

PREFACE

Background

Descriptive Cataloging of Rare Materials (Graphics), referred to hereafter as DCRM(G), is ... [need to add text here]

[Add info about recognizing RDA is coming, etc.; mention dates as s/th that's different from GM...]

Changes from *Graphic Materials*

The most significant changes from *Graphic Materials* are... [incomplete working list follows, in no particular order; needs to be re-phrased as paragraph.

- bibliographic concept of the “perfect copy” (for shared cataloging environment)
- emphasis on transcription (e.g. “insufficiently descriptive titles” now get transcribed, not replaced by a supplied descriptive title; ditto severely abbreviated titles, with added title access, e.g. prefaced by “descriptive title:”)
- inclusion of ISBD’s area 2, “edition area, ” here called “state area”
- born-digital images
- instructions for collection-level records grouped as an appendix

Differences from other DCRM manuals

[Include: Unlike some of the existing or projected manuals in the DCRM suite, covers both published and unpublished material]

Acknowledgments

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PREFACE

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INTRODUCTION

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I. Scope and purpose

I.1. Descriptive Cataloging of Rare Materials

DCRM(G) is the *n*th of several 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 group of 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 “scarce” 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. DCRM component manuals for *x*, *y*, and *z* are in preparation. Other components will be added to the DCRM family as they are developed.

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

DCRM(G) provides guidelines and instructions for descriptive cataloging of graphic materials receiving special treatment within a repository. Graphic materials refers to 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 rarity, continuing value, or potential interest (aesthetic, iconographical, documentary) of the materials. 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 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. Additional guidance helps catalogers translate visual information into a consistent verbal description of the material's image content and physical nature. 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.

These rules may be applied categorically to graphic material 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 administrative 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. (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 throughout (e.g., Appendix F is entirely devoted to recommendations for uncontrolled title added entries).

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 preliminary 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.

Refer to AACR2 and LCRI for guidance and instructions on matters of description not covered in DCRM(G). The relevant sections of AACR2 and LCRI must be consulted for 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, the subject headings of the Library of Congress are widely used. Consult classification documentation for assignment of call numbers. For genre/form headings, consult the Library of Congress's *Thesaurus for Graphic Materials*, the *Art and Architecture Thesaurus*, or other authorized thesauri as appropriate.¹

Cataloging agencies that adopt RDA should refer to RDA in lieu of AACR2 as appropriate. See also IV, below.

II.2. Relationship to Archival, Digital Library, Museum, and Visual Resources Descriptive Standards

[Companion standard to DACS; different standard from CCO, etc.]

¹ The RBMS Bibliographic Standards Committee has produced specialized thesauri including: *Binding Terms*; *Genre Terms*; *Paper Terms*; *Printing and Publishing Evidence*; *Provenance Evidence*; and *Type Evidence*. These thesauri may prove useful in describing specific aspects of some graphic material resources.

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; use of MARC 21 coding appears only in some of the appendixes. Catalogers using MARC 21 should follow MARC 21 documentation for input, and be aware of how their bibliographic systems interpret MARC 21 codes to automatically generate display features. This usually means, for example, that the cataloger omits 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 (2009). 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, such as those contained in the latest revision of AACR2. In addition, the standard production practices assumed in general cataloging rules do not always apply to rare materials. 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 bibliographic 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 instances 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 stand as a detailed surrogate for the item (e.g., consultation from a distance, limited access due to the fragile condition of the item, inability to physically browse collections housed in restricted areas, etc.). Such descriptions also assist in retrieval of surrogates for such items. Accuracy of bibliographic representation increases subsequent efficiency for both users and collection managers. The same accuracy contributes to the long-term preservation of the materials themselves, 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 modern conventions

In order to distinguish among manifestations, general cataloging codes like AACR2 rely on explicit bibliographic evidence presented in conventional form. In rare materials, fuller description will often be required in order to distinguish among different manifestations. Otherwise, that which is bibliographically significant may thus 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, transposition, 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, creation, etc., area, and the series 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 rules for rare materials that promote accurate representation of an item and yet do not exceed the requirements of sufficiency is great. Reference to the principle of user convenience may offer correct resolution of such tensions. This principle is related to all of the objectives stated above.

III.2.5. Rules conform to the substance and structure of the latest revision of AACR2 to the extent possible; ISBD serves as a secondary reference point

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 the accepted standard for the cataloging of general materials. Therefore, DCRM uses existing 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 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 current revisions of AACR2 or to conform to the above principles

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 graphic materials in special collections were cataloged, until recently, using *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 four ways.

- › “*Optionally*” introduces an alternative treatment of an element.
- › “If considered important” indicates that more information may be added in a note, 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 and to the creation of separate records for individual instances of a manifestation, or images sharing a support,

and to the creation of single records for multiple states of a print.

- RDA alternative designates an alternative option appropriate for institutions following RDA instead of AACR2 in non-descriptive portions of the record. Just as the default DCRM(G) instructions deviate in substance from AACR2 and LCRI only when required by the particular descriptive needs of graphic materials in special collections, these alternatives do not unnecessarily differ from RDA and LCPS.

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 into their preferred language (see 4B3-4, 4B8-12, 4E, and areas 5 and 7).

VI. Spelling and style

DCRM(G) uses *Merriam-Webster's Collegiate Dictionary*, eleventh edition, as its authority in matters of spelling, and in matters of style, the fifteenth edition of the *Chicago Manual of Style*.

VII. Acronyms

AACR2	<i>Anglo-American Cataloguing Rules</i> , second edition
BIBCO	Monographic Bibliographic Program of the PCC
BSR	BIBCO Standard Record
CC:DA	Committee on Cataloging: Description and Access, Association for Library Collections and Technical Services, American Library Association
DCRB	<i>Descriptive Cataloging of Rare Books</i>
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	<i>Resource Description and Access</i>

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 instructions and guidelines in area 7 are written in imperative form. This does not imply that all notes are required; on the contrary, most notes are not (see 7A1.5). Consult the other areas of DCRM(G) in order to ascertain what is required and what is optional in any given situation (see 7A1). The conventions for notes included as part of the examples are as follows.

- *“Note”* indicates that the note is required if applicable to the situation.
- *“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 which is required if applicable to the situation (see 7B19).
- *“Optional local note”* indicates that the note concerns item-specific information not affecting areas 1-6. It is not required, but must be clearly identified as a local note according to the provisions of 7B19.1.1. 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.
- *“Comment”* prefaces details needed to adequately explain the example, and 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 modern 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) or AACR2 rules will govern the description, choosing the level of cataloging that will be applied, 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.

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 collection-level cataloging is sufficient for most posters, but provide item-level cataloging for World War Two posters. A mechanism for easily making exceptions to general cataloging policy is desirable as well. If, for example, a curator buys a photographic print due to 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 vs. collection-level description

Determine whether the material will receive item-level description, collection-level description, or some combination of the two. Instructions for item-level cataloging of single items and multipart resources are found in chapters 1 through 8 of DCRM(G). Instructions for creating collection-level descriptions are found in Appendix B.

Differences between item-level and collection-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 collections, resulting in simpler instructions. Physical description of collections needs to accommodate infinite variation in material 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 larger role in formulating collection level descriptions, so Appendix B provides general guidelines to be applied flexibly.

Collection-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 cataloging for a group of items should be chosen only after careful consideration. The lack of specificity can be mitigated through provision of some sort of item-level control, such as an inventory list, finding aid, or database, and such an approach is highly recommended. Collection-level cataloging of rare materials is most suitable when items have minimal value in themselves but derive value as part of a collection. Use of collection-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. Collection-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 items in the collection in addition to the creation of a collection-level record. Such an approach may involve phased processing, whereby the cataloger creates a collection-level record to provide immediate basic access to the collection, and then later creates item-level records for priority items as time and resources permit.

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

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

AACR2 is generally considered to be easier and quicker to apply than DCRM(G). AACR2 is most suitable when, in an institutional context, an item was acquired and is of significance primarily for its content rather than its artifactual value. AACR2 focuses on commercially-produced graphic materials, published and/or documented artists' prints and photographs, portfolios, 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 accurate physical descriptions. DCRM(G) may facilitate differentiation between manifestations and reveal the presence of variants among seemingly identical items. DCRM(G) is most suitable when an item carries artifactual or documentary significance, or it is otherwise important to provide distinctions between states, variants, or individual instances.

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

Determine whether the description will be done at a minimal, core, 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 (with faithful transcription of relevant textual data) and exact physical description, but requires neither notes nor headings. Minimal-level records can be produced quite quickly. Because name and subject headings may be lacking, the materials represented by these records may be inaccessible through all but known-item searches, and so should be used only after careful consideration. DCRM(G) minimal level may be suitable when accurate physical description is desired but a record with few or no access points is acceptable, or when particular expertise among current cataloging staff is insufficient for specific media identification. For further information on creating DCRM(G) minimal-level descriptions, see Appendix D.

DCRM(G) core level provides for fuller description of visual content (with faithful transcription of relevant textual data) and exact physical description, a full complement of name headings, and at least one subject heading, but requires few notes.² Core-level records may be suitable for items or collections that carry enough artifactual or documentary significance to benefit from detailed description and controlled heading access, but for which the omission of most notes is acceptable. For further information on creating DCRM(G) core-level descriptions, see Appendix C.

