers Inc., New York Office,
1472 Broadway, [1939] (Boston, Mass. : "Tichnor Quality
Views" made only by Tichnor Brothers, Inc.)

4G. Date of manufacture

Transcribe a date of printing or manufacture as part of this element only if it has not been treated as the date of publication, distribution, production, etc., following the instructions in 4A6. If the date of manufacture appears in the source without an accompanying word or phrase, supply one in square brackets as appropriate.

, 1973 ([printed] 5/5/95)
Optional note: Date of production and date of printing from
back, in photographer's hand

If no date can be transcribed from the material, supply a date or estimated date and make an explanatory note.

[1728] ([1860 restrike])
Note: Supplied dates from Two centuries of prints in America,
1680-1880 : a selective catalogue of the Winterthur Museum
collection / E. McSherry Fowble. Charlottesville : Published
for the Henry Francis du Pont Winterthur Museum by the
University Press of Virginia, 1987, no. 185

, 1746 ([not printed before 1804])
Note: Restrike date based on watermark

, 1620 ([20th-century printing])
Note: Printed from the original plates in the Plantin-Moretus
Museum, Amsterdam

[ca. 1650] ([19th-century printing])
Note: Printed from the original plate, on wove paper

[1865] ([printed between 1880 and 1900])
Note: Printed from a Mathew Brady studio negative

Alternative rule: If a decision has been made to use a single bibliographic description for original and later printings (e.g., restrikes, photographs printed later), record the date of manufacture in a local note.

5. PHYSICAL DESCRIPTION AREA

Contents:

5A. Preliminary rule

5B. Extent

5C. Other physical details

5D. Dimensions and format

5E. Accompanying material

5A. Preliminary rule

5A0. Introductory remarks

The statement of physical characteristics provides:

- › an indication of the extent (number of pictures, number of items)
- › the specific material designation (an indication of the type of material)
- › other details of physical description, as appropriate
- › an indication of the material upon which the image is printed or executed (primary support), if significant
- › an indication of the material on which the image is mounted (secondary support), if significant
- › the dimensions, expressed unambiguously so that it is always clear what was measured, and so that multiple copies of the same item can be compared
- › the format, if significant
- › an indication of accompanying material

5A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space *or* start a new paragraph.

Precede other physical details by a colon.

Separate each portion of other physical details with a comma or conjunction.

Precede dimensions by a semicolon.

AREA 5. PHYSICAL DESCRIPTION

Separate additional measurements with a comma.

Enclose a statement of format in parentheses.

Precede a statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

5A2. Sources of information

Take information for this area from examination of the material, or from reliable descriptions of the material that provide expert information, for example, in conservation documentation, finding aids, and catalogues raisonnés. Make a note to indicate the source of the information when it does not come from direct examination.

5B. Extent (including specific material designation)

5B1. General rule

5B1.1. Record extent as an arabic numeral indicating the number of pictures or items issued, followed by a specific material designation (see 5B2). Do not use square brackets. Record arabic numeral 1 if there is only one unit, even if implicit in the use of a specific material designation in the singular.

1 drawing

1 photograph

24 prints

50 photographs

5B1.2. *Optionally*, when the exact extent is difficult to determine, record the approximate number of items. Precede the approximate number with “ca.” (for “circa”).

ca. 500 photographs

(Comment: Unusually extensive multipart resource for which an exact count was not deemed important by the cataloging agency)

5B2. Specific material designation

5B2.1. Choose a term from the list below for the specific material designation. If considered important, give further description in other physical details (see 5C) and in the note area.

- › drawing(s)
- › painting(s)
- › photograph(s)
- › print(s)

Or, as a last resort

- › item(s)
- › picture(s)

5B3. Multiple types of material

When describing a multipart resource containing more than one type of material, record the number of component parts for each type, or use “items” or “pictures” (the specific material designations of last resort). See also 5C6.3 and 5D4.

7 photographs and 1 print

(Comment: Publicity material for a film with seven movie stills and one sheet of potential newspaper advertisements)

39 pictures

5B4. Special additions to the statement of extent and the specific material designation

5B4.1. Containers and physical carriers for multipart resources. Record the number and type of containers or physical carriers immediately following the specific material designation when they are original to the material and necessary to accurately communicate its extent. For containers provided by the repository or otherwise not original to the material, make a local note, if considered important. See also 5C10. Keep in mind that the difference between unpublished multipart resources and groups is very often a matter of cataloger judgment, and makes little difference to the description. In case of doubt, treat unpublished material as a group (see Appendix B).

Container and physical carrier terms that may be added to the specific material designation include, but are not limited to:

- › album
- › sketchbook
- › portfolio
- › volume

AREA 5. PHYSICAL DESCRIPTION

- scrapbook
- box
- CD-ROM
- DVD

100 photographs on 1 CD-ROM

(Comment: A published CD-ROM, not a CD-ROM used as an incidental physical carrier for delivery of image files)

15 prints in 1 portfolio

25 photographs in 1 box

(Comment: Material consists of one portfolio and one box, issued as a set by the artist)

ca. 250 drawings in 1 sketchbook

(Comment: Cataloger judged the item to be a multipart resource because the artist clearly used the sketchbook to create a single, complete, work of art. It could equally well have been cataloged as a group of pictures using Appendix B)

21 drawings in 1 volume

(Comment: Cataloger judged the item to be a multipart resource because the volume is a finished product assembled in imitation of a published book. It could equally well have been cataloged as a group of pictures using Appendix B)

55 prints and 2 drawings in 1 album of 56 leaves

(Comment: Cataloger judged the item to be a multipart resource because the album is a finished product assembled in imitation of a published book. It could equally well have been cataloged as a group of pictures using Appendix B)

5B4.2. Multiple images on one support. If more than one discrete image is on a single support, indicate this immediately following the specific material designation (see also 1H).

2 drawings on 1 sheet

2 photographs on 1 card mount

(Comment: Not a stereograph, see 5C2.4)

ca. 10 drawings on 1 sheet

(Comment: Large sheet with multiple sketches, some of which could be interpreted as one larger composition rather than several separate ones)

Alternative rule: Make a separate bibliographic record for each image, linking the separate records using "With" notes (see 7B17).

5B4.3. Multiple supports forming one image. If a single image is composed from more than one sheet, record the number and type of component parts as the extent and specific material designation. Follow the specific material designation with a phrase descriptive of the image as a whole.

24 prints forming 1 image

5 photographs forming 1 panorama

Optionally, emphasize the image as a whole instead and indicate the number of sheets immediately following the specific material designation.

1 print on 24 sheets

1 photograph on 5 sheets

5B5. Stereographs

Treat the paired images of a stereograph as a single item (see also 5C2.4, 5D2, and 5D3.6).

1 photograph

(Comment: Indication that it is a stereograph is recorded in the dimensions and format element. See 5D2)

5B6. Photomechanical prints

5B6.1. Photographs printed photomechanically. If a photographic image has been printed photomechanically (halftone, photogravure, Woodburytype, dye transfer print, ink jet print, etc.), describe it as a photograph. Record the medium or process of production in the other physical details element.

1 photograph

(Comment: A photomechanical print of an image originally recorded photographically)

5B6.2. Other photomechanical prints. If a drawn, painted, computer-generated, or other non-photographic image has been printed photomechanically (halftone, photogravure, etc.), describe it as a print. Record the medium or process of production in the other physical details element.

1 print

(Comment: A photomechanical print of a drawing)

AREA 5. PHYSICAL DESCRIPTION

5B7. Technical drawings

Treat technical and architectural drawings, whether produced in ink, pencil, blueprint, diazotype, CAD, or other means, as drawings.

5B8. Incomplete multipart resources

5B8.1. Sets issued in multiple copies. Record the number of pictures and/or items issued in the statement of extent. Provide details of missing components in a local note. If the number of components issued cannot be determined, record the number in hand followed by a plus sign. Make a note indicating that the set is incomplete.

1 print on 5 sheets
Local note: Repository lacks sheet 2

10 photographs
Local note: Repository lacks nos. 2 and 7

38+ photographs
Note: Extent based on incomplete set; quantity issued unknown
(Comment: Set of published stereographs)

5B8.2. Sets of unique material. Record the number of pictures and/or items according to what is in hand. If the set is evidently incomplete, as when numbers in the sequence are missing, make an explanatory note.

28 drawings in 1 volume
Note: Originally intended as 29 drawings; leaf with no. 15 now missing
(Comment: Volume is a set of numbered drawings with a hand-written title page in the hand of the artist)

5C. Other physical details

5C1. General rule

Record additional physical characteristics of material as appropriate to the materials, local policy, and cataloger's expertise. Details recorded in this element may include medium, primary and secondary supports, photographic form (e.g., print, transparency), and color. Whenever possible, use standard terminology from resources such as the *Thesaurus for Graphic Materials* and the *Art and Architecture Thesaurus*.

1 photograph : color print

1 print : relief

1 print : woodcut, with text in letterpress

- 1 photograph : negative, collodion on glass
- 1 drawing : pen and ink
- 1 painting : oil on canvas
- 1 print : color lithograph
- 1 print : photomechanical
- 4 drawings : watercolors
- 15 photographs : gelatin silver and albumen prints
- 1 photograph : photogram
- 1 drawing : computer-aided design
(*Comment: Example is a print-out of a CAD drawing; for CAD drawings in electronic form, see 5C5*)
- 1 picture : cut-paper silhouette
- 24 photographs : transparencies
(*Comment: A set of educational lantern slides*)

5C2. Photographs

5C2.1. General rule. Provide a basic term to identify the broad type of photograph, such as print, negative, transparency, digital.

- 1 photograph : print
- 1 photograph : inkjet digital print
- 1 photograph : photomechanical print
- 4 photographs : digital, TIFFs
- 6 photographs : color transparencies
(*Comment: 35 mm slides*)
- 1 photograph : negative
- 1 photograph : negative print
(*Comment: print made with lights and darks reversed, as an aesthetic choice of the artist*)

5C2.2. Trade names, processes, etc. If considered important, give the trade name, photographic process, or other technical specification.

- 1 photograph : salted paper print
- 6 photographs : cyanotype prints
- 1 photograph : Kodak bull's eye print

AREA 5. PHYSICAL DESCRIPTION

12 photographs : Kodachrome transparencies

1 photograph : photogravure print

1 photograph : Woodburytype print

5C2.3. Negatives. For negatives, specify the type of support if it is other than safety film.

1 photograph : negative
(*Comment:* Safety film)

1 photographs : nitrate film negative

1 photograph : glass plate negative

Optionally, always specify the base.

1 photograph : safety film negative

5C2.4. Stereographs. Treat the paired images of a stereograph as a single item (see also 5B5, 5D2, and 5D3.6).

1 photograph : albumen print
(*Comment:* The stereograph aspect is recorded in the dimensions and format element, see 5D2)

5C3. Non-photographic prints

Optionally, record other physical details about prints.

5C3.1. General rule. Provide information about the specific method of printing, the support, or other physical characteristics.

1 print : relief

1 print : engraving

1 print : wood engraving

1 print : intaglio

1 print : photogravure

1 print : on green paper

5C3.2. Reproductive prints. If considered important, provide the type of original.

1 print : wood engraving of a painting

5C4. Drawings and paintings

Optionally, provide information about the medium, production tools, support, etc.

1 drawing : pen and ink on paper

1 painting : oil on canvas

1 painting : on vellum

5C5. Born-digital images

5C5.1. Record the file format for digital originals in electronic form. Information about derivative and other associated files may be provided in a note, if considered important.

45 photographs : digital, JPEGs

10 photographs on 1 CD-ROM : digital, TIFFs

1 drawing : digital, PDF, computer-aided design
(*Comment:* Example is a CAD drawing for a stage set element)

5C5.2. Record file size in parentheses following the file format.

1 photograph : digital, JPEG (201 KB)

10 photographs on 1 CD-ROM : digital, TIFFs (400 MB or smaller)

5C5.3. If considered important, also record other technical information in parentheses following the file size. Record two-dimensional measurements in terms of height x width.

1 photograph : digital, JPEG (651 KB, 2000 x 1196 pixels)

5C6. Multiple techniques or processes

Optionally, record information about multiple techniques or processes.

5C6.1. When multiple techniques or processes are identified in a single graphic item or each item of a multipart resource, record as many terms as appropriate, with the predominant one, if any, first. Terms for medium, technique, process, etc. may be freely combined as necessary for brevity and clarity.

1 print : drypoint and aquatint

1 print : drypoint, sandpaper, and roulette

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12 prints : etchings with some engraving

1 drawing : watercolor, gouache, and pen and brown ink over pencil, with gum arabic and scraping out

1 picture : collage of photographic prints, newspaper clippings, paint

5C6.2. When multiple techniques or processes are known to have been employed in a single graphic item or each item of a multipart resource but are fully or partially unidentified, or too numerous to list, use the terms “mixed media” or “multiple processes,” as appropriate.

1 picture : mixed media, including oil paint and sand

1 print : multiple processes, including etching, mezzotint, drypoint, reversed soft ground etching, electric stippler, scraping, and burnishing

1 photograph : print, multiple processes

5C6.3. When multipart resources include items in different media, techniques, or processes, provide a general indication or record the specific number for each category. Terms for media, techniques, and processes may be freely combined as necessary for brevity and clarity. See also 5B3 and 5D4.

162 items : chiefly photographic prints

20 prints in 1 portfolio : woodcuts, linocuts, lithographs

32 drawings in 1 sketchbook : 20 pencil, 7 ink, 5 watercolor
(*Comment:* Cataloger judged the item to be a multipart resource because the sketchbook is a finished product assembled in imitation of a published book. It could equally well have been cataloged as a group of drawings using Appendix B)

25 pictures in 1 album : gelatin silver and albumen photographic prints, engravings
(*Comment:* Cataloger judged the item to be a multipart resource because the album is a finished product assembled in imitation of a published book. It could equally well have been cataloged as a group of pictures using Appendix B)

5C7. Color characteristics

Give an indication of color for material that is neither in black and white, nor shades of gray, if considered important. Distinguish between inherent color and hand-applied color. When in doubt as to whether a piece is hand-colored, use “color”. Use local notes to indicate hand coloring added after the material was distributed (see 7B9.5).

5C7.1 Color

“Color” material is material whose color is an inherent part of the original production.

1 drawing : red chalk

1 drawing : watercolor

1 photograph : color print

1 print : etching and drypoint, blue ink, on green laid paper

1 print : engraving in red ink

1 print : color lithograph

(Comment: Lithograph was printed in color)

1 print : tinted lithograph

(Comment: “Tinted lithograph” is the technical term for a lithograph where outlines and details are printed from one stone, usually in black, over a flat pale color printed from one, sometimes two, additional stones)

Optionally, for color prints where each color is printed from a separate surface, give the number of colors, including black if present (i.e., the number of plates, stones, or blocks combined to make the finished print). If considered important, give the colors in a note (see 7B9.5).

1 print : aquatint, 2 colors

Optional note: Printed in red and green

1 print : chromolithograph, 7 colors

1 print : photomechanical, 3 colors

Optional note: Printed in blue, red, and black

5C7.2. Hand-colored

“Hand-colored” material is material to which color is applied in a separate production stage by brush, stencil, or other method. Use this element to record hand color applied before distribution. Record later hand coloring in a local note. In case of doubt, assume the hand coloring was applied after distribution.

1 print : hand-colored lithograph

(Comment: Lithograph was printed in black ink and colored by hand prior to distribution)

1 photograph : hand-colored albumen print

1 photograph : tinted daguerreotype

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1 print : engraving

Local note: Repository impression has later hand-coloring

5C7.3. The presence of some color or hand-colored images in a multipart resource may be indicated either in a general way or the specific number may be given.

50 prints : 25 woodcuts, 25 etchings, some hand-colored

45 photographs : prints, 27 color

12 photographs : transparencies, 7 hand-colored

(Comment: Set of published lantern slides)

5C7.4. If considered important, indicate that the image is black and white.

1 photograph : black and white transparency

(Comment: Transparencies are normally assumed to be color)

5C8. Primary support

If considered important, expand the other physical details statement to specify the type of material for the primary support. This is particularly appropriate when:

- the material is unusual as a support for the image medium (i.e., it cannot reliably be inferred from the specific material designation)
- it is customary to name the support for that medium, e.g., for oil paintings
- such features of the material as texture, color, or weight are unusually important in relation to the image

1 painting : on wood

1 painting : oil on canvas

1 print : on gold paper

2 drawings on 1 sheet : on green laid paper

1 photograph : print on leather

1 photograph : collodion positive on leather

1 print : hand-colored etching on pale green laid paper

1 picture : cut black paper silhouette

5C9. Secondary support

If considered important, also record the secondary support. This is particularly appropriate when the mount or mat is of historical, informational, or aesthetic interest.

- 1 photograph : print mounted on cardboard
- 1 photograph : print on card mount
- 1 photograph : albumen print on card mount
- 1 drawing : mounted on plywood
- 1 drawing : on paper, mounted on plywood
- 10 photographs : prints on printed mounts
- 1 print on 3 sheets : on paper, mounted on masonite
- 1 picture : hollow-cut white paper silhouette, mounted on black paper

5C10. Housing or containers

Record original or otherwise significant housing, if considered important. Record detailed information, if considered important, in a note (see 7B9.4). To describe containers provided by the repository or otherwise not original to the material, make a local note, if considered important.

- 1 painting : oil on canvas, in walnut frame
- 1 photograph : daguerreotype in thermoplastic case
- 1 photograph : ambrotype in case
Optional note: In brass mat within leather-covered wooden case with floral motif on cover. Blue velvet pad with embossed urn
- 35 photographs : color transparencies, in metal mounts with glass
(*Comment:* Set of 35 mm slides)
- 15 drawings in 1 box : ink on paper, in leather presentation box

5D. Dimensions and format**5D0. Introductory remarks**

5D0.1. Conventions. Different types of graphic material require different types of measurements. For example it is customary to measure plate marks

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of intaglio prints, papers of twentieth-century photographic prints, and standard mounts of nineteenth-century photographic prints such as cabinet cards.

5D0.2. Photographic formats. Although some photographic materials are known by standard manufacturers' sizes (e.g., "8 x 10"), record measurements in the dimensions element according to the rules below. The manufacturers' size may be recorded in the format element (see 5D2). *Optionally*, for roll film formats (e.g., 35 mm) see 5D1.2.

5D0.3. Born-digital images. Omit this element for born-digital images in electronic form.

5D1. General rule

5D1.1. Generally, record dimensions in terms of height x width and specify what was measured. Height and width are defined with reference to the position in which the image would be viewed. Height is always expressed first.

1 drawing ; sheet 18 x 14 cm

Optionally, also record orientation in a note.

1 drawing ; sheet 18 x 14 cm
Optional note: Vertical orientation

5D1.2. *Optionally*, for film manufactured in rolls, record the film width instead of height x width dimensions.

1 photograph : nitrate negative ; film width 35 mm
(*Comment:* Example is one frame of film)

1 photograph : safety negative ; film width 57 mm
(*Comment:* Example is one frame of 2 1/4 format film)

5D1.3. Generally, record dimensions in centimeters rounded up to the nearest whole centimeter (e.g., if a measurement is 37.1 centimeters, record it as 38 cm). Use the symbol "cm". If the material measures less than 10 centimeters in the longest dimension, give the dimensions in millimeters. The following rules provide guidance for special cases.

1 photograph : gelatin silver print ; sheet 26 x 21 cm
(*Comment:* Example is a standard 8 x 10 photographic print)

1 print : etching ; plate mark 83 x 67 mm

5D1.4. *Optionally*, record all dimensions in millimeters, regardless of the material's size. This option is particularly desirable for plate marks of intaglio prints, which are traditionally measured in millimeters.

1 print : engraving ; plate mark 152 x 208 mm

5D1.5. *Optionally*, for material larger than 2 meters in the shortest dimension, record approximate dimensions in whatever metric unit is deemed practical.

1 painting : oil on linen ; on stretcher ca. 3 x 18 m
(*Comment: Painting is a panorama*)

5D2. Format

Optionally, also record information about format (i.e., physical presentation).

5D2.1. For material commonly described in terms of format, add the format followed by the word "format" in parentheses following the dimensions element.

1 photograph : color photomechanical print ; sheet 9 x 14 cm
(postcard format)

1 print : lithograph, color ; sheet 80 x 55 cm (poster format)

1 photograph : daguerreotype ; plate 50 x 60 mm (ninth plate format)

1 photograph : ambrotype ; visible image 88 x 65 mm (quarter plate format)

1 photograph : gelatin silver print, black and white ; sheet 26 x 21 cm (8 x 10 format)
(*Comment: Dimensions are given as height x width, format is given according to common English usage, with the smaller number first*)

1 photograph : safety negative ; 35 mm (roll format)
(*Comment: Record is for a single frame of film*)

1 photograph : nitrate negative ; sheet 13 x 11 cm (4 x 5 format)
(*Comment: Dimensions are given as height x width, format is given according to common English usage, with the smaller number first*)

1 photograph : print ; mount 9 x 18 cm (stereograph format)
(*Comment: Example is a full stereograph*)

12 photographs : color transparencies, in metal mounts with glass ; 35 mm (slide format)

1 photograph : transparency on glass, hand colored ; 9 x 11 cm (lantern slide format)

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5D2.2. When multiple measurements are given in the dimensions statement and a format term is appropriate, record the format term in parentheses following the applicable part of the dimensions statement.

1 photograph : daguerreotype in thermoplastic case ; visible image 70 x 60 mm (ninth plate format), case 80 x 70 mm

5D3. Single items

5D3.1. For drawings, record the dimensions of the sheet. Precede the first dimension by the word "sheet."

1 drawing ; sheet 16 x 15 cm

5D3.2. For planographic and relief prints, record the dimensions of the image area or the image area plus text integral to the matrix. Precede the dimensions by an indication of the aspect that has been measured (e.g., "image," "image and text," or "sheet").

1 print ; image and text 67 x 44 cm

1 print : lithograph ; image and text 85 x 60 cm

Optionally, for uniform-sized planographic prints, record instead the dimensions of the sheet.

1 print : lithograph ; sheet 61 x 92 cm

5D3.3. For single intaglio prints, record the dimensions of the plate mark, measured at the approximate mid-point of each side.

1 print : etching ; plate mark 27 x 34 cm

If the sheet has been trimmed inside the plate mark, or the plate mark is indistinct, and the plate mark dimensions of a more perfect example cannot be ascertained, give another measurement applicable to the manifestation as a whole.

1 print : etching ; etched area 140 x 92 mm

Note: Description based on example with indistinct plate mark

5D3.4. When an image consists of more than one sheet, measure the assembled image area, the individual items, or both, as appropriate.

3 prints forming 1 picture : etching ; full image 276 x 1105 mm, plate marks 279 x 384 mm and 281 x 368 mm or smaller

5 photographs forming 1 panorama : 4 albumen prints, 1 on silver printing-out paper ; full image 41 x 280 cm, each sheet 41 x 56

12 photographs forming 1 panorama : glass negatives ; negatives
21 x 26 cm (8 x 10 format)

If considered important, make a note indicating whether the repository's instance is assembled or not.

5 photographs forming 1 panorama : 4 albumen prints, 1 on
silver printing-out paper ; full image 41 x 280 cm, each
sheet 41 x 56 or smaller
Optional local note: Library's copy not pasted together

5D3.5. For unmounted photographic prints, record the dimensions of the primary support (in most cases, the photographic paper) using a term such as print, sheet, support, or paper.

1 photograph : gelatin silver print ; sheet 26 x 21 cm

1 photograph : print ; sheet 14 x 16 cm

5D3.6. For photographic prints affixed to standard mounts, such as cabinet cards, record only the dimensions of the mount. *Optionally*, also provide the term for the standard mount size in the format element (see 5D2).

1 photograph : print on card mount ; mount 9 x 18 cm
(stereograph format)

1 photograph : print on card mount ; mount 17 x 11 cm

1 photograph : print on card mount ; mount 11 x 6 cm (carte de
visite format)

5D3.7. For cased photographs, record the dimensions of the visible image. If considered important, also record the dimensions of the case.

1 photograph: ambrotype; visible image 88 x 121 mm

1 photograph : daguerreotype ; visible oval image 7 x 6 cm, in
case 11 x 9 cm

Optionally, record the dimensions of the plate instead of the visible image.

1 photograph : tintype ; plate 11 x 13 cm

5D3.8. For negatives and transparencies, record the dimensions of the image support, not the image area.

1 photograph : glass negative ; plate 11 x 13 cm

1 photograph : film negative ; sheet 10 x 12 cm (4 x 5 format)

5D3.9. Nonrectangular and irregular shapes

5D3.9.1. For circular shapes, give the diameter, specified as such.

1 print : lithograph ; image diameter 20 cm

1 photograph : print ; image diameter 50 mm (Kodak card print)

5D3.9.2. For a non-circular shape, record (as height x width) the measurements of the smallest rectangle within which the shape could fit. Include a word or phrase to describe the shape.

1 print ; oval plate mark 70 x 50 mm

1 print ; octagonal image 25 x 25 cm

1 drawing : chalk on paper ; irregular sheet 26 x 29 cm

1 picture : collage of photographic prints, newspaper clippings, paint ; irregular pentagon image 41 x 36 cm, on sheet 57 x 48 cm

(Comment: The sheet is not an irregular shape)

5D3.10. Folded items

When an item is issued folded, give the dimensions of the primary support and add the dimensions when folded if providing sheet dimensions. Do not record folded dimensions for items folded subsequent to issue. Record such details in a local note, if considered important.

1 print ; sheet 36 x 63 cm, folded to 10 x 20 cm (poster format)

Optional note: Brochure unfolds to become a poster

1 print ; sheet 14 x 120 cm, accordion folded to 14 x 14 cm

1 print ; sheet 51 x 76 cm

Optional local note: Repository's copy folded to 51 x 38 cm

1 drawing ; sheet 30 x 45 cm

Optional note: Folded to 15 x 20 cm

(Comment: drawing was folded by a later owner, not as part of the artist's conception)

5D3.11. Scrolls

5D3.11.1. For material created as a scroll (as opposed to material rolled for storage), record the sheet height x diameter when rolled.

1 drawing ; rolled to 29 x 3 cm (scroll format)

5D3.11.2. *Optionally*, add measurement of dowels or handles if they are original.

1 drawing ; rolled to 26.5 x 3 cm, on dowel 35 cm long (scroll format)

5D3.11.3. *Optionally*, record sheet height x length when unrolled

1 drawing ; sheet 39 x 380 cm (scroll format)

5D3.12. Sight measurements and framed items

5D3.12.1. When the full image is not visible because of a non-removable mat or other obstruction, give the sight measurements and, if considered important, the dimensions of the mat, etc. See also 5D3.7.

1 print : lithograph ; visible image 26 x 30 cm, in mat 34 x 38 cm

(*Comment:* Window mat and backing are glued together)

5D3.12.2. When the item is in a frame of specific historical importance or the frame is considered a part of the resource itself, give the dimensions of the frame separately, specified as such.

1 painting ; visible image 30 x 24 cm, in frame 47 x 41 cm

5D3.13. *Optionally*, add other dimensions that help to identify the material (e.g., when there is a large size difference between the image and support, as when a photographic print is affixed to a non-standard mount).

1 drawing : pen and India ink ; image 13 x 14 cm, on sheet 33 x 42 cm

1 photograph : print on card mount ; sheet 135 x 105 mm, mount 270 x 210 mm

(*Comment:* print is a standard cabinet card size mounted to an original but unusually large secondary support)

1 picture : hollow-cut silhouette ; irregular image 8 x 5 cm, cut from sheet 12 x 10 cm, support 15 x 12 cm

(*Comment:* The primary and secondary supports are not irregular shapes)

5D4. Multipart resources

5D4.1. Sizes

5D4.1.1. When all parts of a multipart resource are the same size, follow the provisions of 5D3.

AREA 5. PHYSICAL DESCRIPTION

5D4.1.2. When two sizes are involved, give both sets of dimensions.

50 photographs : prints ; sheets 21 x 26 cm and 11 x 13 cm (8 x 10 and 4 x 5 formats)

5D4.1.3. When there are more than two sizes, give the dimensions of the largest followed by the words "or smaller." If no one item has both the largest height and the largest width, give the full dimensions of the two largest items separated by a comma, and followed by a comma and the words "or smaller." If considered important, provide individual dimensions in a note.

6 prints : engravings ; plate marks 150 x 185 mm or smaller

15 prints ; sheets 41 x 32 cm, 21 x 55 cm, or smaller

5D4.2. When some images are designed to be viewed horizontally and some vertically, give the measurements according to the majority. If no majority is evident, give the smaller dimension first. Make a note, if considered important.

25 drawings : pen and India ink ; sheets 16 x 27 cm
Optional note: Mostly horizontal orientation

10 prints : color lithographs ; images 38 x 25 cm (poster format)
Optional note: Mostly vertical orientation

5D4.3. When a multipart resource is created or issued in a container, also record the height and width of the container.

47 photographs in 1 box : color transparencies ; film size 35 mm, box 11 x 16 cm (slide format)
(Comment: A published set of slides)

5D4.4. *Optionally*, record only the dimensions of the container for multipart resources issued in a container.

28 prints in 1 portfolio : engravings ; portfolio 21 x 30 cm

5E. Accompanying material

5E1. General rule

5E1.1. If an image or set of images and accompanying material are issued simultaneously (or nearly so) and are intended to be used together, give the number of physical units of accompanying material in arabic numerals, and the name of the material at the end of the physical description.

; image 24 x 36 cm + 1 price list

5E1.2. *Optionally*, give the physical description of accompanying material in parentheses following its name.

; sheets 21 x 37 cm + 1 pamphlet of descriptive text (18 p. ;
37 cm)

; sheets 25 x 37 cm + 1 map (color ; 65 x 40 cm)

; sheet 43 x 29 cm + 5 production files (digital, JPEGs ; 66
KB)

(Comment: Item is a digital print issued with born-digital production files)

or describe the accompanying material separately

or mention it in a note (see 7B10).

6. SERIES AND MULTIPART RESOURCE AREA

Contents:

6A. Preliminary rule

6B. Title proper of series or multipart resource

6C. Parallel titles of series or multipart resource

6D. Other title information of series or multipart resource

6E. Statements of responsibility relating to series or multipart resource

6F. Numbering within series or multipart resource

6G. Subseries

6H. More than one series statement

6A. Preliminary rule

6A0. Introductory remarks

Use the series and multipart resource area when cataloging an item that bears a series or set title provided by the creator or creating body on or with the material. The item itself may bear an individual title, or may require a supplied or devised title (see 1F).

Do not use this area for series or sets that do not bear a collective title. Supplied or devised series information may be mentioned in a note. Provide additional title access, if considered important.

For “series” in the archival sense, see Appendix B.

6A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

Enclose each series statement in parentheses.

Precede each parallel title by an equals sign.

Precede other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

AREA 6. SERIES AND MULTIPART RESOURCE

Precede the numbering within a series or subseries by a semicolon.

Enclose a date following a numeric and/or alphabetic designation in parentheses.

Precede the title of a subseries, or the designation for a subseries, by a period.

Precede the title of a subseries following a designation for the subseries by a comma.

6A2. Sources of information

6A2.1. The prescribed sources of information for the series and multipart resource area are the material itself and any as-issued accompanying material. (See 0D). For published material with a title page, see Appendix H.

6A2.2. If a series statement is not present on or with the material, but reference sources provide evidence that it was issued as part of a series or multipart resource, do not supply a series statement in the series and multipart resource area. Rather, provide the information in a note, if considered important (see 7B11). Additional title access may also be provided (see Appendix F2).

Optional note: Part of a set known as The four seasons

6A3. Form and order of information

Transcribe series and multipart resource information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules.

6B. Title proper of series or multipart resource

6B1. Transcribe the title proper of the series or multipart resource as it appears on or with the material according to the general rules 0B-0G. Always make a note on the source of the title proper of the series or multipart resource (see 7B11.1).

*(Stereoscopic gems of Utah scenery)
Note: Series title printed on stereograph mount*

6B2. If the title proper of a series or multipart resource includes a statement of responsibility or numbering that is visually or grammatically inseparable from other words in the title proper, transcribe it as part of the title proper.

(Watkins' new boudoir series)

6C. Parallel titles of series and multipart resources

6C1. If the title of a series or multipart resource appears in more than one language or script, transcribe as the series title proper the title that is in the language or script of the title proper. If this criterion does not apply, transcribe the title that appears first in the source. Transcribe the remaining title(s), together with any associated information, as parallel series titles. Precede each parallel series title by an equals sign.

6C2. *Optionally*, if it is considered that the parallel series titles are too numerous to list exhaustively, and that some may be omitted without significant loss of identification, omit parallel series titles after the first using the mark of omission. Transcribe the omitted title(s), together with any associated information, in a note, if considered important.

6D. Other title information of series and multipart resources

6D1. Transcribe other title information relating to the series or multipart resource, if present, following the series title proper.

(Watkins' new boudoir series : Yo-Semite, Pacific Coast,
Yellowstone Park, &c.)

6D2. If there are parallel series titles (see 6C), transcribe the other title information after the series title to which it relates. If any parallel titles have been omitted from the transcription, also omit the associated other title information. Transcribe the omitted information in a note, if considered important.

6E. Statements of responsibility relating to series and multipart resources

6E1. Transcribe a statement of responsibility relating to the series or multipart resource, if present, following the series title. However, if the statement of responsibility is visually or grammatically inseparable from the series title, see 6B2.

(Characters for caricatures / by Christopher Cosmopolitus,
Esqr.)

(Comment: "Christopher Cosmopolitus" is a pseudonym)

6E2. Parallel statements of responsibility relating to series and multipart resources

6E2.1. If there are parallel series titles (see 6C) but the statement of responsibility relating to the series or multipart resource appears in only one language or script, transcribe the statement of responsibility after the last parallel title (following any other title information associated with the title).

6E2.2. If the statement of responsibility appears in more than one language or script, transcribe each statement after the series title (or other title information) to which it relates.

6E2.3. If any parallel series titles have been omitted from the transcription, also omit their associated statements of responsibility. Transcribe the omitted statement(s) in a note, if considered important.

6F. Numbering within series and multipart resources

6F1. General rule

6F1.1. If series numbering is present, transcribe it according to the instructions in 6F1.2 through 6F3.3. In case of doubt as to whether a number appearing on the material is series numbering, transcribe the numbering in a note.

6F1.2. Transcribe series numbering as the last element in the series statement. If the numbering does not appear in this order in the source, transpose it as needed. Provide details of the transposition in a note if considered important. However, if the numbering is visually or grammatically inseparable from the series title, see 6B2.

(Characters for caricatures / by Christopher Cosmopolitus,
Esqr. ; no. 2)

6F1.3. Transcribe the numbering as it appears. Do not use any abbreviations not present in the source and do not convert roman or spelled-out numerals to arabic.

(... ; plate II)

(... ; scene first)

(Comment: Example is first of nine individually titled prints in a set called *The life of a nobleman*)

(... ; no. [blank])

(Comment: Example is *Upton's Series of Minnesota views*, which has the abbreviation "no" printed on it but lacks a number)

6F2. If there is series numbering but no series title, transcribe the numbering in a note (see 7B11.2 and 7B15). Provide any additional information about the numbering (e.g., as found in reference sources) in a note, if considered important.

6F3. Numbering relating to parallel series titles

6F3.1. If there are parallel series titles (see 6C) and the series numbering also appears in more than one language or script, transcribe each number after the series title to which it relates (following any other title information or any statement of responsibility associated with the title).

6F3.2. If the series numbering appears only once, transcribe it after the series title to which it relates. However, if the numbering relates to all, more than one, or none of the series titles, transcribe it at the end of the series statement.

6F3.3. If any parallel series titles have been omitted from the transcription, also omit their associated numbers. Transcribe the omitted number(s) in a note, if considered important.

6G. Subseries

6G1. If both a main series and a subseries appear in the source, give the details of the main series first, followed by the details of the subseries. If the main series and subseries do not appear in this position in the source, transpose them as needed. Provide details of the transposition in a note if considered important.

(Gems of American life. American beauties)

(The California Missions and the State of California.
Irrigation, 10)

6G2. If a phrase such as “new series,” “second series,” etc., appears with an unnumbered series, transcribe the phrase as a subseries title. If the phrase appears with a numbered series, transcribe the phrase as part of the numbering of the series.

(The Picturesque of the Hudson : from the Palisades to the
Catskills. Second series)

(*Comment:* Unnumbered series of stereographs)

(Cries of London ; 2nd series of 25, no. 13)

(*Comment:* Numbered series of cigarette cards)

AREA 6. SERIES AND MULTIPART RESOURCE

6G3. If there are parallel series titles (see 6C), transcribe each subseries after the series title to which it relates. If any parallel titles have been omitted from the transcription, also omit their associated subseries. Transcribe the omitted subseries in a note, if considered important.

6H. More than one series statement

The information relating to a single series, or series and subseries, constitutes one series statement. If two or more series statements appear on or with the material, transcribe each statement separately.

7. NOTE AREA

Contents:

7A. Preliminary rule

7B. Notes

7A. Preliminary rule

7A0. In general, notes are not required. Notes that are required, or are required in particular situations, are so indicated in previous rules, e.g., 1B2, 2A2, or 4A4, and in some of the rules for this area.⁷

7A1. General instructions

7A1.1. Notes qualify and amplify the formal description, and are especially important for recording types of information not accounted for in other areas of the description. Notes can therefore deal with any aspect of the material.

7A1.2. Notes, by their nature, cannot be enumerated exhaustively, but can be categorized in terms of the areas of description to which they pertain. In addition to notes relating to these areas, there are notes that do not correspond to any area of the formalized areas of description. Occasionally it may be useful to group together notes that refer to more than one area—for instance, when they are all based on one source.

7A1.3. If the description in the areas preceding the note area does not clearly identify the resource being cataloged, make whatever notes are necessary for unambiguous identification. When appropriate, refer to detailed descriptions in authoritative sources. Provide sufficient information to identify the specific source, whether using a general note, a formal “References” note giving the source in prescribed form (see 7B12), or some combination of the two.

7A1.4. Notes may also be made to justify added entries for subjects, personal or corporate names, titles, genres/forms, physical characteristics, provenance, etc. Whenever possible, use terms taken from well-known controlled vocabularies when making such notes and added entries. Such vocabularies include the *Thesaurus for Graphic Materials*, *Art and Architecture Thesaurus*, and *RBMS Controlled Vocabularies*.

⁷ A complete list of required notes may be found in the Index under “Required notes.”

7A2. Punctuation

Start a new paragraph for each note. End each paragraph with a period or other mark of final punctuation.

Separate introductory wording from the main content of a note by a colon followed but not preceded by a space.

7A3. Sources of information

Take information recorded in notes from any suitable source. Square brackets are required only for interpolations within quoted material.

7A4. Local versus general notes

7A4.1. Carefully distinguish local notes (which record information about published material or material available in multiples that is only relevant to the item in hand) from general notes (which record information valid for all instances of the material being cataloged). By their nature, unique graphic material such as drawings cannot exist in multiples, and thus will have only general notes. In case of doubt, assume that the characteristics of published items in hand are not shared by other copies and therefore use local notes.

7A4.2. Details of physical description given in general notes usually apply to all instances of a state or issue of a print or other material issued as multiples. Summaries of details that apply to particular groups of instances may also be given. Notes pertaining to individual instances may be given separately as local notes, if considered important.

Two color variants noted, one with red and one with green peace sign

7A4.3. Include in local notes one or more of the following identifiers, if considered important: a designation of the holding institution (e.g., a repository's name, acronym, or code), a designation of the item's physical location (e.g., a call number), or an indication of the item's number (if the institution holds more than one instance). Such identifiers are especially recommended if the bibliographic record is to be contributed to a union catalog or other shared database.

LC copy imperfect: Plate with numbers 79-80 wanting. Plate with numbers 75-76 in duplicate

Lewis Walpole Library impression 1 signed in pencil by printmaker

7A5. Form of notes

7A5.1. Quotations. Record quotations from the material or from other sources in quotation marks. Follow the quotation by an indication of its source, unless that source is text (printed, manuscript, or electronic) provided by the creator or creating body on or with the material, in which case the source may be omitted. Indicate the location of the quotation on the material, if considered important. Do not use prescribed punctuation within quotations.

"Entered according to Act of Congress in the year 1865 by
Gibson & Co. in the Clerks Office of the District Court of
the United States for the Southern District of Ohio"

"Mrs. Siddons" and "Miss O'Neil" in early pen below each figure

"Janinet produced the dark ground and subtle shading with a
variety of crayon manner tools, including a point doublé,
point triplé, and mattoir. The fine details, contours, and
drapery folds were etched."--Regency to empire : French
printmaking, 1715-1814, p. 303

7A5.2. Formal notes. Use formal notes employing an invariable introductory word or phrase or a standard verbal formula when uniformity of presentation assists in the recognition of the type of information being presented, or when their use provides economy of space without loss of clarity.

7A5.3. Informal notes. When making informal notes, use statements that present the information as briefly as clarity, understandability, and good grammar permit.

7A6. Notes citing other material and other states or manifestations of the same material

In citing other material and other states or manifestations of the same material, give whatever information is appropriate for easy identification. Arrange the information provided in the form that makes most sense in the particular case. Abridge the information as needed without using the mark of omission.

Copy of: Chandos portrait of Shakespeare. In National Portrait
Gallery, London (NPG 1)
(*Comment: "NPG 1" is the original painting's accession number*)

Illustration of John Milton's Allegro
(*Comment: Painting is a stand-alone piece illustrative of the poem, not a book
illustration*)

Illustration in: Historia del descvbrimiento y conqvista del
Perv / Agustín de Zárate, 1555, p. 19

AREA 7. NOTE

Similar to frontispiece in: Great expectations realized, or,
Civilizing mountain men / by Mrs. Ellen H.B. Mason.
Philadelphia : American Baptist Publication Society, 1862

7B. Notes

Some of the most common types of notes are listed below; other notes than those provided for may be made, if considered important. Specific applications of many of these notes are provided in the preceding sections. Make notes as called for in the following subrules, and, generally, in the order in which they are listed here. If a particular note is of primary importance, it may be given first, regardless of its order in this list. When appropriate, combine two or more notes to make one note.

7B1. Summary (nature, scope, artistic form, etc.)

Give a brief objective summary of the content, meaning, or iconography of the material, if not apparent from the body of the description, introduced by the word "Summary." Make notes on the nature, scope, or artistic form when useful to amplify or explain the title proper and other title information. Include, as appropriate: date or span dates and bulk dates depicted; the most significant topic(s), event(s), person(s), place(s), etc. Extrapolations and conjectures should be clearly indicated by wording or a question mark. When adapting a summary from another source, provide a brief citation.