DCRM(G) full level represents the normative application of these rules, yet encompasses a range of potential levels of detail. Full-level records provide for fuller 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 a collection or an institution's needs. For example, notes on the production history of a work, 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.³

The addition of genre/form headings is particularly encouraged in full-level records. Prefer terms found in the *Thesaurus for Graphic Materials*; official thesauri

² If an institution is a BIBCO participant contributing core-level records as part of the Program for Cooperative Cataloging (PCC), all headings must be established in the LC/NACO and LC/SACO Authority Files.

³ If an institution is a BIBCO participant contributing full-level records as part of the Program for Cooperative Cataloging (PCC), all headings must be established in the LC/NACO and LC/SACO Authority Files.

maintained by the RBMS Bibliographic Standards Committee⁴ and terms from other authorized thesauri (e.g., the *Art and Architecture Thesaurus*) may also be used as appropriate.

X.1.4. 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 (see 2A0) that permit the creation of a single record for differing manifestations. 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 these 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 items 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.

X.2.2. Institutional and departmental resources

⁴ These thesauri include: Binding Terms; Genre Terms; Paper Terms; Printing and Publishing Evidence; Provenance Evidence; and Type Evidence.

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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?

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 item or collection

Consider the conditions of acquisition and the estimated market worth of the item or collection awaiting cataloging.

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

X.2.4. Intellectual and physical characteristics of the item or collection

Finally, evaluate the intellectual 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 collection-level record?
- › Is a particular collection renowned?
- › Do the materials have a topical focus that has recently acquired importance or urgency (e.g., due to a scholarly conference hosted by the institution or the hiring of a new professor with a particular specialty)?
- › Is cataloging copy generally available?
- › Were the items purchased primarily for their content?
- › 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 item or collection 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 retrieval of surrogates?

0. GENERAL RULES

Contents:

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0D. Prescribed sources of information

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0F. Language and script of the description

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0A. Scope

These rules provide instructions for cataloging graphic materials, other than maps, whose rarity, value, or interest (i.e., their continuing or potential aesthetic or documentary value) make special description necessary or desirable. Such resources may be unpublished (though they may exist in multiple instances) or published. The rules cover instructions for the descriptive areas in bibliographic records only (see also introductory sections I-II). Specifically, they may apply to:

- Single two-dimensional pictorial works. Typical examples include prints, posters, drawings, paintings, photographic prints, negatives, transparencies, and slides.
- Finite sets and suites of two-dimensional pictorial works treated monographically as multipart resources.
- Illustrations in published books, magazines, etc.
- Born-digital images such as digital camera photography and computer-generated architectural renderings.

For instructions on cataloging collections, whether assembled prior to acquisition (e.g. by an artist or collector) or locally for cataloging purposes, see Appendix B. For instructions on cataloging graphic materials with conventional 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)
- Date of creation or publication (see 4D)
- Extent (see 5B)
- Size and format (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. If describing material known to be imperfect, 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 : W. Humphrey, 1776
Note: Imprint from George
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 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, and caption lists. Transcribe

information found in the chief source. When no suitable creator-supplied text is present, supply information in square brackets as necessary.

0D. Prescribed sources of information

The prescribed source(s) of information for each area of the description is set out in preferred order 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, creation, etc.	Chief source
5. Physical description	The material as a whole
6. Series	Chief source
7. Note	Any source
8. Standard number and terms of availability	Chief source

In all cases in which information for areas 1, 2, 4, or 6 is taken from elsewhere than 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 responsibility⁵
- edition
- publication, distribution, creation, etc.
- series

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., 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-мат зовет!

Transcription:

Rodina-mat' zovet!

⁵ 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 F).

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 brackets, but indicate in a note 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. Convert earlier forms of letters and diacritical marks to their modern form (see Appendix G2). 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 **æ** and **œ** 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:

John Bull's house sett in flames

Source:

Fun upon Fun, or the firft and fecond part of Miſs Kitty Fiſhers Merry
thought

Transcription:

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

0G1.2. Symbols, etc. Except for rebuses, replace symbols or other matter that cannot be reproduced using available typographical facilities with a cataloger's

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description in square brackets. This includes “ÿ” (frequently mis-transcribed as “ye”). Make an explanatory note if necessary.

Source:

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

Transcription:

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

0G1.3 Rebuses. Replace pictures in rebuses with the intended words in square brackets. Make an explanatory note (see also 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: Date and publisher's name 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.

RDA alternative: Apply rules for capitalization as given in RDA Appendix A.

0G2.2. Letters i/j and u/v. If the rules for capitalization require converting the letters **I** or **V** to lower case or **i**, **j**, **u**, or **v** to upper case, apply the following table to determine which letter form to use, except in the case of gothic script. If the source uses a gothic script that does not distinguish between the letters **i/j** or the letters **u/v**, transcribe the letters as **i** and **v** respectively. For information on early printing as it pertains to the transcription of **i/j** and **u/v**, see Appendix G4. If any of the letters is transcribed within the first five words of the title proper in

converted form, provide additional title access using alternative forms of the title proper as needed (see Appendix F).

<i>Uppercase letter to be converted</i>	<i>Lowercase conversion</i>
I (vowel or consonant) anywhere in word ⁶	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 ⁷	vv

<i>Lowercase letter 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 ⁷	VV

Source:

OLEVM OLIVARVM

Transcription:

Oleum oliuarum

⁶ Do not convert a final uppercase **I** meant to represent an **ii** ending (see 0G2.3).

⁷ 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”).

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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.

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

(Comment: Quotation marks added to represent speech bubble in source)

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 hyphens instead of spaces between words; punctuation is normalized to modern conventions)

[B] London : Printed for A. Millar, over-against Catharine-Street in the Strand, MDCCLI [1751]

(Source: London: Printed for A Millar, over-against Catharine-street in the Strand. M,DCC,LI.)

Alternative rule: Transcribe all punctuation as found in the source of information, with the exception of those marks covered in rules 0G3.5-0G3.7. 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.

[B] The unhappy favourite; or, The Earl of Essex. : A tragedy.
/ Written by Jno; Banks

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

London: : Printed for A Millar, over-against Catharine-Street
in the Strand., M,DCC,LI. [1751]

RDA alternative: Transcribe punctuation as it appears in the source. Add punctuation, if necessary, for clarity. (RDA 1.7.1-1.7.3)

0G3.2. Apostrophes and quotation marks. Transcribe apostrophes and quotation marks as found. Do not supply this punctuation if not present in the source.

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

[B] Report of the Boston Female Anti Slavery Society

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.

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[B] The bye-laws and regulations of the Marine Society,
incorporated in MDCCLXXII

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:

[GM] If elected...

Transcription:

If elected--

Optional note: On material, "elected" is followed by an ellipsis

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--

[GM] --and then there were none

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:

Mrs. R---n preparing to receive the Duke de Ch---s

Transcription:

Mrs. R---n preparing to receive the Duke de Ch---s

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)

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. If the missing letters occur within the first five words of the title, and the values of the missing letters are known, provide additional title access to the full form.

Source:

[B] Clara H_____d

Transcription:

Clara H-d

Optional note: Clara H-d is Clara Hayward

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. 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 F).

Source:

Foundingfatherfollyday

Transcription:

Founding father folly day

0G4.3. Variant spellings. Do not insert or remove spaces that merely represent variant or archaic spellings.⁸

Source:

At the Foot of the Trail,—Yo Semite Valley

Transcription:

At the foot of the trail, Yo Semite Valley

⁸ 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 F).

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.

[B] Oxford : Printed by Leon. Lichfield ... and are to be sold by
the Widow Howell, 1698

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)

[GM] Advertisement, Charleston, S.C. : to be sold ... 250
Negroes! ...

0G5.2. Information not considered part of any area. If omitting grammatically separable information from the transcription because it is not considered part of any area (pious invocations, etc.; see 1A2.4), do not use the mark of omission. 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[er]s [S]anta Cl[aus]
(*Comment:* Words alternate vertically and horizontally, intersecting with shared
letters, as in a crossword puzzle)

[GM] 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 possibly identified as 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 **ʒ**)*

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.

[...] 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 F).

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. Inaccuracies. Transcribe an 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 F).

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)

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

RDA alternative: Do not follow inaccuracies with [sic] or “i.e.” and the correction in square brackets. Instead, make a note correcting the inaccuracy. (RDA 1.7.9)

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 F).

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

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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 F).

Al Palzer, boxer

Optional note: Hand-lettered z in "Palzer" looks like an s on the glass negative

Bessario Patriarcha Constantinopoli

Optional note: Third "n" in Constantinopoli is reversed

Representation du feu terrible a Nouvelle Yorck

Optional note: As characteristic of vues d'optique, title is printed 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.

peint d'après nat. par Ch. Bodmer

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 7B4.3). 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, 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 F).

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 the period in an abbreviation at the end of the abbreviation.

Source:

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

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)

0G10. Initials, etc.

0G10.1. Transcribe initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information.

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

Made in NATO

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

MDarly

(*Comment:* Initials of the first and last name form a monogram)

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0G10.2. 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

0G10.3. 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)

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

Contents:

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

1A. Preliminary rule

1A0. Introductory remarks

The cataloger must decide whether printed or manuscript text in the chief source of information constitutes a title and/or statement of responsibility that can be transcribed for the catalog record. 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 conventional title page, see also Appendix H.