Summary: Advertisement for Acorn Stoves and Ranges showing the portrait of a young woman wearing a bonnet and in the upper right corner the Acorn logo

Summary: A caricature against John Philip Kemble

Summary: Thesis print engraved for Claude Nicolas Morel's oral defense in La Sorbonne, July 1682

Summary: Full-length reclining figure (Mary Magdalene) at foot of a hill, studying a crucifix held in her left hand. Open book and covered jar on ground in front of her. Small weeping willow tree left midground.--Adapted from Pennington, R. Descriptive catalogue of the etched work of Wenceslaus Hollar

Summary: Cartoon shows Republican presidential candidate Alf Landon building a "platform" based on "economy in government" using the tools of "tact," "conciliation," and "concession." Landon, who was badly defeated in his race against Franklin Roosevelt in 1936, supported a platform designed to appeal to as many factions of the party as possible

Summary: Photograph showing a man sitting on the rocks overlooking the river

7B2. Language and script

7B2.1. Make notes on the language of the text, if present, unless apparent from the rest of the description. Make notes on the script, if considered important.

Parallel texts in English and Arabic

Latin verse in roman letters, Dutch in civilité, and French in italic

7B2.2. If nonroman script on the source has been transcribed in romanized form, but not also in the original script, make a note indicating the presence of the original script (see 0F2.1).

Title in Cyrillic script

Title transliterated from Korean braille

Chief title in Chinese characters

(*Comment:* parallel titles are in 18th-century transliterated Chinese and in English)

7B3. Source of description; source of title proper

7B3.1. Always make a note on the source of the title proper.

Title from item

Title from Pennington

(*Comment:* Pennington's catalogue raisonné is formally cited in the "References" note, see 7B12)

Title from artist's pencil note on back

Title engraved below image

Title devised by library staff

7B3.2. For multipart resources, if the description is not based on the first part, identify the part used as the basis of the description.

Description based on: no. 2

7B4. Variations in title

7B4.1. Make notes on titles borne by the material other than the one chosen as the title proper, if considered important. If nonroman text has been transcribed in the title proper without parallel romanization (e.g., as transcribed from the source or provided by 0F2.2), give a romanization of the title proper. (See also 7B5.4 and Appendix F2)

AREA 7. NOTE

Title of set varies on no. 2 and 6: Illustration from the
Siberian War

Letterpress title below image: Shakespeare's seven ages
(*Comment:* Title proper, engraved above image, is "Shakespear's beautiful
idea on the Seven ages of man")

7B4.2. If considered important, also include here partial or complete transcriptions of title information to show the actual wording on the material (e.g., when information has been omitted) and explanations of cataloger-supplied letters or words (e.g., when brevigraphs used in continuance of the manuscript tradition have been expanded).

Brevigraph sometimes incorrectly rendered "ye" expanded as
[the]

7B4.3. If considered important, make a note on title variations found in reference sources. (See also Appendix F2)

7B5. Parallel titles, continuation of title, and other title information

7B5.1. Omitted title information. If parallel titles and other title information have been omitted from the title and statement of responsibility area, they may be given here as notes.

Subtitle: Also to what was remarkably observed thereon in the
last great frost, which began about the middle of December,
1683, and ended on the 8th of February following. Together
with a brief chronology of all the memorable (strong)
frosts, for almost 600 years. And what happened in them to
the Northern Kingdoms

Title continues: ... the smoke of America's factory stacks is a
signal of our workers' and employers' loyalty. It means more
guns, more ships, more food. Our industries are the third
and main supporting line of defense--our base of supplies.
Without them the Army and Navy would be helpless. As good
patriots let us strive to keep our industries strong

7B5.2. Picture captions, etc. When the pictorial element of a single resource with text (e.g., a poster, broadside, or news photo) has a distinctive caption independent of the chosen title, give it in a note with an appropriate introductory word or phrase, if considered important. Headings and mottoes may be similarly described with the appropriate label. (See also 7B4.1)

Picture caption: General view of the twelve colossal water
proof canvas pavilions, ...

News slug: Washington fashions April 22, 1929
(*Comment:* Cataloger has chosen to use news photo cutline "Tweed suits the
smartest for daily spring wear" as title)

7B5.3. Translation of non-English title. If considered important, give the translation of a title not in English.

Title translated: I in the crowd

7B6. Statements of responsibility

7B6.1. Statement of responsibility. If considered important, make a note about the location, nature, etc., of the statement of responsibility. Distinguish between those in manuscript form and those included in a printed image.

Signed and dated in blue pencil

Signed on back in pencil

7B6.2. Signatures, marks, monograms, etc. If considered important, note a signature or mark, monogram, etc., that is not described in the body of the description. If considered important, indicate where it appears. Do not transcribe a signature if it has already been transcribed in the body of the entry. Distinguish between those applied by hand and those included in a printed image. (See also 7B9.6)

Signed on plate within image: Frank O. Salisbury

(Comment: Statement of responsibility "painted by Frank O. Salisbury" taken from printed caption below image)

With the artist's stamp (Lugt 977) in the lower margin

7B6.3. Attributions

7B6.3.1. If a statement of responsibility for a person or corporate body connected with the resource does not appear on or with the material, and an attribution is readily available, give the information in a note. Include the authority for the attribution.

Attribution to Hine based on provenance

Attribution made by donor Mrs. Maud Hunt Patterson, daughter of Leavitt Hunt

Attribution to John L. Magee is based on similarities in draftsmanship and facial characterizations to Magee's 1850 satire "The Clay Statue," and to several Mexican War prints he executed for the publisher Baillie

Possibly photographed by Jeremiah Gurney (1812-1895) based on a lithographic sheet music cover in the collection of the National Portrait Gallery for the Hamlet Group

AREA 7. NOTE

7B6.3.2. If a statement of responsibility recorded in the title and statement of responsibility area or in a note is known to be fictitious or incorrect, make a note stating the true or most generally accepted attribution. Give the authority for the information whenever possible.

Gerard Soest (aka Zoust) is no longer thought to be the original artist

(*Comment:* Statement of responsibility reads "Zoust pinxit. ; Edwin sc.")

Attributed to Isaac Robert Cruikshank by British Museum

(*Comment:* The pseudonym "Don Juan" appears in the statement of responsibility and the formal citation for the *Catalogue of prints and drawings in the British Museum* is given in a "References" note, see 7B12)

"Muybridge published the series under his pseudonym 'Helios'"--
Palmquist & Kailbourn. *Pioneer photographers of the far west*, p. 410

(*Comment:* The pseudonym "Helios" appears within image, written on negative)

7B6.3.3. False attributions appearing in reference sources or in library catalogs may also be noted, along with the authority for the false attribution and the authority for questioning it.

Formerly attributed to C.E. Watkins by collector Eugene Compton. Attribution questioned by Watkins biographer Peter E. Palmquist, who suggests M.M. Hazeltine as likely photographer

7B6.3.4. If considered important, note the lack of an attribution.

Artist unknown

Anonymous artist

Photographer not identified

Unknown Netherlandish engraver

7B6.4. Other statements. If considered important, record the names of persons or bodies connected with the resource, or with previous versions of it, if they have not already been named in the description; give the authority for the information, if necessary.

After a photographic print by Mathew B. Brady

After a painting by Rembrandt

Verses below image signed: Sa. Fairclough. Fell. of Caius Colledge [sic]

7B6.5. Variant forms of names. Note variant forms of names of persons or bodies named in statements of responsibility if the variant forms clarify the names used in main or added entry headings.

Frank Vizetelly is the special artist
(*Comment:* Statement of responsibility reads: "from a sketch by our special artist")

Poster by Michel Liebeaux, known as "Mich"
(*Comment:* Statement of responsibility reads: "Mich.")

7B7. State and printing history

7B7.1. Always note the source of the statement of state.

State from Bartsch

State from comparison with another version

State inscribed below image, in pencil

7B7.2. Make other notes relating to the state being described or to the printing history of the material, if considered important. In citing other resources, and other states or manifestations of the same resource, see 7A6. In citing bibliographies and catalogs, however, use the pattern for references to published descriptions shown in 7B12 whenever such a citation occurs in a formal "References" note.

An earlier state with the imprint "Sould by Tho: Iener at [the] Excha:" [i.e. Thomas Jenner, ca. 1630] exists as a unique known copy at the British Museum

7B7.3. If a statement as to a limited number of impressions or prints appears, give this statement of limitation in a note, preferably in quoted form.

"Edition limited to 250"--Printed below image, lower left

7B7.4. If the statement of limitation is accompanied by statements of responsibility or other information relating to the production of the edition, include as much of the additional information in the note as is considered important.

"Four sets are philanthropic gifts. The recipients are: The Shakespeare Theater of New Jersey, the Folger Shakespeare Library, Washington, D.C., the Visual Arts Center of New Jersey, and Rutgers University Library. A fifth set is framed and available for exhibit. The remaining eleven prints will stay in the private collections of the artists involved in the project. The paper is Italian C.M.Fabriano/Tiepolo. The portfolio box is anodized brushed aluminum. All materials are archival quality. The etchings

AREA 7. NOTE

were created using traditional etching techniques and hand printed by each of the artists"--Artists' statement

7B7.5. If the statement of limitation includes the unique number of the item being cataloged, give only the statement of limitation in the general note. Give the item's number in a separate local note, if considered important (see 7A4).

Note: Edition of 40

Optional local note: Library has "Ed. 1/40" (numbered in pencil)

7B8. Publication, distribution, production, etc.

7B8.1. General rule. Make notes on details that are not included in the publication, distribution, production, etc., area if considered important. If elements of the publication, distribution, production, etc., area have been supplied from a source other than the material or provided by the cataloger, make a note specifying the source.

Photographs taken in 1865 but printed later

"Price six pence plain, colour'd [sic] one shilling"

Date transcribed from artist's note on back; painting was all but completed in 2006, final touches added in 2008
(*Comment:* Transcribed date reads "2006, finished 2008")

Publication date from British Museum

Probable publication date based on statement "copyright 1900 by B.L. Singley"

"Entered according to Act of Congress in the year 1870 by John Walsh & Co. in the Clerk's Office of the District Court of the Southern District of New York"

7B8.2. Material in or from larger resources. When cataloging an individual item that was issued in or removed from a larger resource (e.g., a print in a published portfolio, an illustration detached from a book), show its relationship to the larger unit. Use introductory phrases such as "Illustration for" followed by a colon and the citation (see also 7B16). For additional information about cataloging illustrations in books and serials, see Appendix K.

Illustration for: Frank Leslie's illustrated newspaper, v. 69 (1889), p. 101

Plate 36 of: *Diverse figure al numero di ottanta, disegnate di penna, nell' hore di ricreatione, da Annibale Carracci, ... e cavate dagli originali, da Simone Guilino ... Roma : Nella Stamperia di Lodovico Grigniani, [1646]*

7B8.3. Subsequent publication and other uses. Make notes relating to subsequent publication and other uses of the material, if considered important.

Same image published as "Library of the San Francisco Convent, Lima, Peru" by the Keystone View Company, copyright 1926
(*Comment:* Record is for "Monks at their studies in the Library of old S. Francisco Convent, Lima" published by the American Stereoscope Company, copyright 1907)

Illustration for: Black and white. September 8, 1906. p. 300-301
(*Comment:* Item is the original drawing, not a plate removed from the magazine)

Published as photogravure in: The North American Indian / Edward S. Curtis. Seattle, Wash. : E.S. Curtis, 1907-1930, suppl. v. 10, pl. 334

Published as cover of Vanity fair, July 1930

7B9. Physical description

7B9.1. Make notes on important physical details that are not already included in the physical description area, if considered important. Include information on the physical condition of the material if it is damaged, fragile, or heavily restored.

Printed on paper designed and shaped like an acorn

Vignettes of buildings are printed on light card stock. A color print of roses occupies one quarter, and by folding into a cone or "rose" shape and supporting on a nail through the center, a decorative three-dimensional object is created

Silhouette is hand cut from black paper and mounted on an ink wash drawing of an interior scene, which serves as the background

Folger copy imperfect; trimmed below title, removing imprint

7B9.2. Make notes to distinguish a later photographic print made from an original negative.

Reprinted from original glass negative made in 1864
(*Comment:* Photograph taken during the American Civil War published as a mounted albumen print in the 1880s)

7B9.3. When details are too numerous or complex to give in the physical description area, give them in a note.

AREA 7. NOTE

Unfinished painting with a Mathew Brady photograph rather than a sketch as the underdrawing; background, one cuff edge, and the white of one eye have been painted

7B9.4. If considered important, describe containers or bindings that are contemporary to the material, or otherwise significant.

Case: leather, 9.3 x 8.1 cm, with geometric oval rosette motif and embossed red velvet pad
(*Comment:* Daguerreotype case)

7B9.5. Give fuller details of coloring, if considered important. Make a local note about hand-coloring when it is known to have been done after the image was originally issued.

Printed in blue and brown
(*Comment:* Physical description is 1 print : lithograph, 2 colors)

Later hand coloring (20th century?)
(*Comment:* Local note)

7B9.6. If considered important, make a note of inscriptions. Distinguish between those in the hand of the creator and those by other persons. (See also 7B6.2)

One drawing inscribed by artist, "To my friend Louis Simon, Oct. 10 '35"
(*Comment:* an album of 13 architectural drawings)

"Du Tahiti lointain ce qu'y vit Gauguin--une idole repue"--
Penned note in unknown hand, lower left margin
(*Comment:* Local note, because item is a print)

7B9.7. If considered important, describe watermarks, trademarks, studio imprints, remarques, etc.

Photographer's stamp on back

Photographer's hallmark embossed on separate piece of board mounted at lower right of mount

Watermark: Fleur de lis

Blind stamp: Mushroom (artist's mark)

Ink stamp of publisher on front

7B10. Accompanying material

Make notes for any accompanying material not recorded in the physical description area. Give the location of accompanying material if appropriate.

Accompanied by a booklet, "Delegates' Official Guide." Members of the Oldest Inhabitants Association of the District of Columbia (1879)

7B11. Series

7B11.1 Title proper of a series. Always make a note on the source of the title proper of a series.

Series title from first engraving in series

Series title from artist's inventory

7B11.2. Other series and series-like information. Note any numbers or letters that imply a series (see also 7B15). Note any other series information not transcribed in the series and multipart resource area, if considered important. Give information about a series in which the material has been issued previously, if considered important. Make notes regarding incomplete series.

Prints are numbered 1-25

Series incomplete: no. 6, 7, 10 15, 22, and 24 wanting
(*Comment:* General note because material is a series of watercolors)

Numbered: (176)
(*Comment:* Publisher's item number on a stereograph. These can be difficult to distinguish from series numbering)

7B12. References to published descriptions

7B12.1. Give references to published descriptions in catalogues raisonnés or other authoritative reference sources if these have been used to supply elements of the description. Use the form and punctuation conventions recommended by *Standard Citation Forms for Published Bibliographies and Catalogs Used in Rare Book Cataloging*. Begin the note with the word "References" and a colon.

References: Hollstein, F.W.H. Dutch and Flemish etchings, engravings, and woodcuts, ca. 1450-1700, volume XV, page 17, entry B.16
(*Comment:* Made in conjunction with a general note reading: "Title from Hollstein")

7B12.2. Make other references to published descriptions, if considered important. Such references are especially useful whenever the cited source would serve to distinguish a state (or variant) from similar states (or variants), substantiate information provided by the cataloger, or provide a more detailed description of the material being cataloged.

AREA 7. NOTE

References: Catalogue of prints and drawings in the British Museum, entry 11628

References: Drugulin, W.E. Historischer Bilderatlas, entry 331

References: English short title catalogue, entry S95205
Hind, A.M. Engraving in England, volume II, page 365
Pollard, A.W. Short-title catalogue of books printed in England, Scotland, & Ireland and of English books printed abroad, 1475-1640 (2nd edition), entry 22527a.5

7B12.3. A general note may be made if a description of the material being cataloged does not appear in a specific bibliographical reference source. Make such a note only if the material fits the scope for that source and the source purports to be comprehensive for its scope. Preface the general note with the words "Not in" and a colon.

Not in: Wuerth, L.A. List of original drawings and paintings

7B13. Characteristics of original of a copy

If considered important, give the location of the original(s), the dimensions, and other relevant information if it is readily available.

Original: Art Gallery of Ontario, circa 1784-1790, oil on canvas, 267.3 x 364.5 cm

7B14. Contents

7B14.1. List the contents, either selectively or fully, if considered necessary to show the presence of material not implied by the rest of the description, to stress components of particular importance, to itemize the contents of a multipart resource, or to provide additional titles for material without a collective title. See also 7B1.

Includes original prospectus

7B14.2. Transcribe contents from the material itself if they are presented there formally and have not been transcribed as part of the title and statement of responsibility area. In such cases, follow the word "Contents" with a colon and a parenthetical phrase such as "(from formal list)." If a formal statement of contents is not present on the material, take contents from the head of the parts to which they refer, or, if this is not feasible, from any contents list, etc., that is present. For material in two or more volumes, transcribe the volume or part designations as found.

Contents: (from section captions) Nürnberg -- Bamberg --
Eisenach, Wartburg -- Potsdam, Sans-souci -- Schwarzatal

Contents: 1. Stella Foods / by Linda G. Rich -- 2. Mr. & Mrs. Peter Frenchy, 50th wedding anniversary / by Joan C. Netherwood, 1977 -- 3. All Souls Day procession, St. Stanislaus Cemetery / by Elinor B. Cahn, 1977 -- 4. Virginia Jensen / by Linda G. Rich, 1977 -- 5. First communion / by Joan C. Netherwood, 1978 -- 6. The four Poytys sisters / by Elinor B. Cahn, 1977 -- 7. Sofa, Fells Point / by Linda G. Rich, 1978 -- 8. Italian canta / by Joan C. Netherwood, 1978 -- 9. Young hucksters / by Elinor B. Cahn, 1977 -- 10. Franie's shrine / by Elinor B. Cahn, 1977 -- 11. I am an American Day Parade / by Joan C. Netherwood, 1977 -- 12. Matilda and Joe / by Linda G. Rich, 1977

7B14.3. If a complete listing of contents cannot be assembled by one of the above means, the cataloger may devise a contents note from any appropriate source or combination of sources.

7B15. Numbers or letters

Note any numbers or letters that imply a series (see 7B11). Also make notes of other numbers or letters associated with the material not transcribed in another area, if considered important.

Note: Numbered 1 through 4 on plate within image

Local note: Repository's impressions numbered 40 through 43 in pen, upper right margin

Note: "G 833" on negative

7B16. Relationship note

When the material being cataloged is related by provenance or hierarchy to a larger unit or collection, give the title or other designation for the larger unit or collection introduced by a phrase such as "Forms part of" (see also 7B8.2). For items in a series or set, see area 6.

Forms part of the Babette Craven Collection of Theatrical Memorabilia

7B17. "With" notes

7B17.1. When cataloging as separate records two or more separately titled images on a single support or otherwise issued or produced together, make a note beginning "With" followed by a colon. List the other images in the note, in the order in which they are found. Use wording identical to the other record(s) to facilitate retrieval.

With: The rising of prentices and sea-men on Southwark side to assault the Arch-bishop of Canterburys House at Lambeth

AREA 7. NOTE

7B17.2. If the material was mounted or bound together subsequent to production rather than issued together by the publisher, distributor, artist, etc., make a local note, if considered important.

7B18. Terms of access, use, and reproduction

7B18.1. Restrictions on access. When the material is not generally available to researchers, or when access and handling are restricted, explain the nature and extent of the restrictions if considered important.

Restricted: Material extremely fragile; please use online digital image

Access Advisory: Served by appointment (Unprocessed). To make a request, see "Access to Unprocessed Materials," (http://www.loc.gov/rr/print/info/022_unpr.html)

Optionally, always note terms of access.

No known restrictions on access

7B18.2. Limits on use and reproduction. When access to material has been granted but its use is restricted, explain the nature and extent of the restrictions if considered important.

Rights Advisory: Publication restricted by copyright

Optionally, always make a note.

No known restrictions on publication

7B19. Preferred citation

Provide a specific citation format for citing the material, if considered important.

Cite as: SDN-055385, Chicago Daily News negatives collection, Chicago History Museum

7B20. Provenance

Make a note to describe details of an item's provenance, if considered important. In less detailed descriptions, it is advisable to summarize provenance information, without providing exact transcriptions or descriptions of the evidence. Include the names of former owners or other individuals of interest and approximate dates, whenever possible.

Former owner: Alfred Barrion

Given by David Garrick to John Taylor, 1774

More detailed descriptions of provenance might include such additional features as: exact transcriptions of inscriptions, stamps, shelfmarks, etc.; location of each on the item; approximate dates when known; references to published descriptions of the collections of former owners of the item, particularly if the item is cited in the source, etc.

From the collection of Alfred Barrion: ink stamp, in red, with "AB" monogram in circle (Lugt 76) at lower left, within image

Given by David Garrick to John Taylor; annotated in black paint at lower right: "Anno: 1774. This Portrait of my dear, & worthy friend DAVID GARRICK Esqr. (painted by Mr. N: Dance of London) was presented to me by Himself: & is, in my own opinion, as well as every other persons; allow'd, to be the most true, & striking, likeness; of that great Man, that ever was painted. John Taylor"

7B21. Immediate source of acquisition

If considered important, record how the material was acquired (i.e., gift, purchase, deposit, transfer, etc.) and the donor or source (i.e., the immediate prior custodian). In addition, the donor's relationship to the material may be indicated. Add the year or years of accession (and the accession number, if considered important) to the name of the donor or source.

Gift; Crosby Stuart Noyes; 1906

7B22. Additional physical format

If considered important, record information concerning a different physical format in which the described item is available.

Also available as a digital reproduction

Reference copy also available in FOREIGN GEOG FILE - Bahama Islands

7B23. Exhibition history

If considered important, record where and when the material has been exhibited.

Exhibited: "Illustrating the Imagination: Celebrating Children's Illustrators from the Cornish Colony and Today" at the Cornish Museum, Windsor, VT, 2009-2010

8. STANDARD NUMBER AND TERMS OF AVAILABILITY AREA

Contents:

8A. Preliminary rule

8B. Standard number

8C. Terms of availability

8D. Qualification

8A. Preliminary rule

8A0. Introductory remarks

This area is rarely needed in graphic materials cataloging. Possible uses include recording the ISBN of a published book that consists entirely of images and is therefore being cataloged according to DCRM(G) Appendix H.

8A1. Prescribed punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space *or* start a new paragraph.

Precede each repetition of this area by a period-space-dash-space.

Precede terms of availability by a colon.

Enclose a qualification to the standard number or terms of availability in parentheses.

8A2. Sources of information

Take information included in this area from any source. Do not enclose any information in square brackets.

8B. Standard number

8B1. Give the International Standard Book Number (ISBN). Give such numbers with the agreed abbreviation and with the standard spacing or hyphenation.

ISBN 1-59005-168-8

AREA 8. STANDARD NUMBER AND TERMS OF AVAILABILITY

8B2. *Optionally*, give more than one number, followed by a brief qualification as necessary. Give a number for a complete set before the number(s) for the part(s). Give numbers for parts in the order of the parts. Give a number for accompanying material last.

ISBN 9-879-78770-6 (set). -- ISBN 9-879-78771-4 (v. 1)

8C. Terms of availability

Optionally, if the publication bears a price or other terms of availability, record the information in this area or give it in a note (see 7B8).

Premium picture for subscribers to The Christian

8D. Qualification

Optionally, add qualifications (including the type of binding) to the ISBN and/or terms of availability. Additionally, if pieces in a set have different ISBNs, follow each ISBN with the designation of the piece to which it applies.

APPENDIX A. MARC 21 CODING FOR GRAPHIC MATERIALS

A1. Introduction

This appendix offers recommendations for assigning MARC 21 codes to bibliographic descriptions for single items and multipart resources (see Appendix B for codes used in group-level records). Refer to the MARC 21 Format for Bibliographic Data for further information.

A2. Leader designations

A2.1. Type of record (Leader 06)

Use value **k**, two-dimensional nonprojectable graphic. This code is recommended for all graphic materials cataloged with DCRM(G), including digital images and slides. Although MARC 21 provides separate codes for electronic and projected materials, DCRM(G) emphasizes the graphic aspect of the material.

A2.2. Bibliographic level (Leader 07)

Use the value **m** (monograph/item) for single items or multipart resources.

Use the value **a** (monographic component part) for analytics (single items physically part of a larger resource).

Use the value **d** (subunit) for single items contained in larger groups or collections that have their own catalog record.

A2.3. Encoding level (Leader 17)

For full-level description all applicable guidelines are followed and Leader 17 is **blank**.

For minimal-level description following the guidelines in Appendix D the Leader 17 value is 7.

A2.4. Descriptive cataloging form (Leader 18)

Use the value **a**.

A3. Physical description (Fixed field 007)

Enter codes for positions 00 (Category of material), 01 (Specific material designation), and 03 (Color). If applicable, also code position 04 (Primary support material), and, *optionally*, 05 (Secondary support material) using the MARC 21 007 code list for nonprojected graphics.

```
007      kv zoc
          (Comment: A toned albumen print cabinet card)
```

If several material types are represented, repeat field 007 up to a maximum of three fields.

A4. Cataloging source codes

Apply the code “dcrmg” in the 040 subfield †e for graphic materials cataloged according to the guidelines in this publication.

A5. Other formats

The code “dcrmg” is limited to descriptions of graphic materials, including published materials with title pages cataloged according to the provisions of Appendix H. Do not apply the code “dcrmg” to records for other formats such as serials, maps, music, and books, even though they may have been cataloged using selected guidelines from DCRM(G).⁸

A6. Earlier codes

When a description is being updated to DCRM(G) standards, replace the code designating the earlier standard, e.g., “gihc” (*Graphic Materials: Rules for Describing Original Items and Historical Collections*), with “dcrmg” in the 040 subfield †e.

⁸ Use a DCRM component manual for the format being described if one exists.

APPENDIX B. GROUP-LEVEL RECORDS

Contents:

B1. Introduction

B2. Identification of materials appropriate for group-level description

B3. Arrangement and description

B4. Elements of a group-level record in MARC 21 format

B5. Additional considerations

B1. Introduction

B1.0. This appendix offers guidance in the creation of collective bibliographic descriptions for groups of graphic materials that were not originally conceived of or published as a finite set, whether assembled prior to acquisition or assembled by the repository into a unit for cataloging purposes. These groups may be based on provenance, administrative decisions, or curatorial decisions. The individual items may be published or unpublished. A group may be as small as two items, or so large that it is measured by number of containers rather than items. The only substantial differences between group records and item or multipart resource records are the treatment of the MARC fixed fields, greater flexibility in the statement of extent, and the option not to provide dimensions.

This appendix may also be helpful in creating portions of archival descriptions of graphic materials at any hierarchical level in catalog records and finding aids. (See also B1.3)

“Groups” and “group-level” in this appendix are equivalent to “collections” and “collection-level” in DCRM(B) and DCRM(S), which take their language from *Cataloging Service Bulletin* no. 53 (1991) and no. 78 (Fall 1997), the Library of Congress’s adaptation for books of the existing practices used in the Prints and Photographs Division and in the Manuscript Division.

B1.1. Several rationales can be cited to justify a decision to use group-level cataloging:

- It can be a means of providing access to unpublished groups of related material assembled by collectors (e.g., scrapbooks, albums, extra-illustrated books) or produced by creators (e.g., sketchbooks, photographs for a magazine assignment).
- It can be a means of providing access to an archival collection that consists entirely or almost entirely of still images using practices aligned

- with item-level and multipart-resource description for graphic materials.
- It can be a means of highlighting provenance or other shared characteristics of a group of materials by providing a summary-level description, thereby “adding value” to any other forms of intellectual access, such as item-level records or finding aids, and revealing collection strengths that may not otherwise be obvious.
- It can be a means of providing access to groups of similar material that would otherwise have identical or near-identical item-level records.
- It can be a means of providing temporary control of unprocessed material.
- It can be a cost-effective means of providing bibliographic control for low-priority items. Although this might seem to promise a solution to the problem of an institution’s limited means, it should be understood that adequately arranging and processing prior to cataloging also takes time. Since there are significant costs associated with under-cataloged materials, this rationale should be used with careful consideration.

B1.2. A group-level record may serve as the sole method of access for the resources, with contents information provided in notes. Alternatively, it may serve as a guide record, providing an overview when some or all of the contents are also to be represented by item-level bibliographic records (which may be created at any level of fullness using DCRM or other cataloging instructions). Item-level access may also be provided for some or all of the contents through inventories, finding aids, or databases (all referred to hereafter as “finding aids”), which may be linked to group-level records. Providing some form of item-level access to resources represented by a group-level record offers significant benefits for users and reduces the risk of redundant acquisition of those resources. Decisions about the appropriate type and level of description should be made based on institutional goals, priorities, and resources, as well as the attributes of the materials themselves (see introductory section X).

B1.3. These guidelines are *not* intended to supplant rules for traditional archival description. Archival and bibliographic description conventions for graphic materials are closely related, but the bibliographic emphasis in DCRM(G) aligns item-level and group-level practices for consistency across published and unpublished resources. Rules for archival description, which emphasize hierarchical structures, are addressed in specialized sets of rules such as *Describing Archives: A Content Standard* (DACS).

When creating traditional archival descriptions, it can be useful to incorporate DCRM(G) guidelines as a means of enriching the description of graphic materials. For example, DCRM(G) descriptions may be desirable when published material is being described, or when it is important to distinguish transcribed title information from bracketed devised or supplied title information.

- › DCRM(G) may be applied to limited areas or elements of a description otherwise following rules for archival description (e.g., to the physical description or notes areas within a finding aid or a catalog record that otherwise follows DACS). Apply DCRM(G) only in areas or elements where there is no conflict with the archival rules.
- › DCRM(G) may be applied to all elements within a designated section of a multi-level description otherwise following rules for archival description (e.g., a DACS finding aid in which DCRM(G) rules are used for a specified series or sub-series, or at a specified hierarchical level such as file or item). Specify which rules have been applied to the various parts of the description.
- › DCRM(G) Appendix B may be applied to all areas of a group-level record or to all parts of a finding aid for collections entirely made up of graphic materials. If multi-level descriptions extend to the file or item level, DCRM(G) rules (Areas 1-7) may be applied at the appropriate level.

B2. Identification of materials appropriate for group-level description

B2.1. Groups normally fall into one of two categories:

- › collections of items that come to a repository from a single creator, creating entity, or previous owner
- › items gathered together by the repository for the purpose of processing and storage

B2.2. Types of materials appropriate to consider for group-level treatment include:

- › groups of materials that can be understood collectively due to shared provenance or other characteristics such as format, time period, subject, or nationality
- › groups of materials for which access can adequately be provided with a collective set of access points
- › groups of materials that are judged not to merit item-level cataloging, but that collectively are of research value

B3. Arrangement and description

B3.1. Arrangement and description are terms used to describe various types of processing activities that bring order and control to materials once the decision to catalog at the group-level has been made. They commonly involve the physical handling, sorting, and listing of materials, as well as preservation and housing activities. Additional guidance in these matters may be found in Mary Lynn Ritzenthaler and Diane Vogt-O'Connor's *Photographs: Archival Care and Management*, and Kathleen Roe's *Arranging and Describing Archives and Manuscripts*.

B3.2. Arrangement. Arrangement is the process of organizing materials with respect to their provenance and original order or of sorting individual items into meaningful groups and placing those groups into useful relationships with each other. Materials can be arranged in many logical ways, and the design of the arrangement should be determined by examining the material to consider the significance of their original order as well as the types of access most likely to serve the needs of researchers and other potential users. Different groups of material will require differing levels and methods of arrangement. For these reasons, decisions about arrangement must be made individually for each group.

B3.2.1. Organized prior to acquisition. For materials that come to the repository already well organized, every effort should be made to maintain this order. Maintaining the original order can reveal significant information about the creator's or previous owner's use of the materials and is, for this reason, a basic tenet of archival practice. Arrangement of such materials consists primarily of regularizing and documenting existing filing systems. The system of arrangement may be based on characteristics such as:

- originating project
- client
- subject
- genre/form
- date

B3.2.2. Organized by the repository. Groups of material that come to the repository lacking any recognizable order must be examined, sorted, and arranged in some fashion prior to cataloging. Groups consisting of many items are normally divided into hierarchical subgroupings. Customary types of arrangement for graphic material include:

- › by content or topic
- › in chronological order
- › in alphabetical order (by artist, title, subject, etc.)
- › by genre/form

B3.2.3. Acquired individually. Materials originally acquired as individual items (whether simultaneously or over time) may be gathered together in intentionally assembled groups, as noted above. Appropriate repository staff, with curatorial, public service, and technical service knowledge, must determine which materials will be so combined, how they will be arranged, and at what level of fullness they will be described (e.g., whether the material will receive contents notes and/or individual physical descriptions, whether it will be classified and shelved with graphic materials or boxed and treated archivally, etc.). Intentionally assembled groups tend to be organized around one or more unifying factors, which may include:

- › artist
- › issuing body
- › genre/form
- › subject
- › nationality or artistic school
- › provenance
- › time period

B3.2.4. Physical arrangement versus intellectual arrangement. Groups of graphic materials, particularly photographic archives, often include many formats, sizes, and material types. Storage locations and physical arrangement of materials may differ from the intellectual order which is based on topic, original use, chronology, etc. For reasons of preservation and space efficiency, physically similar materials are generally housed together regardless of intellectual categorization, but may be described in finding aids and catalog records together with intellectually similar materials. For this reason, bibliographic records and finding aids must provide clarity with regard to physical categories of material, potentially numerous storage locations, and intellectual content (topics, creators, provenance, and other significant context).

B3.3 Description. Description is the process of recording the information that was gathered during the sorting and arranging stages. For small groups of homogenous materials, a single bibliographic record may constitute the only

description. For large groups, additional item-level or subgroup-level records may be created to describe the parts. For example:

- a group-level record summarizing World War I poster holdings, and item-level records describing each poster.
- a group-level record summarizing the studio files of a photographer and subgroup-level records summarizing each job or photographic assignment within the file.

Alternatively, a finding aid may supplement the group-level description. Finding aids vary widely in format, style, and complexity. They generally consist of two parts. The first is a narrative introduction that includes: biographical sketches or historical contextual information; a content summary highlighting strengths, gaps, weaknesses, and characterizing extent and depth; and information concerning the material's administration and use, such as restrictions on access. The second part is a listing of the items or groups of items contained in the group as a whole. For materials arranged hierarchically, the listings may stop at a subgroup level or may extend down to the file or item level.

B4. Elements of a group-level bibliographic record in MARC 21 format

The guidelines below are listed by MARC 21 field, but may also be used with other representation standards. Fields for which no specific group-level instructions are required are not included here but may be used as appropriate. Punctuation follows ISBD and the MARC 21 format.

For rules that guide the main and added entry portions of group-level cataloging, follow institutional policy in consulting AACR2 or RDA, supplemented by use of appropriate national rule interpretations and policy statements.

Leader:

06: Type of record. If the group contains only graphic material, code as still image, type **k**. If the group also includes other material types (e.g., cartographic, music, manuscript, etc.), code as Mixed Materials, type **p**.

07: Bibliographic level. Use the value **c** ("collection-level" or group-level) or **d** ("subunit" or subgroup-level) as appropriate.

Control fields:**007: Physical description fixed field**

Enter codes for positions 00 (Category of material), 01 (Specific material designation), 03 (Color), 04 (Primary support material), and, *optionally*, 05 (Secondary support material) using the MARC 21 007 code list for nonprojected graphics. Select codes that best apply to the bulk of the material.

007 kv bo
(*Comment:* photographs, in black and white, on paper)

If several material types are well represented, repeat field 007 up to a maximum of three fields.

007 kv bo
007 kj bo
007 kv co
(*Comment:* Photographs, in black and white, on paper; prints, in black and white, on paper; photographs, in color, on paper)

Alternative rule: generalize the code to apply to the majority of the material using only the first two positions, leaving subsequent positions blank.

007 kv

008: Fixed-length data elements

06: Type of date. Coding choices are: **i** (date or inclusive dates of group) or **k** (year or range of years of bulk of group). The choice of code for 008/06 is made concurrently with a determination of the appropriate dates for 008/07-14.

07-10: Date 1. Give the only date, earliest date, or earliest bulk date, from the 260 field.

11-14: Date 2. Give the only date, latest date, or latest bulk date from the 260 field.

15: Country. If all the items were published or produced in a single country (or state, province, etc.), enter the code for that country. If the items were created in more than one country, enter the code **vp_**.

1XX field: Name main entry

The main entry heading is determined by application of the appropriate cataloging rules. Title main entry is appropriate for many group-level records (see AACR2 rule 21.7). A 1XX name main entry is appropriate when all materials have the same personal creator or emanate from a single corporate body (AACR2 rule 21.4). *Optionally*, follow headings by a relationship designator in subfield †e or a relator code in subfield †4.⁹

```
110 2 †a San Francisco Call Bulletin (Firm).
110 1 †a United States. †b Farm Security Administration.
100 1 †a Brady, Mathew B., †d approximately 1823-1896, †e
    photographer.
```

When the collected material is known by the name of its compiler, enter the record under the heading for that person or body. When the repository is the compiler, use a title main entry instead.

```
100 1 †a Honeyman, Robert B., †e collector.
    (Comment: Collective title is "Robert B. Honeyman, Jr. collection of
    early Californian and Western American pictorial material")
```

245 field: Title statement

If the material does not bear a collective title, provide a title for the group and enclose it in square brackets. Devised titles should generally be in the language and script of the cataloging agency and should be both descriptive and distinctive, thereby highlighting the factor(s) that characterize the group as a whole. For large bodies of material, it is often useful to include the word "collection," or (in the case of true archival collections) "archive" for clarity. Strive for consistency in title construction. Types of data appropriate for inclusion in collective titles include:

- › name of collection (for previously named collections)
- › name of creator, creating body, collector, or source (provenance)
- › artistic school or style
- › geographic locations
- › genre/form of material
- › principal subjects depicted—persons, events, activities, and objects

⁹ For more information, see the guidelines in RBMS Controlled Vocabularies.

- › the date or span dates of what is being depicted if different from the date of publication or execution

When describing material that collectively bears a title (e.g., a subgroup level at which file headings or job names appear on or with the material), transcribe the title according to applicable provisions of 1B. Do not enclose a transcribed title in square brackets.

Always make a note on the source of the title proper.

Do include a general material designation (see 1C) but do not include a statement of responsibility unless transcribing it along with an associated transcribed title.

- 245 00 †a [Caroline and Erwin Swann collection of caricature and cartoon] †h [graphic].
- 245 00 †a [Collection of photographic views of mountains in Britain] †h [graphic].
- 245 00 †a [Interstate 35W bridge collapse photograph collection] †h [graphic].
- 245 00 †a [Tudor Engineering Company photograph archive] †h [graphic].
- 245 00 †a [Engravings of persons and places mentioned in Samuel Butler's Hudibras] †h [graphic].
(*Comment:* Prints inserted in an extra-illustrated copy of a separately cataloged published book)
- 245 00 †a [Architectural drawings for a hamburger restaurant for Blue Bell System, Inc., 1402 Park Road, N.W., Washington, D.C.] †h [graphic].
- 245 00 †a [Child labor in the United States depicted in photographs of field work and other agricultural activities] †h [graphic].
- 245 00 †a [Portraits of rulers, politicians, military figures and other notables, chiefly relating to the reign of Emperor Maximilian of Mexico, 1864-1867] †h [graphic].
- 245 00 †a [Visual materials from the Clare Boothe Luce papers] †h [graphic].
(*Comment:* Title for a subgroup of a larger collection based on the larger collection's name)
- 245 00 †a [Baseball cards from the Benjamin K. Edwards Collection] †h [graphic].
(*Comment:* Benjamin K. Edwards's collection of over 12,000 cigarette cards is subdivided by topic depicted)

APPENDIX B. GROUP-LEVEL RECORDS

- 245 10 †a Lower West Side, Buffalo, N.Y., 1972-77 †h [graphic].
(*Comment:* Transcribed title from photographer's filing series identifies the site; a summary note explains that people rather than buildings are the focus)
- 245 10 †a Beebe Windmill, Hildreath Lane & Ocean Avenue (moved several times), Bridgehampton, Suffolk County, NY †h [graphic].
(*Comment:* The creator of a set of architectural drawings and photographs provided this title for the group; similar information is written on the drawings and in a photo caption list)
- 245 10 †a Garrick and his contemporaries †h [graphic] / †c collected by George Daniel.
(*Comment:* Title and statement of responsibility hand-written on first page)

246 field: Variant form of title

Record variant titles by which a group may be known if they differ substantially from the 245 title statement and provide a useful access point. If most or all of the individual items have the same title information and it is considered important, make an added entry for the title.

- 245 10 †a [Fang family San Francisco Examiner photograph archive negative files] †h [graphic].
- 246 3 †a San Francisco Examiner photograph archive negative files
- 245 10 †a Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California †h [graphic].
- 246 13 †a Migrant mother
(*Comment:* The negative and the print, cataloged as a group, have almost identical captions. The cataloger opted to transcribe the negative's caption as the title proper and quote the print's title in a note. Additional title access is given only to the photograph's popular title, "Migrant mother," also described in a note)

260 field: Publication, distribution, production, etc.

All elements may be included in group-level records if appropriate. Bracket all elements that are used. In most cases, only the date element (subfield †c) is appropriate. Use 260 subfields †a, †b, †e, and †f only if the same place and/or the same publisher, printer, printseller, etc. apply to all items in the group. Use a single date or inclusive dates in the subfield †c, as appropriate.

- 260 †c [1968]
- 260 †c [between 1655 and 1687]

- 260 †c [between ca. 1500 and ca. 1600]
- 260 †a [Philadelphia], †c [between 1850 and 1890]
- 260 †a [Littleton, N.H.] : †b [B.W. Kilburn], †c [between 1898 and 1899]

Optionally, indicate dates or date spans most heavily represented as a bulk date.

- 260 †c [between 1924 and 1963, bulk between 1940 and 1950]

300 field: Physical description

Extent. Give the extent by counting or estimating the number of items, containers or physical carriers the group contains. Prefer terms used for the specific material designation (see 5B2), terms suggested for containers and physical carriers of multipart resources (see 5B4), or terms from an established vocabulary.

- 300 †a 2 photographs
- 300 †a 1 album
- 300 †a 357 prints
- 300 †a 17 albums
- 300 †a 12 cartons, 3 oversize boxes

When using specific material designation terms, also record the number and type of containers or carriers, if considered important.

- 300 †a 260 prints in 4 volumes
(*Comment:* Prints bound in an extra-illustrated copy of Samuel Butler's Hudibras)
- 300 †a 357 prints in 1 album
- 300 †a ca. 185 drawings, prints, paintings and photographic prints in 2 boxes
- 300 †a ca. 2,000 photographic prints, posters, and other prints in 30 boxes, 11 cartons and 8 oversize folders
- 300 †a 92 drawings in 3 sketchbooks
- 300 †a 65 photographic prints, 2 broadsides, 3 postcards in 4 albums

Other physical details. Record additional physical characteristics of material as appropriate to the materials, local policy, and cataloger's expertise.