1A1. Prescribed punctuation

Titles for graphic material will often not lend themselves easily to the application of the prescribed punctuation. If, however, the data can be separated clearly into title proper and other title information, supply the prescribed punctuation.

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)

Barnum & Bailey greatest show on earth, daring and dangerous
equestrian act : in which the courageous artist guides his
horse through a flaming hoop of fire...

(Comment: Circus posters commonly have the name of the circus at the top and a description of the act shown in the image at the bottom. Both sections are treated as the title proper to represent the title distinctively)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Your wartime duty! Don't waste water : Do not use hose for
washing your automobile. Do use water from a pail

*(Comment: This poster title can be separated into primary and secondary parts
because the title proper is in large letters above the image and other title
information is below the image)*

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 a publication has no collective title, see 1F.

1A2. Sources of information

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

Benj. Franklin / 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. / 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

*(Comment: Contemporary hand-written phrase on page of photo album compiled
by photographer is treated as a title)*

Cat show

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

(*Comment:* Manuscript text with the material (in a magazine's logbook of its photographers' work) is transcribed as the title)

"Is this what you mean?" / Herblock

(*Comment:* Quoted dialog is transcribed as the title of a cartoon drawing, with artist's signature in statement of responsibility)

Etchings by Henry William Bunbury

(*Comment:* A unique assemblage of prints and drawings with a specially-printed title page)

1A2.2. If no title is on or with the material, supply the information according to the provisions of 1E.

[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 later in ball-point pen and is not treated as a title, but could be quoted in a note)

1A2.3. 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 1F2).

1A2.4. 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, pious invocations, quotations, devices, decorative flourishes, epigrams, mottoes, prices, etc. (see 0G5.2). Transcribe or describe this kind of information in a note if it is considered important. However, if such information is a grammatically inseparable part (see 1B1.1) 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 1D4).

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 français

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)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

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 dedication inscription surrounds the title 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 it characterizes the reason for making the print*)

1A3. 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 (see 0G).

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 no title is on or with the material, provide according to the provisions of 1E.

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, cucumern

(*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 indicate that "drawn from life at Wexford" is part of a satiric title and not a statement of responsibility*)

AREA 1. TITLE AND 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 on cover of a 19th century photo album)

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 otherwise grammatically inseparable from the title proper. In the latter cases, transcribe the information as part of the title proper.

Prang's American valentine and birthday 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 Wakatipiu, Christmas Day,
1895

1B1.3. If only a series title is on an item, provide a title according to the provisions of 1E.

[Use Harlot's progress as example: plate 1 has "A Harlot's Progress Plate 1" in lower left, below image; subsequent plates just have "Plate 2," "Plate 3," etc.].

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

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1B3. Forms of the title proper

The title proper can take a variety of forms, some of which are exemplified below.

1B3.1. Title proper inclusive of other titles or other 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 versions of a title are on or with the material. The choice of the title proper depends on cataloger judgment. Typical situations involve news photographs with cutlines and slugs in addition to longer captions. Photographs can have multiple titles from usage in different publications. Multiple titles may also be available when photographic negatives and their corresponding prints are cataloged as a multipart resource.

Tweed suits the smartest for daily spring wear

(Comment: 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 used 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)

Destitute pea pickers in California. Mother of seven children.
Age thirty-two. Nipomo, California

Note: Title on print: "Destitute pea pickers in California. A 32 year old mother of seven children"

(Comment: The caption for the negative and that of the print cataloged as a multipart resource are similar but not identical for transcription. The cataloger opted to use the negative's caption as the title proper and quote the print title in a 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
because it was felt important 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.

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, deduce the logical sequence and then record the title in its semantic order.

Ex libris George Wharton Edwards

(Comment: The opening words of the bookplate, "Dramatic arts" describe the
symbolism and are quoted in a note. The title words are assembled from two
banners and a line of text below the statement of responsibility)

1B5. Title from beginning words of text

1B5.1. If no title can be found, and the material has non-incidental text, use the beginning words of the text as the title proper.

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: Material has blank spaces to be filled in later. See 0G6.4)

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

Lower West Side, Buffalo, N.Y., 1972-77

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Summary note: Photographs show the poor and ethnically diverse communities of Buffalo's Lower West Side, representing the first of four visits Rogovin made to this area over a thirty-year period (from 1972-2002)

Note: Title from photographer's notes

(Comment: The title identifies a place, and the summary note explains that people rather than buildings are the focus)

Bailey's fine candies, 45 West Street, Boston

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

1B6. Collective or group title for multipart resources

If a clearly identifiable and consistently used comprehensive title is provided for some or all of the items in a multipart resource, transcribe this as the title proper. If considered important, transcribe the title proper of the individual items themselves in a contents note (see 7B15). If creating separate records for individual items, apply the appropriate rule (1B11 or area 6, see [precataloging decisions]).

The illustration of the Siberian War

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

Photographic views of Kern County, California

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

Beebe Windmill, Hildreath Lane & Ocean Avenue (moved several times), Bridgehampton, Suffolk County, NY

(Comment: The creator of a set of architectural drawings and photographs provided this title and similar information is written on the drawings and in a photo caption list)

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 F).

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, try to retain the entire title even if it is very long.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Canadiens-Français! Le Prussien est encore sur le sol de France
... Enrolez-vous dans le 189e Bataillon, F.E.C.

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

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. Title proper with name of part or section of a work

If the title proper for a work that is a part or a section of another work appears in two or more grammatically separable parts, transcribe the title of the main work first, followed by the name of the part or section(s) in order of dependence. If the arrangement indicated requires explanation, make a note to indicate the actual reading of the titles.

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

(Comment: A comic strip name and the words from the first balloon are arranged in order of dependence)

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

(Comment: One of a number of architectural drawings for Ishpiming)

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

1C. Parallel titles

1C1. Order and source of parallel titles

Transcribe parallel titles in the order indicated by their sequence or layout.

1C2. Language of parallel titles and relationship to title proper

1C2.1. Transcribe an original title in a language different from that of the title proper appearing on or with the material as a parallel title, unless it is grammatically inseparable from another part of the description. 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 =
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

(Comment: Title proper, GMD, and two parallel titles for a single item)

1C2.2. Transcribe as other title information an original title in the same language as the title proper (see 1D).

The sensational feature, The streets of New York, in 3 parts
[graphic] : from the well known play by Dion Boucicault "Me for
New York now."

1D. Other title information

1D1. 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 devise other title information.

1D2. Words considered part of other title information

1D2.1. 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.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Good cards make card games enjoyable, Congress Playing Cards :
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 : 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 : 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. : 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*)

1D2.2. If this other title information appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility (see 1F5).

1D2.3. If this other title information, or some portion of it, constitutes a formal statement of the contents of the work, and is grammatically separable from the title proper and other title information, transcribe it in a note, if considered important (see 7B15.2). When these formal statements are omitted from the title and statement of responsibility area, use the mark of omission.

Malerische Ansichten der Roemischen Baudenkmaeler zu Pola in
Istrien ...
Optional note: Contents: (from portfolio) I. Das Amphitheater und
die Stadt Pola. -- II. Der Augustustempel -- III. Das goldene
Thor -- IV. Das Zwillingsthör -- V. Blick in das Innere des
Amphitheaters -- VI. Aussicht aus dem Innern des Amphitheaters

1D2.4. Distinguish the above situations from those in which titles of other works are given equal prominence with the first-named work (see 1F1). A shared title proper may precede the multiple other titles.

The Rebel foray in Pennsylvania : General view of Chambersburg ;
The Rebels exchanging their rags for overcoats at Chambersburg,
Pa. ; Burning the engine house and machine shops at
Chambersburg, Pa.
(*Comment: Three engravings fill the same page of an illustrated newspaper; each
work has an equally prominent title, and a collective title precedes the first
work's individual title*)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1D3. Statements about volumes, etc.

Treat a statement such as “in two volumes” as other title information, unless the statement is grammatically inseparable from information transcribed as part of another element or area (see 1F13). 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 : 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

[B] General index to fifty-six volumes of the Gentleman's magazine : from its commencement in the year 1731 to the end of 1786 / compiled by Samuel Ayscough, clerk, assistant librarian of the British Museum ; in two volumes

1D4. Dedications

Optionally, treat a dedication as other title information, unless the dedication is grammatically inseparable from information transcribed as part of another element or area. If the dedication appears following the statement of responsibility, transcribe it as a subsequent statement of responsibility.

1D5. 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 (including the other titles or phrases referred to in 1D2.3).

1D6. Other title information with 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 grammatically inseparable part of the other title information according to one or more of the conditions enumerated in 1B1.1, transcribe it as other title information.

[B] Constitutiones legitime seu legative regionis Anglicane :
cu[m] subtilissima interpretatione Johannis de Athon
(*Comment*: Statement of responsibility transcribed as part of other title information because of genitive case ending)

1D7. 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 : am Missouri (Februar 1834) = sur la Missouri
(février 1834) = on the Missouri (February 1834)
(*Comment:* A portion of the title proper is repeated in another language)

1E. Supplied and devised titles

1E1. Title supplied from another source

1E1.1. If no title is in the prescribed source, but one can be transcribed from another source, enclose it in square brackets. Cite the source in a note.

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

[Villa d'Este, Tivoli]
Note: Title from list of illustrations in *The Acorn*
(*Comment:* Material is untitled, but was identified in the published volume in which it originally appeared)

[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, March 2010
(*Comment:* A Web site reference source provides the title for a set of photographs originally taken in the 1960s and reprinted in 2007)

1E1.2. If no title is in the prescribed source 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.