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300 †a 2 boxes of photographs : †b prints, chiefly albumen

When a group contains items in different media, techniques, or processes, provide a general indication or record the specific number for each category, if considered important. Terms for media, techniques, and processes may be freely combined with the use of conjunctions and prepositions as necessary. When such details are numerous or complex, give them in a note.

300 †a 2 photographs : †b negative and print

300 †a ca. 30,000 photographs : †b ca. 10,000 prints, ca. 20,000 negatives

300 †a 9,220 items : †b chiefly architectural drawings

300 †a ca. 450 items : †b prints and photographic prints

300 †a 5 boxes of photographs : †b 3 boxes of photographic prints, 3 boxes of negatives

300 †a 16 prints : †b 10 woodcuts, 6 wood engravings

300 †a ca. 12,185 photographs in 13 containers : †b color and black and white prints, negatives, and slides
(*Comment:* Complex additional information is given in a note: 4 cartons, 6 boxes and 3 oversize folders containing ca. 6,285 photographic prints, ca. 5,150 negatives, ca. 750 slides)

300 †a ca. 8,000 pictures
(*Comment:* Complex additional information is given in a note: 39 envelopes of photographs grouped by play; 14 envelopes of photographs & other materials on various other subjects; 22 costume photographs mounted on cardboard; 140 color slides; 9 color prints; approx. 145 contact sheets with negative film strips attached)

Optionally, provide a separate physical description for each material type or format.

300 †a ca. 750 photographs : †b prints

300 †a ca. 2,500 photographs : †b negatives

Dimensions. *Optionally*, provide details of the dimensions of the items and/or their containers. Generally, record dimensions in terms of height x width. Always specify what was measured. When materials are of more than two sizes, give the dimensions of the largest followed by the words "or smaller." See also 5D1 and 5D4.

300 †a 20 photographs in 1 box : †b prints ; †c box 12 x 26 x 35 cm.

300 †a 4 albums ; †c albums 32 x 24 cm.

- 300 †a 25 prints in 1 volume : 19 engravings, 6 mezzotints ; prints 35 x 26 cm or smaller, all mounted to sheets 38 x 28 cm, in volume 39 x 30 cm.
 (Comment: Prints mounted uniformly in an extra-illustrated edition of John Gay's *Trivia*, most prints with vertical orientation)

Format. *Optionally*, provide details of the predominant format of the material. Information about multiple formats in a group or collection may be recorded in a note.

- 300 †a 2 boxes of photographs : †b chiefly albumen prints on card mounts ; †c 17 x 12 cm (cabinet card format)
- 300 †a ca. 2,500 negatives in 5 boxes ; †c negatives 13 x 11 cm (4 x 5 format)

351 field: Organization and arrangement

Describe the way in which materials have been subdivided into smaller units or the order in which particular units have been arranged.

- 351 †a Organized in three series: 1. Professional life. 2. Travel. 3. Family.
- 351 †a Items are arranged chronologically.

4XX fields: Series statement

Do not use. If series titles of items in the group are significant, trace them in the appropriate 7XX field. A note supporting the tracing may also be provided.

- 500 †a Collection contains several series of stereographs, but most are from the Watkins' Pacific Coast series.
- 700 1 †a Watkins, Carleton E., †d 1829-1916. †t Watkins' Pacific Coast.

5XX fields: Notes

Inclusion of a variety of notes will help provide collective context to the materials being described. It is particularly important to describe the contents of the group in a 505 contents note and/or a 520 summary note, as described below. The order of notes presented below is recommended based on archival collection-level cataloging practice.

Mandatory notes and notes of particular importance to groups are listed below. For additional notes, see 7B.

500 field: General note

Always make a note on the source of the title proper.

- 500 †a Collective title devised by cataloger.
- 500 †a Collection title specified by donors in their instrument of gift.
- 500 †a Title from photographer's logbook.

Record in a note the name and role of individuals or organizations responsible for creating or compiling all or most of the materials in the group or collection unless apparent from the rest of the description.

- 500 †a Collected chiefly by James Weldon Johnson and Carl Van Vechten.
- 500 †a Photographs attributed to James Parker.
- 500 †a Group assembled by repository.
- 500 †a The Library of Congress Prints and Photographs Division assembled these daguerreotypes into a collection to provide special storage and preservation measures. The Library continues to add materials to this collection on a regular basis.

Record details about physical forms or genres present that are not recorded in the Physical Description (300), if considered important.

- 500 †a Includes photographic prints, cartes de visite, cabinet cards, negatives, prints, and a few photomechanical reproductions.
- 500 †a Contemporary leather-covered cartes de visite album, heavily embossed; metal clasp missing.
- 500 †a Accompanied by official "news photo sheets," in which the photographic prints were published, 1945-1946.

506 field: Restrictions on access

When access to the material or a portion thereof is restricted, explain the nature and extent of the restrictions. See also 7B18.1.

545 field: Biographical or historical note

Provide biographical or historical information about the individual or organization referenced in the 1XX or 245 field.

- 545 0 †a John Elliott Patterson was a forest entomologist with the US Bureau of Entomology, an amateur ornithologist, and an amateur photographer. He first worked in the Pacific Northwest (1913-1929), then in California at the Berkeley Forest Insect Laboratory. In 1950 he retired to Ashland, Oregon.
(*Comment: Group of ca. 800 photographic prints by an amateur photographer*)
- 545 †a The San Francisco Call and the San Francisco Bulletin merged in 1929 to form the San Francisco Call Bulletin. The San Francisco News, published by the Daily News Co., merged with the San Francisco Call Bulletin to form the San Francisco News-Call Bulletin in 1959.
(*Comment: Archive of ca. 395,000 photographs taken by staff photographers of the San Francisco News-Call Bulletin and its predecessors*)
- 545 †a Bella C. Landauer (1874-1960), a fellow of the Institute of Aerospace Sciences, compiled this collection and gave it to the American Institute of Aeronautics and Astronautics, which in turn gave the material to the Library of Congress. An expert on the history of commercial printing, Mrs. Landauer collected what she termed "scraps of old paper" and compiled several collections, including tradecards, bookplates, wine labels, and canceled railroad passes, many of which she donated to the New-York Historical Society. (Source: Special collections in the Library of Congress : a selective guide / compiled by Annette Melville).
(*Comment: Miscellany of ca. 1,400 aeronautical prints, drawings, posters, photographs, clippings, and printed ephemera*)

520 field: Summary, etc.

Summary notes are narrative, free-text statements of the scope and contents of groups. Details may include forms of materials, dates of subject coverage, and the most significant topics, persons, places, or events. A summary note may be used in lieu of or in addition to a 505 note. If the contents are listed in a separate finding aid, use only a 520 note and also make a 555 finding aid note. See also 7B1.

If the contents of a multi-container group are not listed in a separate finding aid, it can be helpful to connect detailed subject information to a particular area or container number so that specific materials can be located more easily.

- 520 †a Photographs of cats, women, and a few men and children participating in the Garden State Cat Club's 15th annual show, held December 1-2, 1953, at the Wideaway Hall in Newark, N.J., for more than 300 cats from the United States, Canada, and Europe. Includes owners grooming cats; judges examining cats; owners

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holding cats with award ribbons; and people viewing cats in cages.

- 520 †a Primarily architectural drawings by Arthur B. Heaton for residential, commercial, industrial, religious, educational, recreational, health care, transportation, and organizations' buildings in a wide range of styles located in the Northwest and Northeast quadrants of Washington, D.C., and surrounding suburbs. The majority of the drawings were executed from 1910-1950. Among his commissions were single detached houses, some for prominent clients; groups of houses in the Burleith section of Washington, D.C.; apartment houses in Lyon Village, Arlington, Virginia; Park and Shop, an early shopping center; Capital Garage; additions and alterations for the National Geographic Society; the Bishop's House at the National Cathedral; buildings for Sidwell Friends School; utility facilities for PEPCO; and wartime housing for the U.S. Government. Materials document various phases of the design process, from preliminary sketches to working drawings, including numerous full size details, to correspondence and specifications relating to building projects. The archive also includes some architectural drawings, landscape architecture drawings, and engineering drawings by other draftsmen and creators, including E. Burton Corning, Costigan, and Thomas W. Marshall.
- 520 †a Photographs of Pittsburg, Calif., including Los Medanos Hotel (:2--A), Pioneer Rubber Mills (:4--A), Contra Costa County Bank (:5--A), and two panoramic views of the town (:7-:8--G). Also includes views of Shasta Dam (:1--A), a portrait of Wigginton E. Creed (:6--A), an unidentified portrait (:3--A), and panoramic views of the Eastern and Western Lumber Company yard (Portland, Oregon?) (:9--G) and the Dempsey Lumber Company yard (Tacoma, Washington?) (:10--G).
 (*Comment:* Item numbers and alphabetic storage location codes have been included parenthetically for each item listed, following local convention.)
- 520 †a 25 prints mounted in an extra-illustrated copy of John Gay's Trivia and representative of the period of the poem's publication (1716); all mounted on uniform sheets and bound in the late 19th century by an unknown collector. Illustrations include: two 18th century engraved portraits of John Gay; satirical views of London by artists Boitard, John June, John Collet, and other unidentified artists and engravers and published by John Bowles and Son, Robert Sayer, W. Humphrey, Alies March, and Carrington Bowles.

505 field: Formatted contents note

Formatted contents notes provide a structured method of recording item-level information. Elements may include artist, title, state, date of production or publication, extent, scale, etc. Assign a number to each item, record it within square brackets in the 505 note, and write it on each item. For most graphic materials (which generally lack routine bibliographic indicia), or for large groups, prefer the narrative 520 summary note to the 505 note. See also 7B14.

```
505 0   †a [1] Contents -- [2] List of illustrations -- [3]
        Preface.
```

(Comment: Group of three drawings for illustrated headings in a published book)

524 field: Preferred citation

Use to provide a specific citation format for citing the material. See also 7B19.

```
524     †a Cite as: The Louise Imogen Guiney Collection,
        Library of Congress, Prints & Photographs Division.
```

541 field: Immediate source of acquisition

Record the immediate source from which the repository acquired the material unless this information is confidential. For group-level records, use only for materials acquired as a group or part of a group.

```
541 1   †c Gift; †a Cowles Communications, Inc.; †d December
        13, 1971.
```

544 field: Location of other archival materials

When the group forms part of an archival collection, and portions of the same collection are known to be elsewhere, record the name and location of custodians.

```
544     †n Related sound recordings are in the Alan Lomax CBS
        Radio Series Collection (AFC 1939/002), American
        Folklife Center, Library of Congress.
```

555 field: Cumulative index/finding aids note

Specify the existence of any separate finding aid or similar control material. Use a standard bibliographic citation if applicable. An external electronic finding aid may be linked to from this field, if permitted by the local system (see also the 856 field).

```
555 8   †a Original caption cards, arranged by photonegative
        number, are available in the Reading Room.
```

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555 0 †d Halliwell-Phillipps, J. O., A calendar of the Shakespearean rarities, drawings and engravings preserved at Hollingbury copse (London, 1887).

555 0 †a Finding aid available in the library and online.

561 field: Provenance note

Briefly describe any relevant history concerning the ownership of the materials from the time of their production up until the time of their acquisition by the repository. When the provenance and immediate source of acquisition are the same, do not make this note. Instead record the information only in the source note.

561 †a Prior to the donation to the Library, the collection was on deposit at the National Geographic Society where it was organized and maintained in a special location called the Bell Room.

580 field: Linking entry complexity note (i.e., Relationship note)

Use this note to state the relationship between the materials described and a broader collection of which it is a part. Use only when parts of the collection are being described in separate records (see also the 7XX fields).

580 †a Forms part of the Detroit Publishing Company Photograph Collection.

773 0 †t Detroit Publishing Company Photograph Collection †w (DLC) 93845504

580 †a In an extra-illustrated copy of Trivia / by Mr. Gay. London : Bernard Lintott, [1716].

773 8 †7 plam †a Gay, John, 1685-1732. †t Trivia, or, The art of walking the streets of London. †d London : Printed for Bernard Lintott, at the Cross-Keys between the Temple Gates in Fleetstreet, [1716].

6XX fields: Subject headings

Assign subject headings as specific as the material and institutional policy warrant. Prefer terms from controlled vocabularies such as the *Thesaurus for Graphic Materials* and *Art and Architecture Thesaurus*. Assign as many subject headings as seem appropriate, remembering that economy in processing may suggest that a reasonable limit be observed.

If considered important, subdivide headings with form terms appropriate to graphic materials or use the relationship designator “depicted” to indicate the pictorial nature. Subdivisions most commonly applicable include:

- › ‡v Photographs
- › ‡v Portraits
- › ‡v Pictorial works
- › ‡v Posters

245 00 ‡a [Lantern slides of railroad and mining scenes in California] ‡h [graphic].

600 10 ‡a Agassiz, Louis, ‡d 1807-1873 ‡v Portraits.

610 20 ‡a Central Pacific Railroad Company ‡v Pictorial works.

650 0 ‡a Railroads ‡z California ‡v Photographs.

650 0 ‡a Mines and mineral resources ‡z California ‡v Photographs.

650 0 ‡a Transportation ‡z California ‡v Photographs.

245 00 ‡a [Illustrations of Shakespeare's Antony and Cleopatra] ‡h [graphic].

600 10 ‡a Shakespeare, William, ‡d 1564-1616. ‡t Antony and Cleopatra, ‡e depicted.

600 10 ‡a Shakespeare, William, ‡d 1564-1616 ‡x Characters ‡x Antony, ‡e depicted.

600 10 ‡a Antonius, Marcus, ‡d 83B.C.?-30 B.C. ‡x In literature, ‡e depicted.

600 10 ‡a Shakespeare, William, ‡d 1564-1616 ‡x Characters ‡x Cleopatra, ‡e depicted.

655 fields: Genre/form headings

Assign as applicable. Prefer the terminology found in the *Thesaurus for Graphic Materials*; terms from other controlled vocabularies such as the *Art and Architecture Thesaurus* and the *RBMS Controlled Vocabularies* may also be used as appropriate. As with subject headings, assign headings as specifically and numerously as the material and institutional policy warrant.

245 00 ‡a [Taller de Gráfica Popular collection] ‡h [graphic].

655 7 ‡a Relief prints ‡z Mexico. ‡2 gmGPC

655 7 ‡a Woodcuts ‡z Mexico. ‡2 gmGPC

655 7 ‡a Linocuts ‡z Mexico. ‡2 gmGPC

655 7 ‡a Lithographs ‡z Mexico. ‡2 gmGPC

655 7 ‡a Posters ‡z Mexico. ‡2 gmGPC

100 1 ‡a Mackay, Zelda, ‡d 1893-1985, ‡e collector.

245 10 ‡a [Zelda Mackay collection of daguerreian era photography in California] ‡h [graphic].

655 7 ‡a Portraits. ‡2 gmGPC

655 7 ‡a Group portraits. ‡2 gmGPC

655 7 ‡a Cityscapes. ‡2 gmGPC

655 7 ‡a Daguerreotypes. ‡2 gmGPC

655 7 ‡a Ambrotypes. ‡2 gmGPC

655 7 ‡a Tintypes. ‡2 gmGPC

655 7 ‡a Ceramic photographs. ‡2 gmGPC

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```
100 1   †a Rhead, Louis, †d 1857-1926, †e artist.
245 10 †a [Original illustrations for the 1918 Harper and
      Brother's edition of Lamb's Tales from Shakespeare] †h
      [graphic].
655 7   †a Book illustrations †y 20th century. †2 gmGPC
655 7   †a Drawings †y 20th century. †2 gmGPC
```

7XX fields: Added entries and linking entries

Types of added entries considered useful for various types of materials include: creators of collections, names of collections, author/title headings, etc. In cases where a person or corporate body is both the creator or issuing body and the subject of a collection, it may be appropriate to provide both a 6XX subject entry and a 1XX or 7XX entry.

If a linking entry complexity note has been used in field 580 to describe the relationship of the group being cataloged to a larger entity, make a linking entry for the larger entity using field 773.

856 field: Electronic location and access

Use to specify the location or means of access to an electronic finding aid prepared for the group or for other reasons, such as to point to scanned items or digital images. Take special note of the second indicator, which specifies the relationship of the electronic resource being linked to the item described in the record. (Electronic finding aids may, alternatively, be linked in the 555 †u field.)