1E2. Title devised by cataloger

If there is no text, 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.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

[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)

1E2.1. For documentary material, give the factual content as far as possible, enclosed in square brackets. Details of the content, nature, scope, context, motivation, etc., of the material may be fully described in the note area. Include the following kinds of information in the devised title, as appropriate:

- the subject type or form of material, e.g., view, portrait;
- 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).

Single items:

[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]

Multipart resources:

[Child labor in the United States depicted in field work and other agricultural activities]

[Portraits of rulers, politicians, military figures and other notables, chiefly relating to the reign of Emperor Maximilian of Mexico, 1864-67]

[Architectural drawings for a hamburger restaurant for Blue Bell System, Inc., 1402 Park Road, N.W., Washington, D.C.]

1E2.2. For works where the interest is in the aesthetic value of the material, use a tersely descriptive phrasing of the subject, technique, artistic school or style, etc., when devising a title.

[Madonna and Child, with angel looking on]

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

[Six squares]

1E2.3. For works where the interest is in the form or genre of the material, use a tersely descriptive phrasing of the form or genre when devising a title.

[The four seasons]

[Bookplate of Augustin Daly]

1F. Statements of responsibility

1F0. Introductory remarks

Record the names of such persons and corporate bodies, including architects, artists, cartoonists, designers, draftsmen, engineers, illustrators, painters, photographers, and printmakers as they appear on or with the material. Do not record names of previous owners and collectors in the statement of responsibility, but rather in a note regarding provenance. See Appendix X for choice of access points.

Include phrases and abbreviations that indicate a creator's role.

1F1. Statements of responsibility in the chief source

Transcribe statements of responsibility found in printed or manuscript text provided by the creator or creating body on or with the material in the form in which they appear. In case of doubt, treat manuscript text as item-specific.

/ Berenice Abbott

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

/ 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

/ 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.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

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

/ KVMandere inuen. ; Maetham sculp. et excud.

1F2. Statements of responsibility from other sources (attributions)

If a statement of responsibility is not in the chief source, do not supply a bracketed statement. Record the attribution to a creator and the source of the attribution in a note. See 7B6.3.1

1F3. Single statements of responsibility with two or more names

If a single statement of responsibility contain 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.

/ photographed by Jim Corrieri and Ralph Baxter

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

/ sketched & drawn on stone by Parsons & Atwater

1F4. 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 "et al." in square brackets.

/ idee e motti di Giannino Antona-Traversi ; disegni di G. Ardy,
A. Bonzagni, A. Cagnoni ... [et al.] ; sculture di V. Franco
(*Comment:* Full statement of responsibility includes seven more artists' names)

RDA alternative: Indicate the omission by summarizing what has been omitted in the language and script preferred by the agency preparing the description (RDA 2.4.1.5)

disegni di G. Ardy, A. Bonzagni, A. Cagnoni, [and 7 others] ;
sculture di V. Franco

1F5. Two or more statements of responsibility

1F5.1. With different names. If there are two or more statements of responsibility, transcribe them in the order indicated by their sequence or layout. 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

[need example] / Photo studio ; photographer

1F5.2. With the same name. If there are two or more statements of responsibility representing the same person, transcribe the statement most explicit of the role. In case of doubt, choose the fuller form of the name. If considered important, record alternate statement in a note.

1F6. 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

1F7. 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. ; Starling sc.

(*Comment:* Rigaud is a member of the Royal Academy of Arts--"R.A.")

/ Wenceslaus Hollar, Bohem. aqua fortiari insculpsit

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1F8. 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 monograms 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

/ [butterfly monogram]

Note: Signed on plate with James McNeill Whistler’s monogram

/ 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)*

1F9. Ambiguous statements of responsibility

If the relationship between the title of a work and the person(s) or body (bodies) named in the statement of responsibility is not clear and is considered important, supply an explanatory word or short phrase in the language of the cataloging agency, within 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).

1F10. Statements of responsibility following titles in more than one language or script

1F10.1. 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.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Jagd auf Grizzly Bären = 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

1F10.2. 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

1F11. Nouns and noun phrases

1F11.1. Treat a noun or noun phrase occurring in conjunction with a statement of responsibility as part of the statement of responsibility if it is indicative of the role of the person(s) or body (bodies) named in the statement of responsibility.

The last supper of our Lord [graphic] / the drawings by G. Pfau ; written & engraved by A. Knoller

Edison's home, Menlo Park, New Jersey / from a sketch by Theo. R. Davis

1F11.2. If the noun or noun phrase is indicative of the nature of the work rather than the role of the person(s) or body (bodies) named in the statement of responsibility, treat it as other title information.

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

1F11.3. In case of doubt, treat the noun or noun phrase as part of the statement of responsibility.

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Henry Clay [graphic] / copied from a daguerreotype portrait by Anthony, Edwards & Co. taken April 1844 ; on stone by F. Davignon ; lith. of Endicott

William Shakespear / from an original picture by Cornelius Jansen in the collection of C. Jennens Esqr.

1F12. 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., words that clearly read together without a break, or that are grammatically inseparable, transcribe it as part of the statement of responsibility. For graphic materials, this information will often be a date or place of creation.

/ Sarony, New York

/ 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

1F13. Illegible statements of responsibility

1F13.1. If portions of a statement of responsibility are partially decipherable, indicate conjectures and illegible elements in square brackets.

/ F[illegible] ad vivum

[need example with a conjecture]

1F13.2. If the statement of responsibility cannot be deciphered, record the presence of the illegible words in a note.

Note: Illegible signature in each lower corner

1F14. 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).

[Geological and anthropological features of Alaska and Aleutian Islands, documented during the Harriman Alaska Expedition, 1899] / Curtis

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

Note: The photographer's name, "Curtis," is at bottom left of most images; a few have "E. Curtis"

(Comment: A set of 178 photographs)

1G. Material without a collective title

1G1. Two or more works named in the material

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

record the multiple titles according to 1G1.1 or 1G1.2

or make a separate bibliographic record for each separately-titled image, linking the separate records with "With" notes (see 7B18)

or if the titles are so numerous that naming each one is cumbersome, devise a collective title according to 1E

1G1.1. By same person or body. If the material has no collective title and bears the titles of two or more individual works, transcribe the titles of the individual works in the order in which they appear. Separate the titles by a space-semicolon-space if the works are all by the same person(s) or body (bodies), even if the titles are linked by a connecting word or phrase.

Scene in Printing-House Square, New York City ; Elevated railway
in Greenwich Street, New York City / sketched by Stanley Fox

(Comment: Two images on a single sheet, each with a statement of responsibility for the same creator)

Difficulties of a working general among the bayous ; 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 on one sheet; same creator)

1G1.2. By different persons or bodies. If the individual images are by different persons or bodies, or the authorship is in doubt, precede each title other than the first by a period and one space, unless a linking word or phrase is already present. Precede each statement of responsibility by a space-slash-space.

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

(Comment: Two portraits, one of Charles E. Courtney, the other of Edward Harlan, each by different photographers)

AREA 1. TITLE AND STATEMENT OF RESPONSIBILITY

1G2. One or more works not named on the material

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

transcribe the title and statement of responsibility from the named images, and describe the other image(s) in a contents note (see 7B15)

or make a separate description for each image, devising titles where necessary, and linking the separate descriptions with “With” notes (see 7B18)

or devise a collective title, preferably in the language and script of the cataloging agency, and use this devised title, enclosed in square brackets, as the title proper (see 1E2)

[Sketches of a peacock shutter and fighting peacocks]

1H. 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] /
photograph by Ansel Adams

F.S. Chanfrau in the character of "Mose" [graphic] : as
originally written for, and performed by him at the Olympic and
Chatham Theatres, New York

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

[Shepherdess holding two lambs in Azerbaijan] [graphic]

RDA alternative: Use the content type “still image” and an appropriate carrier type. See Appendix X.

2. STATE AREA

Contents:

2A. Preliminary rule

2B. Statement of state

2A. Preliminary rule

2A0. Applicability

Routinely used for recording edition statements found in books, Area 2 is also used for recording different states (production stages) of prints. Art historians traditionally use the word “state” (as in “2nd state”) rather than “edition” to describe prints whose altered appearance reflects deliberate changes effected on a printing plate, block, or stone (the matrix) from which the print was made. Area 2 (the state area) is therefore the appropriate place to record designations of state in prints, particularly when these designations are necessary to disambiguate states whose sole differences are in graphic rather than textual content.

Do not use this area to identify restrikes, which are much later printings from the same matrix, or 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). Use notes rather than state area to describe variations among photographic prints made from the same negative, or to describe stages of progressive drawing studies. For instructions on using this area to record bibliographic edition statements found in published portfolios or books of prints and photographs, see Appendix H.

Be aware 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 can be mentioned in a note, with the designation of the item being cataloged recorded in a local note, e.g., “no. 4 of 20”) and should not be recorded in the state area.

Alternative rule: When local policy recommends that a single bibliographic record describe multiple states of a print as additional holdings, record the state information in a local note instead of in the state area. See [ref. no. for precataloging decisions]

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., that after letters) which includes a transcribable title)

Local note: Repository has 1st state and 2nd 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 as-issued accompanying material, in that order of preference. If any part of the state area is transcribed or 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 be derived from consulting a catalogue raisonné or other reference source, or simply by comparison of the work 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. Record for other print bears statement "[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 in the source, unless instructed otherwise by specific rules (see 0G).

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. Be aware that transcribable statements of state are rare in graphic materials.

5. Zust.

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

2B2. No statement 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 title, statement of responsibility, or imprint do not distinguish the states, supply a statement of state in square brackets. Give the source of the information in a note.

[2nd state]

Note: State from Klipstein

(Comment: Made in conjunction with a References to published descriptions note reading "References: Klipstein, A. Käthe Kollwitz : Verzeichnis des graphischen Werkes, 201")

[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

AREA 2. STATE

(*Comment: Made in conjunction with a References to published descriptions note reading "Cited in: Pennington, R. Descriptive catalogue of the etched work of Wenceslaus Hollar, 552"*)

[Open letter proof]

[Printer's proof]

[Later state with additional lines in sky and water]

2B2.2. Catalogues raisonnés and other reference sources may group under the same number states that vary in bibliographically significant elements such as title, publisher, date, or size of plate mark. If considered important, record such state designations in a note. Do not use the State area.

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

Note: Pennington state 1, before Gaywood replaced by "W. Hollar sculp."

Effigies Paraselci medici celeberrimi [graphic] / P.P. Rub pinxit
; W. Hollar sculp.

Note: Pennington state 2, with Hollar in place of "R. Gaywood fecit"

Alternatively, record such state designations in the State area even though the altered textual content suffices to disambiguate the manifestations and to justify a separate bibliographic description for each.

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

[State i]

Note: State from Pennington

Effigies Paraselci medici celeberrimi [graphic] / P.P. Rub
pinxit ; W. Hollar sculp.

[State ii]

Note: State from Pennington

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

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

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, CREATION, ETC., AREA

Contents:

4A. Preliminary rule

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

4C. Name of publisher, distributor, etc.

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

4E. Place of manufacture

4F. Name of manufacturer

4G. Date of manufacture

4A. Preliminary rule

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, creation, 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.

Precede the date of publication, distribution, creation, 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.

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

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, creation, etc., area is printed or manuscript 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, creation, etc., area. For published material with a conventional title page, see Appendix H.

For unpublished material, this area may consist only of the place and date of creation.

4A2.2. If any part of the publication, distribution, creation, 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, creation, etc., area, if it is considered important.

4A3. Form and order of information

4A3.1. Transcribe publication, distribution, creation, etc., information in the form and order in which it is presented on or with the material, unless instructed otherwise by specific rules (see 0G).

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

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 precedes place of publication on front
of mount

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

4A3.3. If the elements are not 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)

4A4. Fictitious or incorrect information

If all information relating to the publication, distribution, creation, etc., area appearing on or with the material is known to be fictitious or incorrect, transcribe it nonetheless. If the real details are known, or can be reasonably surmised, supply them at the end of the area as a correction in square brackets. Give the source of this information in a 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).

[B] Sadopolis : Chez Justin Valcourt ... à l'enseigne de la Vertumalheureuse, an 0000 [i.e. Brussels : Jules Gay, 1866]
Note: Corrected imprint from: Pia, P. Livres de l'Enfer

RDA alternative: If the real details are known, or can be reasonably surmised, give this information and its source in a note. (RDA 2.20.7.3)

4A5. Altered information

If any of the original details relating to the publication, distribution, creation, 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.

London : Pub. by W. Holland, No. 50 Oxford Street, [after 1787]
Note: earlier imprint scored through: Pubd. Jany. 16th 1787 by Mrs. Jackson, Mary-le-bone Street, Golden Square

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

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

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, creation, etc., area. In cases where the roles of publishers, distributors, and sellers are not clearly delimited, a prominent statement 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]

Meadville, Pa. ; St. Louis, Mo. : Keystone View Co.,
manufacturers and publishers, [1900?], copyright 1900 by B.L.
Singley

4A6.2. Statements relating to manufacture only

4A6.2.1. If published material bears only a statement relating to manufacture, or multiple such statements, 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

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

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 & Son, Ltd.)

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

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

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 grammatically separable.

4A6.3.1. If the statements are 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.

N.Y. : Lith. & published by James Baillie, 87th. Str. near 3d.
Avenue, [1847]

4A6.3.2. If the statements are 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)

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

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, creation, etc.

4B1. General rule

4B1.1. Transcribe the names of places associated with publishers, distributors, and sellers as part of this element. Transcribe 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 creation if known and considered important. Keep in mind that drawings or photographic prints of a place are not necessarily created in that place.

4B1.2. Transcribe the place of publication, distribution, creation, 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.

St. Louis, Mo.

Cincinnati, U.S.A.

Springland near Bristol, Pennsylv.

Carbondale, Ill.

Tolworth, England

Lincoln, Nebr.

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

Include in the transcription any prepositions appearing before the place of publication, distribution, creation, 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]

but Parisiis

(*Comment:* Recognizable as “Paris” without qualification)

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]

RDA alternative: Do not supply the full form of the name or the remainder of the name. Record the full form in a note if considered important for identification or access. (RDA 2.20.7.3)

Cin. O.

Note: Place of publication is Cincinnati, Ohio

4B5. Supplied larger jurisdictions

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

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

Cambridge [England]

Cambridge [Mass.]

Newport [R.I.]

Washington [Pa.]

London [Ont.]

4B6. Two or more places of publication, distribution, creation, 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.

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, creation, 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, creation, etc., if it must be recorded as a grammatically inseparable part of another element.

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

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

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

[B] Stuttgart ; Tübingen

Note: Place of publication in v. 33-40: Stuttgart ; Augsburg

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

If the place of publication, distribution, creation, etc., appears only as a grammatically inseparable part of another area and is transcribed there, or appears only as a grammatically inseparable part of the publisher, distributor, etc., statement and is transcribed there, supply in square brackets the place of publication, distribution, creation, 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, Pennsylvia.")

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

If the place of publication, distribution, creation, etc., appearing on or with the material is known to be fictitious or incorrect, transcribe it nonetheless. If the real details are known, or can be reasonably surmised, supply them in square brackets, using a modern English form of name, if there is one, and give the basis for the correction in a 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

RDA alternative: If the real details are known, or can be reasonably surmised, give this information and its source in a note (RDA 2.8.2.3)

Bethel.

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

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

4B10.1. If no place of publication, distribution, creation, 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.

[London] : Pub. by M. Darly, April 10, 1776

Note: M. Darly was located in London

4B10.2. If the name of the place has changed over time, supply the name appropriate to the date of publication, distribution, creation, etc., if known (e.g., Leningrad, not St. Petersburg, for works 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.

[B] [Christiania i.e. Oslo]

[B] [Leona Vicario i.e. Saltillo, Coahuila, Mexico]

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

Supply in square brackets the name of the place of publication, distribution, creation, 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.

[Paris]

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

(*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, creation, etc., uncertain or unknown

4B12.1. If the place of publication, distribution, creation, 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 drawings or photographic prints of a place are not necessarily created in that place.

[Amsterdam?]

[London?]

[Oslo?]

4B12.2. If no city of publication, distribution, creation, 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)

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.

[Amsterdam or Venice?]

Note: Artist predominantly active in Amsterdam

Comment: Drawing depicts Venice

4B12.4. If no place of publication, distribution, creation, etc., can be supplied, as a last resort use the abbreviation “s.l.” (sine loco) in square brackets.

[S.l.]

RDA alternative: If no place of publication, distribution, creation, etc., can be determined, as a last resort record "Place not identified"

Place not identified

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

4B13.1. If the name of the place of publication, distribution, creation, 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, and sellers 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, 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

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

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

: Lithographed by Edward Weber & Co.

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

If the publisher, distributor, etc., statement contains 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, [1790]

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

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.

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: 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. If the real details are known, or can be reasonably surmised, supply them in square brackets and give the basis for the correction in a 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

RDA alternative: If the real details are known, or can be reasonably surmised, give this information and its source in a note. (RDA 2.8.4.3)

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

4C6.1. If the publisher, distributor, etc., statement includes more than one publisher, distributor, etc., in a single source, 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
- : 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

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.

[B] : Printed for F.C. and J. Rivington, Otridge and Son, J. Nichols and Co. ... [and 26 others]

[B] : Printed and sold by J. Newbery and C. Micklewright, also by Mess. Ware, Birt, Astley, Austen, Robinson, Dodsley, and Needham, in London ...[and 8 others in 8 other places]

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.

[B] : G.J. Göschen'sche Verlagsbuchhandlung
Note: Vols. 8-10 have publisher statement: Verlag von G.J. Göschen

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

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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 no publisher, distributor, etc., statement appears on or with the material, but the name of the publisher, distributor, etc., 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, Pennsylvia.")

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

/ 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. *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 no publisher, distributor, etc., statement can be supplied, or there is no evidence the material has been published, omit this element.

Optionally, for material known to have been published, use the abbreviation “s.n.” (sine nomine) in square brackets.

Paris : [s.n.]

[S.l.] : [s.n.]

RDA alternative: If no publisher, distributor, etc., statement can be supplied, and the material is known to have been published, record “publisher not identified.”

Paris : publisher not identified

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

4D1. General rule

4D1.1. Transcribe dates of publication, distribution, etc., as part of this element. Transcribe the date of creation 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 on the material suggests that the manufacturer is also functioning as the publisher, distributor, etc.).