```
856 42 †3 Finding aid †u
      http://lcweb2.loc.gov/ammem/ead/jackson.sgm
```

B5. Considerations when adding to groups

Sometimes items are added to groups after initial processing or cataloging has been completed. In such cases, edit or add to the description as necessary, paying particular attention to the following elements:

- › dates (260 field and fixed fields)
- › extent (300 field)
- › contents (505 and/or 520 field)
- › subject and genre/form headings (6XX fields)
- › added entries (7XX fields)

APPENDIX C. CAPITALIZATION

C1. Introduction

DCRM(G) follows the rules for capitalization found in AACR2 Appendix A. For convenience, many of the general rules for capitalization in that appendix are summarized here. Unless otherwise instructed, capitalize according to the rules for the language involved. For rules on the capitalization of names of persons, corporate bodies, and places, and for rules that apply only to specific languages, consult AACR2 Appendix A.

C2. Title and statement of responsibility area

C2.1. General rule

Capitalize the first word of a title (title proper, chief title, alternative title, parallel title, part title, section title, etc.).

Weighed & found wanting, or, The effects of a summer's ramble
Costumes in Shakespeare's play of The winter's tale

C2.2. Titles preceded by grammatically inseparable statements of responsibility

Do not capitalize the first word of a title if it is preceded by a grammatically inseparable statement of responsibility or statement of publication, distribution, production, etc.

Cassell's illustrated Shakespeare
Rembrandts night piece

C2.3. Titles preceded by dashes indicating incompleteness

Do not capitalize the first word of a title if it is preceded by a dash indicating that the beginning of the phrase from which the title was derived has been omitted.

--where often you and I upon faint primrose-buds were wont to
lie, emptying our bosoms of their counsel sweet

C2.4. Grammatically independent titles of supplements and sections

If the title proper of a resource that is supplementary to, or a section of, another resource consists of two or more parts that are not grammatically

linked, capitalize the first word of the title of the second and subsequent parts.

Ishpiming, residence of Mr. Wm. S. Corby. Elevation facing north

C2.5. General material designation

Do not capitalize the general material designation.

[graphic]

C2.6. Other title information

Do not capitalize words except as instructed in the rules for the language involved.

: in a niche 50 feet above present cañon bed

: Coney Island, New York's great pleasure resort

C2.7. Statement of responsibility

Capitalize as instructed in the rules for the language involved all personal and corporate names; titles of nobility; terms of address, honor, or distinction; and initials of societies, etc., accompanying personal names. In general, do not capitalize other words.

/ drawn by Mrs. Ellen B. Mason, from a photograph

/ etched by Leopold Flameng from the statue by Lord Ronald Gower

/ sketched by M. Hastings, Esq.

/ Samuel Cousins, A.R.A.

C3. State area

If a statement of state begins with a word or an abbreviation of a word, capitalize it.

[State 2 of 2]

C4. Publication, distribution, production, etc., area

C4.1. General rule

Capitalize the names of places, publishers, distributors, and manufacturers as instructed in the rules for the language involved. In general, if an element begins with a word or abbreviation not an integral part of the name of the place, publisher, distributor, manufacturer, etc., capitalize the word or abbreviation. Do not capitalize “publisher not identified”

In Venetia

Den Haag but s'-Gravenhage

: Printed and published by W. Benbow, 269 Strand

: Chez Delion rue Copeaux no. 499 : Chez la Veuve Pillot rue du
Petit Pont no. 101

: Imp. Firmin-Didot et cie

: Gedruckt und zu haben bey Johann Ritter und Comp.

: Published by W. Schaus, 629 Broadway, [1860?] (Boston :
Printed at J.H. Bufford's)

: [publisher not identified]

Do not capitalize the first word of date elements in the publication, distribution, production, etc., area unless instructed to do so in the rules of the language involved.

, printed in the year 1749

, publié le 9 thermidor l'an 2e de la Rép. f. [1794]

, anno Domini 1577

, im Jahr 1610

C4.2. Addresses and signs in publisher, distributor, manufacturer, etc., statements

Capitalize the name of a sign associated with a publisher, distributor, manufacturer, etc. Capitalize other words as instructed in the rules of the language involved.

: Printed for J. Hinton at the Kings Arms in Paternoster Row

: Se vend a Paris rue St. Jacques au Buste de Monseigneur

APPENDIX C. CAPITALIZATION

: Pubd in Ryders Court and to be had at the sign of the Pannel
Painter in Cheapside, or at the bust of Impudence alias the
Brazen Head in Leicester Square

C5. Physical description area

Capitalize as instructed in the rules for the language involved. Do not capitalize other words, including those appearing first in the elements in this area.

ca. 500 drawings : watercolors

C6. Series and multipart resource area

C6.1. General rule

Capitalize the title proper, parallel titles, other title information, and statements of responsibility of a series as instructed in C2.

C6.2. Terms used in conjunction with numbering

Do not capitalize a term such as “v.,” “no.,” “pl.,” that is part of the series numbering unless the rules for a particular language require capitalization.

(Characters for caricatures / by Christopher Cosmopolitus,
Esqr. ; no. 2)

C7. Note area

Capitalize the first word of each note or an abbreviation beginning a note. If a note consists of more than one sentence, capitalize the first word of each subsequent sentence. See C2.1–C2.4 for the capitalization of titles.

C8. Standard number and terms of availability area

Capitalize letters that are part of a standard number.

ISBN 1-59005-168-8

Do not capitalize qualifiers added to a standard number or to a price.

ISBN 9-879-78770-6 (set)

Capitalize the first word of statements giving the terms on which the resource is available.

Premium picture for subscribers to The Christian

APPENDIX D. MINIMAL-LEVEL RECORDS

D1. Introduction

The elements of description provided in DCRM(G) constitute a full set of information for describing two-dimensional graphic materials. This appendix sets out a basic level of description containing those elements recommended as a minimum for effective description of graphic materials.

Institutions most often turn to minimal-level cataloging for item-level access to digitized images, to create accession records for new acquisitions, to provide access to low-priority unprocessed collections in backlogs, and to convert data from other sources. These guidelines are provided in response to such needs.

D2. Application

Catalogers may apply the minimal-level standard to any rare materials described using DCRM(G). Minimal-level records are especially appropriate for accession records, since capturing essential information when new acquisitions arrive prevents backlogs of hidden collections from accumulating. Minimal-level records can also be helpful when faithful and accurate descriptions are desirable, but the provision of subject and other access points is not necessarily important, and when abridged transcriptions and fewer notes are acceptable.

A minimal-level cataloging policy is best kept simple. Complex rules for omitting or shortening a variety of record elements would require catalogers to devote time to learning these new rules, thereby eliminating a portion of the intended gains in time and expense. Bibliographic records following this approach will, in most cases, still describe the materials adequately.

D3. Elements of the bibliographic record

D3.1. Including the elements listed below results in a basic description. It is not necessary to make the notes usually considered required, with the exception of the source of title note which should always be recorded. Consult area 0 for general information. In some cases, it will be necessary to consult additional rules than those listed in parentheses for guidance.

- › Title proper (see especially 1B, 1F, or 1H)
- › General material designation (1C)

APPENDIX D. MINIMAL-LEVEL RECORDS

- Statement of responsibility, *if applicable* (see especially 1G1)
- Place of publication, distribution, production, etc. (see especially 4B1, 4B6, or 4B12)
- Name of publisher, distributor, etc., *if applicable* (see especially 4C1, 4C6, or 4C8)
- Date of publication, distribution, production, etc. (see especially 4D1, 4D3, or 4D4/4D5)
- Statement of extent and specific material designation (see especially 5B1 and 5B2)
- Dimensions, *if applicable* (see especially 5D1)
- Title proper of series, *if applicable* (see 6B)
- Numbering within series, *if applicable* (see especially 6F1)
- Source of title note (7B3.1)

D3.2. *Optionally*, add information in accordance with institutional policy, for example, the language of the material, or the repository name. In particular, consider adding one or more of the following, each of which can significantly enhance the value of minimal-level DCRM(G) records for identifying graphic materials:

- other text or numerals associated with the material, e.g., other title information, plate numbers
- other physical details, e.g., negative (for a photograph), watercolor (for a drawing)
- format, e.g., stereograph, postcard
- references to published descriptions in catalogues raisonnés or other reference sources (see 7B12), particularly when the source cited provides more detailed information than the minimal-level bibliographic record
- other required notes called for in DCRM(G) (a complete list of required notes may be found in the Index under 'Required notes')
- one or more local notes describing provenance, imperfections, binding, or any other information that will allow the bibliographic record to describe the particular item in hand with sufficient precision to indicate the institution's ownership of that particular item
- optional notes based on reliable dealers' descriptions or other materials accompanying the item being described

D3.3. Minimal-level cataloging policies often eliminate or simplify additional areas of the bibliographic record such as subject headings, classification, or other access points. This appendix does not address such questions, but users of DCRM(G) may also wish to streamline these areas according to local needs, taking into consideration the effect that such policies will have on special indexes for artists, printers, genre/forms, provenance, and the like.

APPENDIX E. VARIATIONS REQUIRING A NEW RECORD

E0. Introductory remarks

This appendix addresses the issue of whether to describe differing manifestations using a single bibliographic record or separate records.

E1. Default guidelines

E1.1. As a default approach, the rules contained in DCRM(G) assume that a separate bibliographic record will be created for each manifestation that represents what is referred to as an “edition” in AACR2 and a “state” in art scholarship.

E1.2. Following this default approach, generally consider that a new bibliographic record is required whenever the material distinguishes itself from other manifestations by one or more of the following characteristics:

- › change in graphic content (e.g., alteration, omission, or addition of images; alteration, omission, or addition of text)
- › change in publication status (e.g., identifiable restrrike, evidence of publication/production by a different publisher, studio, etc.)
- › change in matrix (e.g., a deliberate alteration of the printing plate, block, stone, negative, etc. from which the print was made)
- › change in photographic printing process, primary support, polarity, or image size

E1.3. Examples of differences that do not *in themselves* necessarily signal the need for a new record in the absence of other differences include:

- › a difference in support material (e.g., different paper stock, different sheet dimensions when image dimensions remain unchanged)
- › the presence or absence of hand-coloring
- › a difference in printed colors
- › a difference in handwritten annotations
- › limited edition numbering

E1.4. These default guidelines usually result in a single bibliographic record being used to represent a single manifestation, identifying a single state, or a visibly distinct variation. This record may include, in local notes, information that does not apply to all instances of the state or variation.

E2. Alternative guidelines

E2.1. The default approach presented above may not be desirable in every situation. Institutions may sometimes want to create a single record for different manifestations of graphic resources in their collections (e.g., different states of the same print). Alternative rules (see 2A0, 4G) provide for such descriptions. The cataloger must be consistent in applying these alternative rules throughout the description.

E2.2. Factors that may influence the decision to describe multiple variations on a single bibliographic record include:

- › the comprehensiveness of an institution's collections
- › the perceived needs of the users of these collections
- › whether and how the materials have been described in a standard reference source
- › whether the materials can be compared to other instances
- › the desire for consistency with other records in the institution's catalog
- › the quality of the records available for use in copy cataloging
- › the structure of any shared database to which an institution contributes its records
- › the nature of an institution's policies, priorities, and staffing levels

APPENDIX F. NAME AND TITLE ACCESS POINTS

F1. Name access points

F1.1. Introduction

Providing access points for the names of people, families, and corporate bodies associated with the production or provenance of the material being cataloged helps users find and better understand special collections materials. Name access points are formalized representations of names added to the description to alert users to all material associated with a particular entity, regardless of how the name appears on the material. They are particularly important in item-level cataloging, where the body of the description emphasizes transcription of names as they appear in the item whether or not that form of the name is easily recognizable.

Multiple name access points can be used to draw attention to creators who shaped different aspects of a resource, such as the artist and engraver, or architect and draftsman. Name access points can also identify a copyright claimant, client, sponsor/advertiser, donor, and former owner.

This appendix covers specific situations commonly encountered by graphic material catalogers. This appendix is not intended as an exhaustive list of all instances in which name access points may be made. Use judgment in determining which names will be most useful to help catalog users discover or select the item in hand.

F1.2. Rules relevant to the provision of name access points

For guidance in formulating the names used as access points, follow institutional policy in consulting AACR2 or RDA.

The use of relationship designators is encouraged to help catalog users recognize the role played by the person or corporate body named in the access point in relation to the resource being cataloged. A list of relationship designators is available at the Library of Congress in the MARC Code List for Relators, <http://www.loc.gov/marc/relators/>.

The DCRM(G) elements most likely to be the source of name access points include:

- 1G. Statements of responsibility
- 4C. Name of publisher, distributor, etc.

- 4F. Name of manufacturer
- 7. Note Area

F1.3. Main and Added Entry Choices

Many library catalog systems identify the primary creator of an item as the “main entry.” Other name access points are called “added entries.” Title main entry can be used when creator responsibility is diffuse, ambiguous, or unknown.

It can be helpful to think of the main entry as the name that is useful for organizing a checklist of items alphabetically by creator. For example, a list of historical prints would gather entries under J.H. Bufford & Co., Currier & Ives, and L. Prang & Co. In general, the main entry represents a name that appears in the statement of responsibility. In some cases, such as the prints mentioned above, a publisher may be an appropriate choice for the main entry.

The following table represents common situations, but is neither prescriptive nor exhaustive. Individual institutions will need to consider their collecting mission, their audience, and the technical capabilities of their catalog.

| <i>Material</i> | <i>Main entry</i> | <i>Added entry</i> |
|---|-------------------|--------------------|
| Drawing or painting by known artist | Artist | None |
| Photo or photo album with photographer as creator; no other responsible parties named | Photographer | None |
| Photo with corporate employer of photographers (producer/publisher) no individual photographer named | Corporate body | None |
| Photo with corporate employer of photographers (producer/publisher; individual photographer is named) | Photographer | Corporate body |

APPENDIX F. NAME AND TITLE ACCESS POINTS

| <i>Material</i> | <i>Main entry</i> | <i>Added entry</i> |
|--|------------------------------|------------------------------|
| Etching after a painting (adaptation from another medium) | Etcher | Painter |
| Poster with artist's printed signature and a sponsoring organization | Artist or Sponsor/advertiser | Sponsor/advertiser or Artist |
| Wood engraving after a drawing; both artist and engraver named | Engraver | Artist |
| Wood engraving after a drawing; only artist named | Artist or Title | None or Artist |
| Lithograph with named lithographer, artist, and printer | Lithographer | Artist and printer |
| Architectural drawing with named architect and draftsman | Architect | Draftsman |
| Technical drawing for a design by known designer, but only architect's name appears on the technical drawing | Designer | Architect |
| Documentary photograph of building by named architect | Photographer | Architect |
| Collected body of material assembled by identified person or company other than the repository | Collector or compiler | Any other creator(s) |
| Collected body of material by different creators assembled by the repository | Title | Any creator(s) |
| Collected body of material by the same creator assembled by the repository | Creator | Other creators |

| <i>Material</i> | <i>Main entry</i> | <i>Added entry</i> |
|---|-------------------|--|
| Unidentified creator; ambiguous creators; many creators; questionable attributions | Title | Any creator(s) or possible creator(s) |

F2. Title access points

F2.1. Introduction

Title access plays an important role in enabling users to identify and locate special collections materials. This appendix lists specific situations, commonly encountered by rare materials catalogers, in which the provision of title access points is likely to be useful.

This appendix is not intended as an exhaustive list of all instances in which title access points may be made. Use judgment in determining which forms of access will be most useful for the item in hand. Take the indexing capabilities of the institution's local system into consideration when determining whether the additional access points are needed.

F2.2. Rules relevant to the provision of title access points

The list is presented in DCRM(G) rule number order. Title access points considered optional are labeled as such.

0B1. Title proper

Provide access for the entire title proper exactly as transcribed, disregarding initial articles as required by filing rules.

0F1.1. Title proper in nonroman script

If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized version of the title proper using the *ALA-LC Romanization Tables*.

Transcription:

Родина-мать зовет!

Additional title access:

Rodina-mat' zovet!

0G1.3. Rebuses.

If any of the first five words in the title proper contains a rebus, provide additional title access for the title with the intended words unbracketed.

Transcription:

The [Bute] interest in the [city], or, The [bridge] in the [hole]

Additional title access:

The Bute interest in the city, or, The bridge in the hole

Additional title access:

The boot interest in the city, or, The bridge in the hole
(*Comment:* rebus represents Bute with an image of a boot)

0G2.2. Title proper with converted letterforms I, V, i, j, u, or v

If any of the first five words in the title proper contains a letterform **I**, **V**, **i**, **j**, **u**, or **v** that has been converted to uppercase or lowercase according to a pattern of usage that follows pre-modern spelling conventions, provide additional title access for the form of the title proper that corresponds to modern orthography (i.e., using **i** and **u** for vowels, **j** and **v** for consonants, and **w** for consonantal **vv**).

If it differs from title access points already provided, also provide title access for the form of the title proper that corresponds to the graphical appearance of the letters in the source, converting them from uppercase or lowercase without regard for the pattern of usage in the publication being described.

Source:

SER, SIVE SERICVS VERMIS

Transcription:

Ser, siue, Sericus vermis

Additional title access (normalized modern):

Ser, sive Sericus vermis

Additional title access (converted graphical):

Ser, sive Sericvs vermis

0G3.7. Punctuation substituting for letters (Optional)

If a title proper contains hyphens or other characters as substitutes for letters, and the meaning of the characters is known, provide additional access to the decoded form of the title.

0G4.2. Title proper with inserted spacing

If any spacing has been inserted in the transcription of the first five words of the title proper, provide additional title access for the form of title with the words closed up.

Source:

Foundingfatherfollyday

Transcription:

Founding father folly day

Additional title access:

Foundingfatherfollyday

0G4.3. Variant spellings involving spacing

If any variant or archaic spacing has been transcribed in the first five words of the title proper, provide additional title access for the form of title with modern spacing.

Source:

Yo Semite Falls. California

Transcription:

Yo Semite Falls, California

Additional title access:

Yosemite Falls, California

0G4.4. Title proper with initials, etc. (Optional)

If the title proper contains initials, initialisms, or acronyms with internal spaces, provide additional title access for the title with the spaces closed up. Conversely, if the title proper contains initials, initialisms, or acronyms without internal spaces, provide title access for the title with the spaces inserted.

0G6.4. Title proper with an interpolated blank

If a blank space intended to be filled in manuscript has been transcribed within the first five words of the title proper as the word “blank” enclosed in square brackets, provide additional title access for the form of title proper without the interpolated blank.

Transcription:

This certifies that [blank] is a member of the Native American
Republican Association of Philadelphia

Additional title access:

This certifies that is a member of the Native American
Republican Association of Philadelphia

0G7.1. Title proper with corrected inaccuracy

If any of the first five words in the title proper contains a misprint that has been corrected in the transcription through the insertion of [i.e. ...], provide additional title access for the form of title proper as it appears in the source, without the correction. In addition, provide title access for the form of title as if it had been printed correctly.

Source:

General Sarsfield interepting and destroying King Williams Cannon

Transcription:

General Sarsfield interepting [i.e. intercepting] and
destroying King Williams cannon

Additional title access (without interpolation):

General Sarsfield interepting and destroying King Williams
cannon

Additional title access (with correct spelling):

General Sarsfield intercepting and destroying King Williams
cannon

If any of the first five words in the title proper contains a misprint that has been qualified in the transcription by the insertion of [sic], provide additional title access for the form of title proper without the [sic]. In addition, provide title access for the form of title as if it had been printed correctly.

Source:

The Enraget Politician or the Sunday Reformer or a Noble Bellman
Crying Stinking Fish

APPENDIX F. NAME AND TITLE ACCESS POINTS

Transcription:

The enraget [sic] politician, or, The Sunday reformer, or, A noble bellman crying stinking fish

Additional title access (without interpolation):

The enraget politician, or, The Sunday reformer, or, A noble bellman crying stinking fish

Additional title access (with correct spelling):

The enraged politician, or, The Sunday reformer, or, A noble bellman crying stinking fish

0G7.1. Title proper with non-standard orthography (Optional)

If the title proper contains words spelled according to older or non-standard orthographic conventions, provide additional title access for the title spelled according to modern orthography.

Source:

Yo- Semite Fall, Close View

Transcription:

Yo-Semite Fall, close view

Additional title access:

Yosemite Fall, close view

0G7.2. Deliberate misspellings (Optional)

If the title proper contains words that are deliberately misspelled for humorous effect, provide additional title access for the title spelled correctly.

0G7.3. Title proper with approximated letters

If any of the first five words in the title proper contains two letters used to approximate a third letter, provide additional title access for the form of title proper with the letters transcribed as set.

Source:

Ain Anzaigung rvie D. Martinus Luther

Transcription:

Ain Anzaigung wie D. Martinus Luther

Additional title access:

Anzaigung rvie D. Martinus Luther

0G8.2. Title proper with special marks of contraction (Optional)

If the title proper contains a cataloger's expansions of brevigraphs (early marks of contraction), provide additional title access for the title as it appears in the publication, ignoring the brevigraphs. In addition, provide title access for the transcribed form of the title proper, but without the square brackets.

Source:

HENRICVS DEI GRĀ REX ANGLIE

Transcription:

Henricus Dei gra[tia] Rex Anglie

Additional title access (without expansion):

Henricus Dei gra Rex Anglie

Additional title access (without square brackets):

Henricus Dei gratia Rex Anglie

0G8.3. Abbreviations (Optional)

If an abbreviation or modern contraction falls within the first five words in the title proper, provide additional title access for the expanded form.

Transcription:

St. Anne's Church, Annapolis, Md

Optional additional title access:

Saint Anne's Church, Annapolis, Maryland

1B3.2. Title proper inclusive of an alternative title (Optional)

Provide additional title access for an alternative title.

1B5.2. Inadequate transcribed title (Optional)

Provide additional title access through a devised or supplied title when the transcribed title does not adequately describe the material.

Krazy Kat. "I'm gunna be a blonde"

(*Comment:* transcribed title from drawing is treated as a part title supplemented by the title of the published comic strip, which does not appear on the drawing)

1B8. Title proper with name of part or section (Optional)

Provide additional title access for a title that is a part or a section of a larger resource when both titles, whether or not grammatically separable, are recorded together as the title proper.

1D. Parallel titles (Optional)

Provide additional title access for a parallel title.

1F1. Additional title supplied from another source (Optional)

Provide additional title access to titles in catalogues raisonnés or other reference sources not used to supply the title proper if the additional access seems useful. This is particularly appropriate for prints where major catalogues raisonnés provide titles in different languages.

Hollstein title: War brings forth poverty
(Comment: Additional title supplied from catalogue raisonné)

Migrant mother
(Comment: Additional access provided through the popular title of a photograph)

1F3. Additional title transcribed from minimal or generic text