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.

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London : [s.n.], 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 according to one or more of the conditions enumerated in 1B1.1, transcribe it within that area or element and supply the date in square brackets as the date of publication, distribution, creation, etc.

[23 Oct. 1880]

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

[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")

[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]

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

Note: Date of publication derived from chronogram
Optional continuation of note: ...: en Iste IrrItat CrIbro
MonaChos DIspergens

RDA alternative: In place of the chronogram, record a supplied date in numerals (in the script and calendar preferred by the agency preparing the description). (RDA 2.8.6.4)

4D2.3. Very long dates. If the statement of the date on the material is very long, 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.

[B] , [18 May 1507]

Note: Date expressed in Latin words on t.p.

(Comment: In publication: “Anno gratiae millesimo quingentesimo septimo die vero decimoctavo Maij”)

4D2.4. Fictitious or incorrect dates. If the date of publication, distribution, creation, etc., is known to be fictitious or is incorrect, transcribe it nonetheless (see also 4D3). If the real details are known, or can be reasonably surmised, supply the real or correct date in square brackets. If, however, the entire statement consisting of place, publisher (distributor, etc.), and date is fictitious or incorrect, apply 4A4.

If necessary, make a note to clarify that the date added as a correction is a differing date of publication, manufacture, or creation, 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 manufacture

(Comment: a painted portrait known to be a fake)

RDA alternative: If the real details are known, or can be reasonably surmised, give the real or correct date in a note. (RDA 2.8)

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

4D2.5. Julian/Old Style dates. If the year of publication, distribution, creation 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.⁹ 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.

[B] , printed anno Domini 1640 [i.e. 1641]
Note: Date of publication based on the Julian calendar; see STC (2nd ed.)

[B] , Februar. 8. anno 1588 [i.e. 1589]
Note: Imprint uses Lady Day dating; see Steele, R. Tudor and Stuart proclamations

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. ^o1st, 1745-6)

4D2.6. Dates not of the Julian or Gregorian calendar. If the date of publication, distribution, creation, 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.¹⁰

⁹ 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 e Calendario Perpetuo* or C.R. Cheney’s *Handbook of Dates for Students of British History*.

¹⁰ For material issued before 1582, supply the equivalent Julian date(s). For later material, supply the equivalent Gregorian date(s).

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

, 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, creation, 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.

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, creation, etc., requires more than a single adjustment or addition, provide all the supplied information within the same set of square brackets.

[B] , MDCXIII [1613 i.e. 1693]

Note: Corrected imprint date from Wing

[B] , anno MDCXVIII [1618 i.e. 1619]

Note: Imprint from colophon. Date of publication given in Old Style; see STC (2nd ed.)

[B] , [620 i.e. 1859 or 1860]

Note: Date of publication derived from chronogram on t.p.

4D3. Restrikes, later printings of photographs, etc.

4D3.1. If the material bears a date, transcribe it as found and supply the date or estimated date of printing in square brackets. Make an explanatory note.

, 1746 [i.e. not before 1804]

Note: Restrike date based on watermark

, 1620 [but 20th-cent. printing]

Note: Printed from the original plates in the Plantin-Moretus Museum, Amsterdam

4D3.2. If no date can be transcribed from the material, supply both the date or estimated date of the original matrix and of the later printing. Make an explanatory note.

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[ca. 1650, but 19th-century printing]

Note: Printed from the original plate, on wove paper

[photographed 1865, printed between 1880 and 1900]

Note: Printed from a Mathew Brady studio negative

4D4. Date of publication, distribution, creation, etc., supplied from other sources

If the date of publication, distribution, creation, etc., does not appear on or with the material but can be supplied from a reliable reference work or strong internal 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. Division I, political and personal satires, v. 4, no. 3845

4D5. Conjectural date of publication, distribution, creation, etc.

Supply in square brackets a conjectural date of publication, distribution, creation, etc., based on any information available. 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]

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

, [1901?]

Note: Date based on advertisement date of Friday October 18

, [between 1920 and 1929?]

Note: Date based on content

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

, [1802-1803?]

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)

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

, [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.)

4D6. Patterns for supplying a conjectural date

Give a probable date or period of publication, distribution, creation, etc., according to one of the patterns shown in the examples below, even if it is only an estimate of several centuries.

, [1560?]	probable year
, [ca. 1580]	approximate year
, [ca. 1580?]	probable approximate year
, [not before 1479]	terminal date
, [not after 21 Aug. 1492]	terminal date
, [1727 or 1728]	one year or the other
, [between 1711 and 1749]	span certain
, [between 1711 and 1749?]	span uncertain
, [between 1670 and 1679]	decade certain
, [between 1670 and 1679?]	probable decade
, [between 1600 and 1699]	century certain
, [between 1600 and 1699?]	probable century

4D7. Copyright dates and dates of deposit

4D7.1. Do not transcribe a copyright date or a date of deposit in the publication, distribution, creation, etc., area unless exercising option 4D7.5.

4D7.2. If a date of publication, distribution, creation, etc., does not appear in the source and it is likely that the date of copyright or deposit represents the date of publication, distribution, creation, etc., supply the date in square brackets as the date of publication, distribution, creation, 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 "Copyrighted 1939"--Verso

, [1919]

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

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

, [not before 1909?]

Note: Copyright statement includes the symbol ©, which first appeared in the U.S. copyright act in 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.")

4D7.3. If a date of publication, distribution, creation, etc., does not appear in the source and the date of copyright or deposit does not represent the probable date of publication, distribution, creation, etc., note it nonetheless and supply a more accurate date of publication, distribution, creation, etc., in square brackets. Provide an explanation for the supplied date.

[B] , [194-]

Note: Publication date suggested by WWII imagery on cover; copyright date of 1929 in colophon

4D7.4. If the material bears both a date of publication, distribution, creation, etc., and a date of copyright or deposit, the latter information may be given in a note, if considered important.

[B] , 1880

Optional note: "Copyright, 1878, by F.B. Greene"--T.p. verso

4D7.5. *Optionally*, transcribe the most recent copyright or deposit statement (from its beginning at least through transcription of the date) following the publication, distribution, creation, etc. date. Make a note as indicated in 4D6.2-4 as relevant.

, [1865?], entered according to Act of Congress in the year 1865

Note: Deposit statement continues " ... by Gibson & Co. in the Clerks Office of the District Court of the United States for the Southern District of Ohio

, [1967?], ©1967

[GM], 1967, ©1965

4D8. Date of publication, distribution, creation, etc., in multipart resources

4D8.1. In describing material consisting of multiple pieces 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. *Optionally*, also indicate dates or date spans most heavily represented as a bulk date.

[B] , 1692-1702

AREA 4. PUBLICATION, DISTRIBUTION, CREATION, ETC.

[GM] , 1845-1860

[B] , MDXIII-MDXXIII [1513-1524]

[B] , MDLVIII-1570 [1558-1570]

[GM] 1908-1924, bulk 1910-1915

4D8.2. Record the date of each piece in a note, if considered important. Such a note is particularly useful when the order of publication, distribution, creation, etc., does not correspond to the order of the part numeration.

[B] , 1560-1564

Optional note: Vol. 1: 1561; v. 2: 1564; v. 3: 1562; v. 4: 1560

[GM] , 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 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 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, creation, etc., following the instructions in 4A6.

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

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. Size and format

5E. Accompanying material

5A. Preliminary rule

5A0. The statement of physical characteristics provides:

- › an indication of the extent (e.g., number of physical units)
- › the specific material designation (an indication of the medium of the material)
- › other details of physical description, as appropriate;
- › an indication of the material upon which the image(s) is printed or executed (primary support), if significant
- › an indication of the material upon which the image is mounted (secondary support), if significant
- › the size
- › 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.

Enclose refinements of the statement of extent in parentheses.

Precede other physical details by a colon.

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

AREA 5. PHYSICAL DESCRIPTION

Precede size by a semicolon.

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.

If the area begins with text, do not capitalize the first letter.

ca. 800 photographs

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 personal observation.

5B. Extent (including specific material designation)

5B1. General rule

5B1.1. Record extent as an arabic numeral indicating the number of physical units issued. Do not use square brackets. This numeral precedes the Specific Material Designation (see 5B2). Record arabic numeral 1 if there is only one item unit, even if implicit in the use of the 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. 50 drawings

(*Comment:* Impossible to determine if some sheets have multiple drawings or a single drawing with multiple elements)

ca. 500 photographs

RDA alternative: Use “approximately” instead of “ca.”

5B2. Specific material designation

5B2.1. Choose a term from the list below for the specific material designation (SMD). 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)

The SMD list is deliberately limited to a few general terms that can be readily recognized by a broad range of catalog users.

5B3. Multiple types of material

When describing a multipart resource containing more than one type of material, record the extent in one of the following ways (see also 5D3):

- a) record the number of component parts for each type in a single statement, separated by commas.

32 prints, 7 photographs

- b) record the number of component parts for each type in a separate statement.

AREA 5. PHYSICAL DESCRIPTION

32 prints
7 photographs

47 prints
2 drawings
4 photographs

10 prints
2 items

5B4. Containers and carriers

Record the number and type of containers or carriers in parentheses immediately following the specific material designation when they are original to the material. If considered important, make a local note to describe containers provided by the repository or otherwise not original to the material. See also 5C9.

Container terms that may be added to the SMD include, but are not limited to:

- › album
- › sketchbook
- › portfolio
- › volume
- › scrapbook
- › box
- › CD-ROM
- › dvd

47 photographs (in 1 album)

55 prints, 2 drawings (in 1 album of 56 leaves)

100 photographs (on 1 CD-ROM)

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 2 sketchbooks)

5B5. Multiple images on one support

5B5.1. If more than one discrete image is on a single support, indicate this in parentheses (see also 1G).

- 2 drawings (on 1 sheet)
- 2 photographs (on 1 card mount)
- 14 photographs (1 contact sheet)
- ca. 30 photographs (1 film roll)

5B5.2. *Optionally*, make a separate bibliographic record for each image, linking the separate records using "With" notes (see 7B18).

5B6. Multiple sheets for one image

If a single image is composed from more than one sheet, indicate the number of sheets in parentheses.

- 1 print (in 24 sheets)

5B7. Incomplete multipart resources

5B7.1. Sets issued in multiples. Record the number of physical pieces 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 of physical pieces in hand followed by a plus sign. Indicate in a note that the set is incomplete.

- 1 print (in 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)

5B7.2. Sets of unique material. Record the number of physical pieces according to what is in hand. If the set is evidently incomplete, as when numbers in the sequence are missing, make an explanatory note.

- 3 drawings (in 1 portfolio)
Note: Set lacks "spring"

AREA 5. PHYSICAL DESCRIPTION

(Comment: Existing drawings clearly represent summer, fall, and winter)

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 method of production, presentation, primary and secondary supports, and color.

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

1 drawing : watercolor

155 photographs : gelatin silver and albumen prints

1 photograph : photogram

22 items : blueprints

1 drawing : computer-aided design

(Comment: Example is a print-out of a CAD drawing; for CAD drawings in electronic form, see 5C4)

5C2. Photographs

5C2.1. General rule. Always 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

4 photographs : digital, TIFF

AREA 5. PHYSICAL DESCRIPTION

6 photographs : color transparencies
(*Comment: 35 mm slides*)

1 photograph : negative

1 photograph : negative print

15 photographs : transparencies
(*Comment: 35 mm slides*)

ca. 75 photographs (5 film rolls) : negatives

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

12 photographs : Kodacolor transparencies

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

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

655 photographs : nitrate film negatives

25 photographs : glass plate negatives

Optionally, always specify the base.

1 photograph : safety film negative

5C3. Prints

5C3.1. General rule. If considered important, provide information about the specific method of printing.

1 print : relief

1 print : engraving

1 print : wood engraving

1 print : intaglio

AREA 5. PHYSICAL DESCRIPTION

1 print : photogravure

1 print : photomechanical

1 print : Woodburytype

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

1 print : photomechanical reproduction of a photograph

1 print : wood engraving of a painting

5C4. Drawings and paintings

If considered important, provide information about the medium, production tools, or support.

1 painting : oil on canvas

1 drawing : pen and ink on paper

5C4. Born-digital images

Always record the file format for born-digital images in electronic form. If considered important, also record the container.

45 photographs : digital, JPEG

10 photographs (on 1 CD-ROM) : digital, TIFF

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

5C5. Multiple techniques or processes

5C5.1. When multiple techniques or processes are identified in a single graphic item, record as many terms as necessary or appropriate, with the predominant one, if any, first. Terms for medium, technique, process, and format may be freely combined with the use of conjunctions and prepositions as necessary for brevity and clarity.

1 print : drypoint and aquatint

1 print : drypoint, sandpaper, and roulette

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

5C5.2. When multiple techniques or processes are known to have been applied but are fully or partially unidentified, use the terms “mixed media” or “multiple processes,” as appropriate.

1 print : mixed media, including etching, mezzotint, drypoint,
reversed soft ground etching, electric stippler, scraping, and
burnishing

1 photograph : print, multiple processes

5C5.3. When multiple media, techniques, or processes are present in a multipart resource, provide a general indication or record the specific number for each category. Terms for media, techniques, and processes may be freely combined with the use of conjunctions and prepositions as necessary.

162 items : chiefly photographic prints

20 prints (in 1 portfolio) : woodcuts, linocuts, lithographs

32 drawings (in 1 sketchbook) : 20 pencil, 7 ink, 5 watercolor

25 pictures (in 1 album) : gelatin silver, albumen, and
photomechanical prints

5C6. Color characteristics

Indicate the presence or absence of color, if considered important. Distinguish between inherent color and hand-applied color [add footnote]. When in doubt as to whether a piece is hand-colored, use “color”. Use local notes to indicate non-original hand-coloring (see 7B9.5).

5C6.1 Color

Color refers to material in which color is an inherent part of the original creation.

1 drawing : red chalk

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)

AREA 5. PHYSICAL DESCRIPTION

1 print : tinted lithograph

(Comment: Lithograph is printed from two stones, one for the black outline and detail of the image, one for the fawn-colored general background)

Optionally, for color prints where each color is printed from a separate surface, give the number of colors (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

5C6.2 Hand-colored

Hand-colored refers to materials to which color is applied in a separate production stage by brush, stencil, or other method.

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 print : engraving

Local note: Repository impression has later hand-coloring

5C6.3. 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.

125 photographs : prints, many color

50 prints : 25 woodcuts, 25 etchings, some hand-colored

45 photographs : prints, 27 color

12 photographs : transparencies, 7 hand-colored

(Comment: Lantern slides)

5C6.4. If considered important, indicate that the image is black and white with the abbreviation "b&w".

1 painting : b&w oil on canvas

(*Comment:* Painting is a grisaille)

1 photograph : b&w transparency

(*Comment:* Transparencies are normally assumed to be color)

5C7. Primary support

Optionally, expand the other physical details statement to specify the type of material for the primary support when this would convey significant information. Some typical cases are:

- › the material is unusual as a support for the image medium, i.e., it cannot reliably be inferred from the specific material designation
- › such features of the material as texture, color, or weight are unusually important in relation to the image
- › the support needs to be described in order to make the bibliographic record distinctive

1 painting : on wood

1 painting : oil on paper

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

54 pictures (on 1 CD-ROM) : digital, TIFF

1 print : hand-colored etching on pale green laid paper

5C8. Secondary support

Optionally, record the secondary support if the mount or mat is of historical, informational, aesthetic, archival, or other importance.

1 photograph : print mounted on cardboard

12 photographs : albumen prints on card mounts

39 photographs : prints on card mounts

1 drawing : on paper, mounted on plywood

AREA 5. PHYSICAL DESCRIPTION

28 photographs : prints on printed mounts

1 print (in 3 sheets) : on paper, mounted on masonite

1 drawing : mounted on plywood

5C9. Housing or containers

Optionally, record original or otherwise significant housing. Record detailed information, if considered important, in a note (see 7B9.4). If considered important, make a local note to describe containers provided by the repository or otherwise not original to the material.

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:* 35 mm slides)

15 drawings (in 1 box) : ink on paper, in leather presentation box

5D. Size and format

5D0. Introductory remarks

The measurement of graphic materials to produce a statement of dimensions for the catalog record is an important activity, since dimensions aid in identifying the material and also in calculating space requirements for storage or exhibition. Different types of graphic material require different types of measurements to reflect adequately the size of the image area or of the whole item. For example it is customary to measure plate marks of intaglio prints, file size of born-digital works, sheets of 20th-century photographic prints, and standard mounts of 19th-century photographic prints such as cabinet cards. Both the primary and secondary supports of images may also figure importantly in measurements.

Although the size of some photographic materials is standardized in the trade in inches or millimeters, give the actual measurements in the size element according to the rules below. Photographic formats expressed in terms of

dimensions (e.g., 8 x 10) may be recorded in the format element (see 5D2), with an option for roll film formats (e.g., 35 mm) to be treated as the size.

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. For 35 mm roll film, record standard film size instead of height x width dimensions.

1 photograph : safety negative ; film height 35 mm

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 on sheet 90 x 72 mm

5D1.4. *Optionally*, record the dimensions in centimeters rounded up to the nearest tenth of a centimeter. This option is desirable for plate marks of intaglio prints, which are traditionally measured in millimeters.

1 print : engraving ; plate mark 15.2 x 20.8 cm, on sheet 17.5 x 22.0 cm

5D1.5. *Optionally*, record dimensions larger than 2 meters in the shortest dimension to the nearest meter.

1 painting : oil on linen ; on stretcher 3 x 18 m
(Comment: Painting is a panorama)

AREA 5. PHYSICAL DESCRIPTION

5D1.6. Record file size of digital images in terms of bytes (either spelled out or abbreviated).

1 photograph : digital, TIFF ; 101 MB

1 photograph : color digital, JPEG ; 201 kilobytes

5D2. Format

5D2.1. *Optionally*, for material commonly described in terms of format (i.e., shape and size), add the format followed by the word “format” in parentheses following the size element.