Provide additional title access to text deemed too minimal or generic to serve as the title proper.

Other title: 7th N.Y.
(Comment: title proper devised to reflect the content of the sketch)

6B1. Title proper of series (Optional)

Provide access for the series title proper exactly as it appears in the publication, unless title access is provided using a uniform series title.

7B4-7B5. Title variants and other titles (Optional)

Provide additional access for picture captions, translated titles, later portions of the transcribed title that could equally have started the transcribed title, and other title access deemed useful to users.

7B8.3. Subsequent publication and other uses (Optional)

Provide additional access to titles of other uses of the image.

Nakoaktok chief's daughter

(*Comment:* Item is the original drawing for an image published under this title)

7B10. Titles of accompanying material (Optional)

Provide additional access for any separate title on accompanying material.

APPENDIX G. EARLY LETTERFORMS AND SYMBOLS

G1. Introduction

This appendix provides guidance for transcription of archaic letterforms and characters, including marks of punctuation, and archaic conventions of contraction, known as brevigraphs. It generally applies only to European material produced before the seventeenth century, though some practices continued later. Although this appendix cannot be exhaustive, it is intended to provide sufficient guidance for the most common occurrences, and to give a basis for judgment in ambiguous situations.

G2. Early letterforms and symbols








According to the instructions for transcription in rule 0G1.1, earlier forms of letters and symbols are converted to their modern forms.

| Early letterforms and symbols | | | | |
|-------------------------------|----------------------|-----------------------------------|---------------------------------|---|
| <i>Source</i> | <i>Transcription</i> | <i>Example</i> | <i>Transcription of example</i> | <i>Notes</i> |
| ḃ | d | de^he | dethe | |
| ij̄ | ij | alijs <i>ooghelijck</i> | alijs ooghelijck | Ligated italic ij may look like ij̄ |
| cIḃ Iḃ | M D | cIḃIḃccv | MDCCV | Inverted C used to form Roman numeral M or D is called an apostrophus |
| ʀʀ | r | foʀ | for | |
| ʃʃʃ | s | refuse | refuse | Long s (an f has a crossbar on the stem; the bar on a long s , if present, extends from one side only) |
| ʃʃ ββ | ss | deʃ | dess | |
| ʃz | sz | Deʃz | desz | Long s and z are spaced normally, no ligature |

| | | | | |
|---|---|--------------------|-------------|---|
|  | - | West-Riding | West-Riding | |
| ◦ | ◦ | müß | müss | |
| ◦ | ◦ | büche | Büche | Superscript e functioning as an umlaut |
|  | & | ꝛc. | &c. | |

G3. Brevigraphs (early contractions)

According to the instructions for transcription in rule 0G8.2, brevigraphs, or symbols of contraction used in continuance of the manuscript tradition, are expanded to their full form, with cataloger-supplied letters or words enclosed in square brackets. The values of many brevigraphs are dependent on context, with the most common values provided here.

| Brevigraphs | | | | |
|---|------------------------------|---|--|---|
| <i>Source</i> | <i>Transcription</i> | <i>Example</i> | <i>Transcription of example</i> | <i>Notes</i> |
|  | [missing letter(s)] | cōsummatū dñis | co[n]summatu[m] D[omi]n[u]s | Over a vowel, usually n or m ; over a consonant, often replaces several letters |
|  | [ae] | hęc | h[ae]c | |
|  | [Christus] | | | A brevigraph using both Greek and Latin letters |
|  | [con] | ꝛcor^a | [con]cor[di]a | |
|  | [es] [ius] [us] [m] | statut rossz cuꝝ eiꝝ Impressuz | statut[es] Ross[es] cu[ius] ei[us] Impressu[m] | A highly versatile symbol; see also, for example, “[habet],” “[que],” “[scilicet],” and “[sed]” below |
|  | [habet] | | | |
|  | [hoc] | | | |

| | | | | |
|-----------------------|----------------|--|---|--|
| p | [per] [par] | ſup pticulari^o | su[per] [par]ticulari[bus] | |
| p | [pro] | ppter | [pro]pter | |
| p̄ | [pri] | p̄ma | [pri]ma | |
| q̄ | [quam] | vnq̄ | vn[quam] | |
| q̄ | [quan] | q̄tum | [quan]tum | |
| q̄ q̄; q̄; | [que] | quoq̄ berculeæq̄; quofq̄; | quo[que] Herculeae[que] quos[que] | |
| q̄ | [qui] | q̄b^o | [qui]b[us] | |
| q̄ | [quia] | | | |
| q̄ | [quo] | | | |
| q̄ q̄ | [quod] | | | |
| ꝛ. | [recta] | | | |
| ꝛ | [rum] | quoꝛ libroꝛ | quo[rum] libro[rum] | |
| ſ | [scilicet] | | | |
| ſ | [sed] | | | |
| þ | [th] | þ þ | [the] [that] | When y is used to represent the Old English/Icelandic character þ [thorn], enclose th plus additional letters in square brackets. |
| z | [ur] | nascunt^z | nascunt[ur] | |
| ʒ | [us] [bus] | reb^ʒ pticulari^ʒ | reb[us] [par]ticulari[bus] | Superscript; a similar character at baseline represents “[con]” |
| x̄ | [ver] | x̄tuoso | [ver]tuoso | |

G4. Letterforms I/J, U/V, i/j, and u/v

G4.1. Historical background. Some knowledge of the history of the letterforms **I/J**, **U/V**, **i/j**, and **u/v** is helpful when applying the provisions of 0G2.2.

Until the early seventeenth century, the standard Latin alphabet contained 23 letters. The letters we know as **i** and **j** were considered different minuscule shapes (or letterforms) of the same letter, as were the letters **u** and **v**. The letter **w** was not part of the standard Latin alphabet. The choice of the **u** letterform in preference to the **v** letterform (or the **i** to the **j**) depended on its placement in a word and was governed by convention. Conventions varied somewhat from person to person, but often reflected national and regional preferences. While there were variant letterforms for lowercase letters, in pre-modern practice there was only one letterform for each of these letters used as capitals: **I** (with the gothic form resembling a modern **J**), and **V** (with the gothic form resembling a modern **U**). For example, **Jacob** = Iacob; **Unspotted** = Vnspotted (capitalized as the first word of a title).

The dominant patterns in use before the seventeenth century were:

- **i** used in the initial, medial, and final position, without signifying vocalic or consonantal use; e.g., iustice (modern form: justice)
- **j** used in the medial or final position only after a preceding **i** (more typical on the European continent), signifying vocalic use; e.g., commentarij (modern form: commentarii)
- **u** used in the initial, medial or final position, without signifying vocalic or consonantal use; e.g., oeuures (modern form: oeuvres)
- **v** used in the initial position, without signifying vocalic or consonantal use; e.g., vtilita (modern form: utilita)
- **I** used in all positions, without signifying vocalic or consonantal use; e.g., Iuan (modern form: Juan)
- **V** used in all positions, without signifying vocalic or consonantal use; e.g., Vrsprung (modern form: Ursprung)

A gradual shift took place over time, from the late fifteenth century through the middle of the seventeenth century, with **U/u** coming to phonetically signify a vowel and **V/v** to signify a consonant, regardless of case or position in the word. Likewise with **i** and **j**, although the shift was more irregular, with **I/i** coming to phonetically signify a vowel and **J/j** a consonant. In the modern 26-letter Latin alphabet, **i** and **j** and **u** and **v** are all considered separate letters.

G4.2. Transcription. When the rules for capitalization require converting **I** or **V** to lowercase or **i**, **j**, **u**, or **v** to uppercase, follow the pattern of usage in the text to determine which letterform to use in the transcription.¹⁰ Establish the pattern of usage by examining text in the same script (i.e., roman, italic, or gothic) in the material being described. Look for letters expressed in the opposite case from the letterforms to be converted, but having the same function (vowel or consonant) and same relative position (appearing in initial, medial, or final positions) as the letterforms to be converted. If the pattern of usage differs according to script, follow the pattern of usage identified for each script. If a pattern of usage can be determined for one but not all of the scripts present, follow the single pattern of usage for all scripts. If no pattern of usage can be determined within a reasonable amount of time, use this conversion table as a solution of last resort.

| <i>Uppercase letterform to be converted</i> | <i>Lowercase conversion</i> |
|---|-----------------------------|
| I (vowel or consonant) anywhere in word ¹¹ | i |
| II at end of word | ij |
| II elsewhere in word | ii |
| V (vowel or consonant) at beginning of word | v |
| V (vowel or consonant) elsewhere in word | u |
| VV representing single letter ¹² | vv |

| <i>Lowercase letterform to be converted</i> | <i>Uppercase conversion</i> |
|---|-----------------------------|
| i (vowel or consonant) anywhere in word | I |
| j (vowel or consonant) anywhere in word | I |
| u (vowel or consonant) anywhere in word | V |
| v (vowel or consonant) anywhere in word | V |
| vv representing single letter ¹² | VV |

¹⁰ An uppercase **J** in the source usually signals that **i** and **j** are functioning as separate letters, requiring no special consideration of **I**, **J**, **i**, or **j** while converting case in text of that script. Likewise, an uppercase **U** in the source usually signals that **u** and **v** are functioning as separate letters, requiring no special consideration of **U**, **V**, **u**, or **v** while converting case in text of that script.

¹¹ Do not convert a final uppercase **I** meant to represent an **ii** ending.

¹² This must be distinguished from **VV** or **vv** as a combination of a vowel and a consonant as in the examples **VVLT** or **vvlt** (vult, "he wants") and **VVA** or **vva** (uva, "grape").

G5. Letter w

G5.1. Historical background. The representation of the letter **w** is not to be confused with the developments of the **u/v** letterforms. The **w** letterform was part of the standard alphabet for Germanic languages. Most early printing was in Latin, shifting gradually to include a greater proportion of vernacular languages throughout Europe. **W** and **w** must have been scanty in cases of roman type, and they appear to have been frequently exhausted when setting text in Dutch, English, or German. When that happened, compositors usually did one of two things: used **VV** or **vv** to stand in for **W** or **w**, or permanently altered **V** or **v** type pieces—achieved by filing or shaving one of the serifs, often the right serif on the left piece—so that the two type pieces would sit closely together in the forme, thereby more closely resembling a **w**. In early German texts, printers sometimes used a curved **r** followed by a **v** to approximate a **w**.

G5.2. Transcription. When **VV** and **vv** letterforms have been used to represent the single letter **W** or **w**, transcribe them as **VV** or **vv** as appropriate. When there is clear evidence of the filing of one or both pieces of type showing the intention of creating the **W** or **w** letterform, transcribe as **W** or **w**, making an explanatory note, if considered important. In cases of doubt, transcribe as **VV** and **vv**. When separate **rv** letterforms have been used by the printer to approximate the single letter **W** or **w**, transcribe as **W** or **w**, making an explanatory note, if considered important (see 0G7.3).

| Forms of W | | | | |
|---------------|----------------------|------------------|---------------------------------|--------------|
| <i>Source</i> | <i>Transcription</i> | <i>Example</i> | <i>Transcription of example</i> | <i>Notes</i> |
| VV | vv | VVhole | vvhole | |
| W | w | W H O L E | whole | |
| ꝛv | w | ꝛveꝛhe | weysse | |

APPENDIX H. MATERIAL WITH TITLE PAGES

H0. Introductory remarks

This appendix provides guidance for cataloging formally published portfolios, books of plates, etc. bearing formal title pages when graphic material characteristics are the primary focus of the description. The primary differences from book cataloging are the presence of the general material designation “graphic,” and a statement of extent counts and describes images instead of focusing on pagination. An institution might, for example, decide to catalog volumes that consist chiefly or entirely illustrations as books when the images are reproductive prints, and as graphic material when the images themselves are works of art (see introductory section X on precataloging decisions).

Information is provided here only when it differs from instructions provided in the body of the text. Refer to areas 0 through 8 for additional instructions. Those seeking a full treatment of title pages as the chief source of information should refer to *Descriptive Cataloging of Rare Materials (Books)*.

H0.1. Chief source of information

H0.1.1. Single title page

H0.1.1.1. The chief source of information for material with a title page is the title page. If information traditionally given on the title page is given on two facing pages or on pages on successive leaves, with or without repetition, treat all of these pages as the chief source of information.

Etchings by Henry William Bunbury

(Comment: A unique assemblage of prints and drawings with a specially printed title page)

The prophecies of the twelve sibylls, plainely foretelling the incarnation, birth, life, death, and comming againe to iudgment of our Lord and Sauour Iesus Christ

(Comment: A published volume of 16th-century engravings with an engraved title page. Additional title access is given to the words “XII sibyllarum icones” incorporated within the image on the title page)

H0.1.1.2. However, if a publication bears a cover issued by the publisher, and the cover contains all the elements typically given on a title page but with more recent information than that provided on the title page (e.g., a later edition statement and publication date), choose the cover as the chief source

of information. Make a note to indicate that the cover has been chosen as the chief source of information.

H0.1.3. Multiple title pages

If there is more than one title page, choose as the chief source of information one of the following, applying the first applicable criterion:

- a) If the title pages present the material in different aspects (e.g., as an individual publication and as part of a multipart monograph), prefer the one that corresponds to the aspect in which the material is to be treated.
- b) If the material is in more than one volume, each of which has a title page, use the title page in the first volume (or the lowest numbered volume if the first volume is not available).
- c) If the material is in one volume and the chief difference between multiple title pages is the date, choose the one with the latest date.
- d) If the material is in one volume and the chief difference between two title pages is that one is letterpress and the other is not, choose the one that is not.
- e) If the material has the same title page in more than one language or script, choose the title page that is in the language or script of the main part of the material.
- f) If two title pages face one another, choose the one on the recto of its leaf.
- g) If two or more title pages follow one another, choose the first one.

Record in a note the source chosen as the chief source of information if other than the usual title page, or, in a multipart monograph, if other than the title page of the first volume (see H7.2).

H1. Title and Statement of Responsibility Area

H1.1. Form and order of information

Transcribe title and statement of responsibility information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules. Always make a note on the source of the title proper.

For transposed elements, make a note to indicate the original position on the title page.

H1.2. Title pages with other title information

See 1E for general instructions on other title information.

H1.2.1. Statements about contents. If other title information, or some portion of it, constitutes a formal statement of contents, and is visually or grammatically separable from the title proper and other title information, transcribe it in a note, if considered important (see 7B14.2). When these formal statements are omitted from the title and statement of responsibility area, use the mark of omission.

H1.2.2. Statements about volumes, etc. Treat a statement such as “in two volumes” as other title information, unless the statement is visually or grammatically inseparable from information transcribed as part of another element or area (see 1G12). If the statement appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility.

Examples of Gothic architecture, selected from various ancient edifices in England [graphic] : consisting of plans, elevations, sections, and parts at large, calculated to exemplify the various styles, and the practical construction of this admired class of architecture : accompanied by historical and descriptive accounts

H2. Edition Area**H2.0. Introduction**

Use this area to transcribe edition statements in the bibliographic sense. For “edition” in the graphic materials sense of a print run, see 7B7.3. See also 2A0.

H2.1. Sources of information

The prescribed sources of information for the edition area are the title page, other preliminaries, colophon, and cover, in that order of preference. If an edition statement or any part of the edition area is transcribed from elsewhere than the title page, indicate its source in a note.

H2.2 Form and order of information

Transcribe edition information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules.

H2.3. Edition statement**H2.3.1. General rule**

Transcribe a statement relating to an edition or issue of a publication as it appears, according to the general rules 0B-0G. Include any explanatory words or phrases appearing with the edition statement.

H2.3.2. Words considered part of the edition statement

H2.3.2.1. Edition statements normally include either the word “edition” (or its equivalent in other languages), or a related term such as “revision” or “issue.”

H2.3.2.2. Treat a phrase such as “newly printed” as an edition statement unless it is part of a statement being transcribed in the publication, distribution, production, etc., area. In case of doubt, treat such a statement as an edition statement.

H2.3.3. Words such as “impression” or “printing”

Use judgment in transcribing statements containing words such as “impression” or “printing.” In books from the hand-press era, such statements usually signal a new edition or issue. In these cases, the statement may properly be considered an edition statement.

H3. Material (or type of publication) specific details

Not applicable.

H4. Publication, Distribution, Etc.

Transcribe publication, distribution, etc. information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules.

For transposed elements, make a note to indicate the original position on the title page.

H5. Physical Description

H5.1. Graphic material without separate letterpress

Formulate the physical description according to the provisions of chapter 5. *Optionally*, also record bibliographic extent in a note.

13 prints in 1 volume : engravings ; plate marks 178 x 115 mm,
164 x 118 mm, or smaller
Optional note: Foliation: [1], 12 leaves

(*Comment:* Engraved title page is unnumbered; each of the 12 engraved leaves of images with verses below that follow is numbered sequentially with arabic numerals)

238 prints on 38 leaves : wood engravings ; leaves 24 x 15 cm

H5.2. Graphic material with separate letterpress

Record the number of leaves or pages of letterpress at the end of the sequence(s) of graphic material, whether the letterpress is found together or distributed throughout the publication. *Optionally*, also record bibliographic extent in a note.

12 photographs, 1 leaf of letterpress in 1 portfolio

32 prints, 18 pages of letterpress in 1 volume

H6. Series

Transcribe series information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules.

For transposed elements, make a note to indicate the original position on the title page

H7. Notes

H7.1. Source of title proper

Always make a note on the source of the title proper.

H7.2. Chief source of information

Make a note on the source chosen as chief source of information if other than the usual title page.

H7.3. Transposition

For transposed elements, make a note to indicate the original position on the title page.

H7.4 Bibliographic extent

If considered important, make a note on bibliographic extent in terms of pagination and/or foliation.

**APPENDIX J. ABBREVIATIONS FOR CREATORS, PUBLISHERS,
PRINTERS, ETC.**

| <i>Abbreviation</i> | <i>Full form</i> | <i>Significance</i> |
|------------------------------------|--|--|
| a.f., aq., aqt., aqua., aquaf., | aqua forti <i>or</i> aquaforti fecit | etched by |
| A.P. | artist's proof | printed for the artist's personal use at the same time as the regular edition, but not numbered as part of it |
| APDR | avec privilège du roi | French privileges until 1792 |
| aq:tinta., | aquatinta | aquatinted by |
| B.A.T. | bon à tirer | fit to print (no more changes or corrections need to be made on the matrix) |
| cae., cael., | caelavit | engraved by |
| comp. | composuit | designed by (e.g., person who made a drawing for an engraver to work from) |
| CPR | cum privilegio regis | French privileges until 1792 |
| CPES | cum privilegio Excellentissimi Senatus | Venetian privilege |
| CPSCM | cum privilegio sacrae Caesaris Maiestatis | privileges within the jurisdiction of the Holy Roman Emperors |
| del., delt., delin. | delineavit | drawn by |
| deping., depingeb. | depingebat | painted or depicted by |
| desig. | designavit | designed or drawn by |
| dess. | dessiné | drawn by |
| direx. | direxit | directed by |

| <i>Abbreviation</i> | <i>Full form</i> | <i>Significance</i> |
|-------------------------------|--------------------------------------|---|
| divulg. | divulgavit | published by |
| E.A.A.C. | Entered According to Act of Congress | copyright in the U.S. |
| effig. | effigiavit | drawn by |
| engd., eng. | engraved <i>or</i> engraver | engraved by |
| ex., exc., exct., excud. | excudit | published or printed by |
| fac. | faciebat | made by |
| f., fec., fect. | fecit | made by |
| fig. | figuravit | drawn by |
| gedr. zu | gedruckt zu | printed at |
| gez. | gezeichnet | drawn by |
| H.C. | hors commerce | not for sale |
| imp. | impressit | printed by |
| inc., incid. | incidit <i>or</i> incidebat | engraved by |
| in., inv. | invenit | designed by |
| lith., litho., lithog. | lithographed by | drawn on stone or published on stone by |
| ph sc. | photosculpsit | photo-engraved by |
| ping., pins., pinx., pinxt. | pingebat <i>or</i> pinxit | painted by |
| scrip. | scripsit | engraved text by |
| sc., sculp., sculps., sculpt. | sculpebat <i>or</i> sculpsit | engraved or etched by |

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Gascoigne, Bamber. *How to Identify Prints*. New York: Thames and Hudson, 1986.

Griffiths, Antony. *Prints and Printmaking*. London: British Museum Press, 1996.

Philadelphia Print Shop. *Glossary of Printmaking Nomenclature and Abbreviations*, 2005, <http://www.philaprintshop.com/abbrtb.html>

Zigrosser, Carl, and Christa M. Gaehde. *A Guide to the Collecting and Care of Original Prints*. New York: Crown Publishers, 1965.

APPENDIX K. ILLUSTRATIONS IN BOOKS AND SERIALS

K1. Introduction

K1.0. This appendix provides guidance for creating catalog records for graphic materials that form, or once formed, identifiable units (component parts) within a larger resource (the host item), particularly for illustrations within books and serials. Depending on local policy, such analytic access can be provided by describing the illustration through an added entry in the record for the larger resource (an analytical added entry, see K2), or through a separate catalog record for the illustration (an “In” analytic, see K3).

K1.1. Several rationales can be cited to justify providing analytic access:

- it provides researchers with access to, and more thorough descriptions of, embedded graphic material for which little or no information is recorded in the bibliographic record describing the larger resource.
- it enhances the security of graphic materials that might be easily separated from the larger resource.
- it can draw attention to unexpected content
- it permits the creation of a single bibliographic record for identical graphic materials that were issued both independently and in a larger publication, or that have become separated from their original host item

K1.2. MARC 21 coding is used as the input standard for the examples in this appendix. Catalogers requiring additional guidance are referred to *MARC 21 Format for Bibliographic Data*.

K1.3. The chief source of information is text provided by the creator or creating body on the front or back of the leaf with the illustration. Transcribe information found in the chief source. When no suitable creator-supplied text is present, supply information in square brackets as necessary.

K2. Analytical added entries

The added entry method is appropriate whenever direct access to the graphic material within a book or serial is desired without the creation of a separate bibliographic record for the graphic material.

Make an added entry (7XX field) to provide access to the graphic material that is described in the record for the larger resource (e.g., in a note, or in the title and statement of responsibility area). The added entry consists of the heading

for the creator, if known, the title proper of the illustration, and the general material designation “[graphic].”

- 100 1 †a Peck, Francis, †d 1692-1743.
 245 10 †a New memoirs of the life and poetical works of Mr. John Milton.
 500 †a Frontispiece: Johannes Miltonus circa annum aetatis xxvm. . . . J. Faber fecit.
 700 12 †a Faber, John, †d 1695-1756, †e printmaker. †t Johannes Miltonus circa annum aetatis xxvm. †h [graphic].
 740 02 †a Johannes Miltonus circa annum aetatis xxvm. †h [graphic].
 (*Comment: The frontispiece portrait is mentioned in a note within the catalog record for the host. Access to the portrait is provided by a name/title added entry and by an optional additional title added entry. The period after “xxvm” is a transcribed mark of abbreviation*)
- 245 04 †a The Common-place book of British eloquence : †b consisting of a choice collection of the speeches of our most distinguished senators, statesmen, &c., with a portrait of Henry Brougham, Esq. M.P., F.R.S.
 740 02 †a H. Brougham M.P. F.R.S. †h [graphic].
 (*Comment: The anonymous frontispiece portrait is mentioned in the title of the larger resource, and access to it is provided by an added entry for the title proper of the illustration, which is transcribed from the item not the title page of the larger resource*)

K3. “In” analytics

To provide access to illustrations removed from their host item, or fuller access to, and more thorough descriptions of, embedded graphic material, create an “In” analytic record. This technique is most often used for chapters in books, articles in journals, and other textual parts of a whole, and is here adapted to graphic material. The “In” analytic record consists of a description of the illustration and a short citation for the whole item or host in which the illustration is or was located. Provide information about the illustration in the body of the description and fixed fields, and provide a citation for the larger resource in a note or host item entry. See also 7B8.2.

K3.1. Description

Describe the illustration using the following areas and elements, when applicable, as instructed in the body of the DCRM(G) text:

- › title proper, GMD, other title information, statement(s) of responsibility
- › state
- › publication, distribution, production, etc., details

- › extent and specific material designation
- › other physical details
- › dimensions
- › notes

See K3.2 through K3.6 for additional guidance specific to illustrations in books and serials.

K3.2. Title and statement of responsibility area

Provide a title, the general material designation “[graphic],” and a statement of responsibility according to the general provisions of chapter 1.

Transcribe the title and/or statement of responsibility, if any, from the chief source (text provided by the creator or creating body on the front or back of the leaf with the illustration).

```
245 10  †a Johannes Miltonus circa annum aetatis xxviii. †h
        [graphic]/ †c J. Faber fecit.
500     †a Title engraved beneath image.
```

If there is no title on the front or back of the leaf with the illustration, but a title can be supplied, supply a title from one of the following, in order of preference:

- › interleaving for the illustration
- › list of illustrations issued with the host item
- › caption on a facing page or elsewhere other than the leaf with the illustration
- › title or title-like information provided in the host item’s text
- › title page of the host item
- › other authoritative source (see 1F1).

```
245 10  †a [Let me play the lion, too] †h [graphic].
500     †a Title from printed tissue guard.
500     †a By Arthur Rackham.
        (Comment: Do not supply a statement of responsibility)
```

If no title can be transcribed or supplied, devise one according to the provisions of 1F2.

```
245 10  †a [Knight on horseback] †h [graphic].
500     †a Title devised by cataloger.
```

K3.3. Publication, distribution, production, etc., area

Generally, provide the place, publisher (if applicable), date, etc. according to the provisions of chapter 4, keeping in mind that the chief source of information for illustrations in books and serials is the leaf with the illustration (front and back).

260 \$a London : \$b Published by Thomas Tegg, No. 111
 Cheapside, \$c May 13th, 1813 \$f (Printed by Dixon)
 (*Comment:* Publication and printing information transcribed from
 lower margin of engraving. Imprint of the host volume will be given
 in a note, see K3.5.3)

If such information does not appear on the leaf with the illustration, but can be supplied from the host item, provide the information in square brackets and make an explanatory note.

260 \$a [New York] : \$b [Harper & Brothers], \$c [1847]
 500 \$a Imprint from title page of host volume.
 (*Comment:* Illustration has no text)

K3.4. Dimensions

When providing dimensions of graphic material contained in a book or serial, measure the material according to the appropriate mandatory and optional portions of 5D. If providing dimensions of the primary support, use terms such as "leaf," "page," "upper wrapper," etc., to indicate what was measured. If providing book height, measure the height of the binding, rounded up to the nearest centimeter. If the book measures less than 10 centimeters, give the height in millimeters. If the width of the book is either less than half the height or greater than the height, give the height × width.

300 †a 1 print : †b wood-engraving on salmon colored paper
 ; †c image 38 x 50 mm.

300 †a 1 print : †b mezzotint ; †c plate mark 117 x 170
 mm, on leaf 22 x 14 cm.
 (*Comment:* Illustration is landscape orientation, book is a standard
 codex)

300 †a 1 print : †b mezzotint ; †c plate mark 214 x 151
 mm, in book 24 cm high.

300 †a 1 print : †b engraving ; †c plate mark 250 x 376
 mm, on leaf folded to 28 x 18 cm.

Where necessary, indicate that a measurement is approximate, for instance when a folded plate measured in millimeters is partially concealed by the binding.

300 †a 1 print : †b engraving ; †c plate mark ca. 285 x
ca. 378 mm.

K3.5. Notes

The following instructions provide guidance for notes that are specific to describing illustrations in books and serials. A full treatment of notes can be found in chapter 7.

K3.5.1. Folded illustrations. Always note if an illustration is folded. For illustrations obviously folded subsequent to issue, make a local note. In case of doubt, assume the illustration was issued folded.

300 †a 1 print : †b engraving ; †c plate mark ca. 285 x
ca. 378 mm.

500 †a Folded and bound as two leaves.

(Comment: Book was issued with folding plates)

300 †a 1 print : †b engraving ; †c plate mark 320 x 170
mm.

500 †a LWL impression folded at the foot. †5 CtY-LW

(Comment: Plate was folded to match the heavily trimmed textblock of a re-bound volume)

K3.5.2. Location note. Note the location of the illustration within the host item if not evident from the body of the description.

500 †a Bound facing page 32.

(Comment: Although separately printed plates can, in theory, be bound anywhere in a book of the handpress era, assume the copy in hand is standard unless there is evidence to the contrary, in which case make a local note)

500 †a Bound as a folding plate on a stub following page
27.

(Comment: Location note and note about folded illustrations combined)

520 †a Frontispiece head and shoulders portrait of a young
Milton.

(Comment: Location and summary note combined)

Use local notes for locations that apply only to the item in hand.

500 †a Folger copy opposite p. 124. †5 DfO

(Comment: Print added to an extra-illustrated copy of a book)

K3.5.3. Host item citation. Always cite the host item, either in a note or a host item entry (see K3.6.2). Use introductory phrases such as “Plate in” or “Illustration in.” Give whatever information is appropriate for easy

identification. Abridge the information as needed without using the mark of omission.

- 500 †a Illustration in: Historia del descubrimiento y conquista del Perú / Agustín de Zárate, 1555, p. 19.
(Comment: Citation and location note combined)
- 500 †a Plate in 1922 German-language edition of Shakespeare's *Tempest*.
(Comment: Cataloger judged it appropriate to give citation note in English to complement a host item entry that gives the title as *Sturm*)

Use local notes to describe extra-illustrated host volumes.

- 500 †a In FSL extra-illustrated copy of: *Taming of the Shrew* ... / as arranged by Augustin Daly, 1887. †5 DFO

K3.5.4. Means of issue. Make a note when otherwise identical material is known to have been issued in more than one way.

- 500 †a Sold singly and as part of A collection of prints, from pictures ... illustrating the dramatic works of Shakspeare. London : Published by John and Josiah Boydell : Printed by W. Bulmer, 1803.

Use local notes to distinguish the means of issue of the item in hand.

- 500 †a Folger ART File S528c2 no.34 unbound, possibly issued singly. †5 DFO
- 500 †a Folger ART Flat b1 no.83 issued in the two-volume set. †5 DFO

K3.6. MARC 21 coding specific to the “In” analytic bibliographic record

K3.6.1. Leader and control fields. The leader and control fields of an “In” analytic catalog record reflect the characteristics of the illustration. For instance, fixed field codes for the language or place of publication of an engraving contained in a book are governed by the language and place of publication of the engraving itself.

The bibliographic level will be either “a” (Monographic component part) or “b” (Serial component part).

K3.6.2. Host Item Entry (Citation). Use field 773 to create a linking entry to the record for the host item that contains the illustration.

The introductory term “In” may be generated by a “blank” in the second indicator, or custom introductory text may be created by second indicator “8” and free text in subfield †i.

Follow institutional policy when deciding the amount of detail to provide. Only those data elements required to assist in the identification of the host need to be included in the field, such as descriptive data that identify the host item, or the control number of the bibliographic record for the host item. See *MARC 21 Format for Bibliographic Data* for a full list of possible subfields.

Example of a brief host item entry, with explanation:

```
773 0   ‡a Ferne, John, Sir, approximately 1560-1609. ‡t
        Blazon of gentrie ‡w(OCoLC)228713081
```

- › ‡a - Main entry heading (information from the 100, 110, or 111 of the record for the host item)
- › ‡t - Title (information from subfields ‡a, ‡f, ‡g, ‡k, ‡n, and ‡p of fields 130 and 245 of the record for the host item, always omitting the leading article, if present)
- › ‡w - Record control number (system control number of the related record preceded by the MARC code, enclosed in parentheses, for the for the agency to which the control number applies)

Example of a lengthier host item entry, with explanation:

```
773 08 ‡7 plam ‡i Folding plate in: ‡a Baerle, Casper van,
        1584-1648. ‡t Casparis Barlaei rerum per octennium in
        Brasilia ... ‡d Amstelodami : ex typographeio I.
        Blaeu, 1647. ‡g Before p. 39 ‡w(OCoLC)13735341
```

- › ‡7 - Control subfield (coded information about the host item)
 - /0 - Type of main entry heading (here, “p” for Personal name)
 - /1 - Form of name (here, “1” for Surname)
 - /2 - Type of record (taken from the Leader/06 of the record for the host item; here, “a” for Language material)
 - /3 - Bibliographic level (taken from Leader /07 of the record for the host item; here, “m” for Monograph/item)
- › ‡i - Relationship information (introductory phrase for the citation note entered as free text and paired with second indicator “8,” used as an alternative to the display constant “In” generated by a blank second indicator)
- › ‡a - Main entry heading (information from the 100, 110, or 111 of the record for the host item)
- › ‡t - Title (information from subfields ‡a, ‡f, ‡g, ‡k, ‡n, and ‡p of fields 130

and 245 of the record for the host item, always omitting the leading article, if present; here, the cataloger opted to truncate a lengthy 245 ‡a)

- › ‡d - Place, publisher, and date of publication (information from the 260 ‡a, ‡b, and/or ‡c for the host item)
- › ‡g - Related parts (location of the illustration within the host item, particularly important for providing the volume number of a serial)
- › ‡w - Record control number (system control number of the related record preceded by the MARC code, enclosed in parentheses, for the for the agency to which the control number applies)

GLOSSARY

This glossary is intended to explain terms that need to be understood in order to apply DCRM(G). For more complete glossaries of terms related to graphic materials, see the Bibliography. See also the glossaries in AACR2 Appendix D and RDA.

After. In imitation of; a term used to describe adaptations of works of art by another artist or craftsman, e.g., “a print by Frank Short after the painting by J.M.W. Turner.” *See also* **Reproductive print.**

Alternative title. The second part of a **title proper** that consists of two parts, each of which is a title; the parts are joined by the word “or” or its equivalent in another language, e.g., “The tempest, or, The enchanted island.”

Architectural rendering. A pictorial representation of a building intended to show, before it has been built, how the building will look when completed.

Archival collection. An organic accumulation of items created, received, and/or used by a person, family, or corporate body in the natural course of conducting their affairs. *See also* **Group.**

Archival description. A set of data that represents a collection or other unit of archival material, and that serves to identify, manage, and describe its origin, content, arrangement, and context, as well as its relationship to the entity that generated or accumulated it. *See also* **Bibliographic description.**

Art print. *See* **Print.**

Art reproduction. *See* **Reproductive print.**

Attribution. Ascribing responsibility for a work of art to a particular creator.

Bibliographic description. A set of data recording and identifying a **manifestation** in a library context (i.e., a description that begins with the **title proper** and ends with the last note, regardless of whether the manifestation is a book, a **photograph**, a manuscript, a collection, etc.). *See also* **Archival description.**

Body of the description. Areas one through six of the bibliographic record.

Born-digital. Originating in digital form; a term applied to image, text, or other computer-created content that has no prior analog **manifestation.**

Brevigraph. Today, a largely archaic convention of contraction in continuance of the manuscript tradition. The ampersand (&) is a well-known example.

Carrier. *See* **Physical carrier.**

Chief source of information. The source of information to be given preference when preparing a **bibliographic description** (or portion thereof). *See also* **Prescribed source of information.**

Chief title. The distinguishing word or sequence of words that names a resource. This definition excludes **alternative titles, parallel titles, other title information,** and subsidiary title information preceding the **chief title,** such exclusion resulting usually in a short title. *See also* **Title proper.**

Chronogram. A phrase, sentence, or other text in which the numeric values of certain letters (usually distinguished visually) express a date when added together.

Collection. *See* **Group.**

Color. The hue or hues present in the visual content of a resource.

Container. Housing for an item, or **group** of items, or a part of any item, that is readily physically separable from the **graphic material** housed within. *See also* **Physical carrier.**

Copy. **1.** In **bibliographic description,** a particular instance of a publication or other resource produced in identical multiples. *See also* **Impression.** **2.** In the art world in general, a reproduction or re-drawing of an original image created by another hand.

Cutline. Text under the caption of a news photo that describes the content of the image.

Description. *See* **Archival description, Bibliographic description.**

Device. A design, generally symbolic, emblematic, or pictorial rather than textual, used to identify an artist, printer, publisher, etc. To be distinguished

from a logo that renders a name as a stylized, primarily textual design.

Digital print. An image printed from a digital file such as a digital **photograph** or a computer-aided design (CAD) **drawing.** A digital print

may be created by means of a laser printer, inkjet printer, or dye diffusion thermal transfer, among other printing processes.

Drawing. An original image, often on paper, with an emphasis on line rather than color or form.

Edition. **1.** For **graphic materials**, the quantity of **prints** produced from a particular **matrix** in a given **state**, often indicating a limitation on the number produced (e.g., “number 4 of an edition of 20”). Edition in this sense is comparable to a limitation statement in a book, and should not be confused with a bibliographical edition statement or be transcribed in the state area. **2.** In book printing, all of the copies resulting from a single job of typographical composition.

Expression. The intellectual or artistic realization of a **work**.

Extra illustration. The practice of collecting **prints** of people, places, and things mentioned in a book, then binding or pasting them into the book at appropriate locations. Popular in the late eighteenth and nineteenth century.

Format. In its widest sense, the particular physical presentation of an item (e.g., poster, postcard, slide). In specific cases, the term may denote a standard size (e.g., 35 mm or 8 x 10 **photographs**), or a technical production or storage standard (e.g., JPEG, PDF, etc.).

General material designation. A term indicating the broad class of material to which the item or **group** of items belongs (e.g., graphic). *See also* **Specific material designation**.

GMD. *See* **General material designation**.

Graphic material. Generally, a two-dimensional pictorial representation. In the context of DCRM(G), “graphic material” excludes cartographic material.

Group. A collection of items not originally conceived or **published** as a finite number of separate parts, whether assembled into a unit prior to acquisition by the repository, or afterward, for cataloging purposes. *See also* **Archival collection, Multipart resource, Series**.

Illustration. A pictorial, diagrammatic, or other graphic representation occurring within a publication. Does not include minor decorative

elements such as vignettes, head- and tail-pieces, historiated initials, and printers' ornaments.

Imperfect. Physically incomplete, trimmed or damaged; the term is used to describe an item which in some way fails to realize the intention of its creator or issuing body. *See also* **Perfect**.

Impression. **1.** An individual exemplar of a **print**, usually on a single sheet of paper, bearing an image created by printing from a **matrix** such as a plate or block. An impression of a print is analogous to an individual "copy" of a book. *See also* **Copy**. **2.** In describing books, all copies produced in the course of one printing event; the term is synonymous with "printing."

Inscription. Text hand-lettered on an item prior to acquisition by the repository, especially when for documentation or commemoration. To avoid confusion, DCRM(G) uses "lettering" to refer to writing that forms part of the **print** rather than adopting the museum practice of using "inscription" for both.

Intaglio print. An image created from a plate with incised (recessed) lines and textures that have been cut, scratched, or etched with acid into the surface of the plate to hold ink for printing. Engravings and etchings, for example, are intaglio prints.

Item. A single exemplar or instance of a **manifestation**.

Letterpress. **1.** Printing done from metal type or any other relief surface. **2.** Used loosely as a term to designate the printed text of a **manifestation** rather than its **illustrations**.

Manifestation. The physical embodiment of an expression of a **work**.

Matrix. A surface upon which a design has been formed that is then used to transfer the design to another surface, usually paper, thus creating a **print**. Typical matrices include wood blocks, metal plates, and lithographic stones.

Medium. The material or technical means of expressing pictorial content.

Monogram. A character or cipher composed of two or more letters interwoven or combined; usually represents a name or part of a name.

Monograph. A bibliographic resource that is complete in one part or intended to be completed within a finite number of parts.

- Multipart resource.** A **manifestation** known to have been conceived or **published** as a finite number of pieces, e.g., a set of twelve prints representing the months of the year. The pieces may or may not be numbered, and may or may not be bound. Sometimes known as a multipart **monograph**. *See also* **Group, Series**.
- Negative.** A translucent **primary support** (usually a glass plate or piece of film) on which a photographic image appears with light and dark areas or color values reversed relative to the original subject. Exposure of a light-sensitive surface through the negative reverses these tones to produce a positive image. *See also* **Photograph, Photographic print**.
- Other title information.** Information that appears in conjunction with, and is subordinate to, the title proper of a resource.
- Painting.** Any pictorial representation produced by applying paint to a surface.
- Parallel title.** The **title proper** in another language or script, which is not visually or grammatically linked to another part of the description.
- Perfect.** Physically complete and undamaged; a term used to describe an item which is in the condition intended by its creator or issuing body. *See also* **Imperfect**.
- Photograph.** An image made by the action of light, recorded chemically or electronically. The term is used here to encompass direct positives (daguerreotypes, ambrotypes, tintypes, film **transparencies**, etc.), **negatives, photographic prints**, digital images, and **digital prints**. As a **specific material designation**, "photograph" also encompasses **photomechanical prints** that reproduce photographic originals.
- Photographic print.** An image made by the action of light passing through a barrier, usually a **negative**, to a surface that bears a chemical emulsion. Generally, photographic prints are on paper. *See also* **Digital print, Photograph, Photomechanical print**.
- Photomechanical print.** An image reproducing another picture through the use of a photographic process to transfer the image to a printing **matrix**. Photomechanical prints are printed with ink or other pigments, usually on paper. Types of photomechanical prints include halftones, photoengravings, collotypes, photogravures, photolithographs, Woodburytypes, and dye transfer prints. Photomechanical printing can

reproduce a photographic original or any other type of image (e.g., **drawings, paintings, prints**). *See also* **Photograph, Photographic print**.

Photomechanical reproduction. *See* **Photomechanical print**.

Photonegative. *See* **Negative**.

Photoprint. *See* **Photographic print**.

Physical carrier. A physical medium in which images are stored. For certain categories of material, the physical carrier consists of a storage medium (e.g., tape, film, DVD) sometimes encased in a housing of plastic, metal, etc. (e.g., cassette, cartridge) that is an integral part of the item. *See also* **Container**.

Picture. A two-dimensional visual representation accessible to the naked eye and generally on an opaque **primary support**. Used when a more specific term (e.g., **print, photographic print, drawing**) is not appropriate or when the process is unknown.

Plan. A **drawing** showing relative positions on a horizontal plane (e.g., relative positions of parts of a building, a landscape design, the arrangement of furniture in a room or building).

Planographic print. An image produced from a printing surface that is perfectly flat, as opposed to a surface on which the image is raised (**relief**) or incised (**intaglio**). Lithographs, for example, are planographic prints.

Plate mark. Indentation in the paper of an **intaglio print** made by the edges of the **matrix** during the printing process.

Portfolio. **1.** A set of loose **photographs** or **prints** issued in limited **edition**, often in a special folder or box. **2.** A **container** for holding loose prints, **drawings**, photographs, etc.; traditionally two covers joined together at the back, usually with the covers tied with tapes at the fore-edge, top, and bottom.

Prescribed source of information. The source from which information must be transcribed for a particular area of the **bibliographic description**. *See also* **Chief source of information**.

Primary support. The support or base on which an image is printed or executed.

Print. 1. A design or picture usually produced in multiples by the transfer of ink from one or more engraved plates, wood blocks, lithographic stones, or other matrices. Generally, there are three main categories: **relief prints, intaglio prints, and planographic prints.** 2. Used to designate a **photographic print** in the other physical details element when following the **specific material designation** “photograph.”

Proof. Any **impression** of a **print** made outside of the regular **edition.** This can include trial proof, proof before letters, etc.

Provenance. Generally, the history of successive custody of a particular item or collection.

Published. Offered for sale or issued publicly by a creator or issuing body.

Relief print. An image that is printed from a wood block or some other form of relief block (e.g., linoleum) where the portions not to be inked and printed have been cut away.

Remarque. A drawn, etched, or incised design or sketch done by the artist on the margin of a printing plate or stone, often removed before the regular printing.

Reproductive print. An image (usually engraving) created primarily to record the artistic content of a **painting, drawing,** or other pre-existing two-dimensional still picture. *See also* **After.**

Restrike. A later reprinting of a **print** made after the main production run, often after a considerable length of time or after the artist’s death, and often an inferior impression.

Secondary support. The material to which the **primary support** is attached; mounting.

Series. The term “series” has different connotations in libraries (publisher's series), museums (artist's series), and archives (series in a record group). One cannot avoid using the term, however, when trying to convey the relatedness of a set of graphic items. For the purpose of these rules, the term generally connotes a set of items related to each other by the fact that all (or most) of the items bear a collective **title** (i.e., series title) applying to the set as a whole. The individual items may or may not be numbered, and may or may not bear individual titles. Because of the varied circumstances under which a repository acquires original and historical **graphic materials,** it is quite possible that it might not have all of the items

comprising a particular series or, indeed, even know what would constitute a complete series. *See also* **Group**, **Multipart resource**.

Signature. Autograph or cipher of an artist or photographer indicating a creative role in or approval of a finished picture.

Slug. A word or combination of words and numbers assigned to newspaper or magazine copy to indicate the story content and to group related materials together.

Specific material designation. A term indicating the special class of material (usually the class of physical object) to which a **manifestation** belongs (e.g., **painting**, **photograph**, etc.).

State. 1. In graphics usage, an **impression** or set of identical impressions produced from a plate or other **matrix** at a distinct, visually identifiable stage in the life of that matrix due to intentional changes to the matrix, and often marking a point in its artistic development (such as an “etched state” or a “state after letters”). Variations due to printing technique such as *retroussage*, or from accidental damage to the matrix such as a cracked block or accidentally scratched plate, do not constitute a new state. **2.** In the context of books, any **copy** or set of copies of a printed sheet or a publisher’s casing which differs from other copies (within the same **impression** or issue) of that sheet or casing in any respect which the publisher does not wish to call to the attention of the public as representing a discrete publishing effort.

Title. A word, phrase, character or group of characters, normally appearing on or with the material, naming the item or **group** of items. Titles for **graphic materials** will often not lend themselves easily to separation into **title proper** and **other title information**, but if the data can be clearly separated, the prescribed punctuation in 1A1 should be applied. *See also* **Alternative title**, **Chief title**, **Other title information**, **Parallel title**, and **Title proper**.

Title proper. The **chief title** of a resource, together with any title information preceding the chief title and any **alternative title**. This definition excludes **parallel titles** and any **other title information** following the chief title.

Transparency. A positive image on a translucent support (usually film or glass), created for viewing through transmitted light or projection, or as an intermediary in photographic or photomechanical reproduction. Typical

forms include lantern slides, 35mm slides, and 4x5 color film transparencies. *See also* **Negative, Photograph, Photographic print.**

Unpublished. Not offered for sale or public distribution by a creator or issuing body.

Variant. Term loosely used in describing a **manifestation** of an **edition, state, impression**, etc. showing some visually or bibliographically significant difference from one or more other manifestations of the same edition, state, impression, etc.

Variant title. A title associated with a resource that differs from a title recorded as the title proper, a parallel title proper, other title information, or parallel other title information.

Work. A distinct intellectual or artistic creation (i.e., the intellectual or artistic content).

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