1 print : color photomechanical ; sheet 9 x 14 cm (postcard format)

1 print : lithograph, color ; sheet 80 x 55 cm (poster format)

1 photograph : daguerreotype ; plate 5 x 6 cm (ninth plate format)

1 photograph : ambrotype ; visible image 8.8 x 6.5 cm (quarter plate format)

1 photograph : gelatin silver print, b&w ; 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)

1 photograph : nitrate negative ; support 13 x 11 cm (4 x 5 format)

(Comment: Dimensions are given as height x width, format is given according to common English usage)

1 photograph : print ; mount 9 x 18 cm (stereograph format)

(Comment: Example is a full stereograph)

36 photographs : safety negatives ; 35 mm (roll format)

5D2.2. When multiple measurements are given in the size statement and a format term is appropriate, record the format term in parentheses following the applicable part of the size statement.

1 photograph : daguerreotype in thermoplastic case ; plate 7 x 6 cm (ninth plate format), case 8 x 7 cm

5D3. Single items

5D3.1. For single prints and drawings, record the dimensions of the sheet. Precede the dimension by the word "sheet"

1 drawing ; sheet 16 x 15 cm

5D3.1.1. For planographic and relief prints, also record the dimensions of the pictorial area, including any integral text. Precede the dimension 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, on sheet 80 x 50 cm

1 print : lithograph ; image and text 85 x 60 cm, on sheet 100 x 70 cm

5D3.1.2. For single intaglio prints, also record the dimensions of the plate mark.

1 print : etching ; plate mark 27 x 34 cm, on sheet 30 x 40 cm

If the sheet has been trimmed inside the plate mark, or the plate mark is indistinguishable, and the plate mark dimensions of a more perfect example cannot be ascertained, give the dimensions of the sheet.

1 print : etching ; sheet 26 x 33.5 cm

Note: Description based on imperfect impression, trimmed within plate mark

5D3.2. When an image consists of more than one sheet, measure the image area of the assembled sheets.

1 picture (in 4 sheets) ; full image 220 x 120 cm

Optionally, when the sheet sizes are uniform, give the individual sheet sizes.

1 picture (in 4 sheets) ; each sheet 110 x 60 cm

5D3.3. For unmounted photographic prints, record the dimensions of the primary support (in most cases, the photographic paper).

1 photograph : gelatin silver print ; sheet 26 x 21 cm

1 photograph : print ; sheet 14 x 16 cm

AREA 5. PHYSICAL DESCRIPTION

5D3.4. 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
- 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)

5D3.5. For negatives and transparencies, record the size of the base of the emulsion, not the image area.

- 1 photograph : glass negative ; 11 x 13 cm
- 1 photograph : film negative ; 35 mm

5D3.6. *Optionally*, add other dimensions that help to identify the item (e.g., when there is a large size difference between the image and support, 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 13.5 x 10.5 cm, mount 27 x 21 cm
(*Comment:* print is a standard cabinet card size mounted to an unusually large secondary support)

5D3.7. Nonrectangular and irregular shapes

5D3.7.1. For circular shapes, give the diameter, specified as such. Use the abbreviation "diam."

- 1 print : mezzotint ; image diam. 60 mm, plate mark 80 x 70 mm, on sheet 24 x 17 cm
- 1 photograph : Kodak bull's eye print ; image diam. 5 cm, on sheet 16 x 14 cm

RDA alternative: Use "diameter" instead of the abbreviation "diam."

5D3.7.2. For oval shapes, give the measurements along the vertical and horizontal axes, specified as "oval."

1 print ; oval image 7 x 5 cm, on sheet 10 x 8 cm

5D3.7.3. For an irregular shape, measure by squaring it off at the greatest points. Indicate that the area measured is irregular and, if considered important, include whatever word or phrase describes the shape.

1 drawing : chalk on paper ; irregular sheet 26.5 x 29 cm

1 collage : 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)

5D3.8. Folded items

When an item is issued folded, give the dimensions of the primary support and add the dimensions when folded. 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)
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 example 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 creation)

5D3.9. Scrolls

5D3.9.1. 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)

5D3.9.2. *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)

5D3.9.3. *Optionally,* record sheet height x length when unrolled

AREA 5. PHYSICAL DESCRIPTION

1 drawing ; sheet 39 x 380 cm (scroll)

5D3.10. Sight measurements and framed items

5D3.10.1. 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.

1 print : lithograph ; visible image 26 x 30 cm, in mat 34 x 38 cm

(Comment: Window mat and backing are glued together)

1 photograph : daguerreotype ; visible oval image 7 x 6 cm, in case 11 x 9 cm

5D3.10.2. When the item is in a frame of specific historical importance, the frame is considered a part of the work itself, or the work is permanently framed at the request of the creator or donor, give the dimensions of the frame separately, specified as such.

1 painting ; visible image 30 x 24 cm, in frame 47 x 41 cm

5D4. Multipart resources

5D4.1.1. When items, containers, or volumes are of two sizes, give both sets of dimensions.

488 photographs : prints ; sheets 21 x 26 cm and 11 x 13 cm (8 x 10 and 4 x 5)

65 photographs : nitrate negatives ; sheets 6 x 6 cm and 11 x 13 cm (2 1/4 and 4 x 5)

5D4.1.2. When items, containers, or volumes are of more than two sizes, give the dimensions of the largest followed by the words "or smaller." If no single item has both the largest height and the largest width, give the full dimensions of both items, separated by a comma, and followed by a comma and the words "or smaller."

55 prints : lithographs ; sheets 71 x 44 cm or smaller

633 photographs (in 3 albums) ; albums 29 x 33 cm or smaller

20 items : graphite, colored ink, colored pencil, and blueprint ; in folders 89 x 123 cm 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 ; sheets 38 x 25 cm (poster)
Optional note: Mostly vertical orientation

47 photographs : prints ; sheets 13 x 11 cm (4 x 5)
Optional note: Mostly vertical orientation

ca. 2,000 prints : lithographs ; sheets 11 x 20 cm
(Comment: Each lithograph same size, but too numerous to examine for orientation)

5D4.3. *Optionally*, when material is in a container in which material was created or issued, record the outside dimensions of the container.

28 prints (in 1 portfolio) : engravings ; portfolio 21 x 30 cm

280 photographs (in 6 albums) : albumen prints on card mounts ;
album 54 x 50 cm (cartes de visite)

47 photographs (in 1 box) : transparencies, color ; film height
35 mm (slide), box 11 x 16 cm

5D4.4. Multipart resources containing more than one distinct category of material

When a multipart resource contains material falling into more than one distinct category (medium, format, or container), for which separate physical descriptions are considered important, record each part on a separate line, starting with the most numerous part.

20 prints : lithographs, color ; sheets 37 x 24 cm
15 prints : etchings ; sheets 23 x 27 cm
5 prints : wood engravings ; sheets 36 x 46 cm

55 photographs (in 2 albums) ; albums 51 x 46 cm
65 prints : relief process ; sheets 29 x 22 cm or smaller

5E. Accompanying material

5E1. General rule

5E1.1. If an image or group 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.

; sheet 24 x 36 cm + 1 price list

; sheet 20 x 25 cm + 1 ms. catalog

5E1.2. *Optionally*, give the physical description of accompanying material in parentheses following its name.

; sheet 21 x 37 cm + 1 pamphlet of descriptive text (18 p. ; 37 cm)

; sheet 25 x 37 cm + 1 map (color ; 65 x 40 cm)

; sheet 43 x 28.5 cm + 5 production files (digital, JPEG ; 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).

5E2. Issued in pocket

If accompanying material is issued in a pocket attached to a publication, specify the location in a note.

; portfolio 30 x 20 cm + 2 folded maps

Note: Maps in pocket on inside back cover of portfolio

6. SERIES AREA

Contents:

- 6A. Preliminary rule
- 6B. Title proper of series
- 6C. Parallel titles of series
- 6D. Other title information of series
- 6E. Statements of responsibility relating to series
- 6F. Numbering within series
- 6G. Subseries
- 6H. More than one series statement

6A. Preliminary rule

6A0. Scope

Use the series area when cataloging an item that bears a series title provided by the creator or creating body on or with the material. Items in the series may bear individual titles, or may require devised titles (see [devised titles instruction]).

Do not use this area when the term *series* appears as part of the name of an artist's project (e.g. Blue series toys) or when a publisher has used the term as a marketing or branding tool (e.g., The Rotograph Series); such statements, if not already recorded in a transcription field, may be mentioned in a note. Provide additional title access, if considered important.

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.

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Precede each subsequent statement of responsibility by a semicolon.

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 area are the material itself and any as-issued accompanying material. (See 0D). For published material with a conventional 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, do not supply a series statement in the series area. Rather, provide the series information in a note, if considered important (see 7B11). Additional title access may also be appropriate (see Appendix F).

Optional note: First of a series of four plates known as A
harlot's progress

Optional note: From a series of The four seasons

6A3. Form and order of information

Transcribe series information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see 0G).

6B. Title proper of series

6B1. Transcribe the title proper of the series 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 (see 7B11.1).

(Tim Bobbin's Human passions delineated)
Note: Series title from first engraving in series

(Five Contemporary Abstractions based on the Landscapes of the
East End of Long Island)

AREA 6. SERIES

Note: Series title from artist's inventory

6B2. If the series title proper includes a statement of responsibility or numbering that is 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

6C1. If the source bears a series title 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

6D1. Transcribe other title information relating to the series, if present, following the series title proper.

(Watkins' new boudoir series : Yosemite, Pacific Coast)

(Watkins' photographic views : From Alaska to Mexico)

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

6E1. Transcribe a statement of responsibility relating to the series, if present, following the series title. If the statement of responsibility does not appear in this

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position in the source, transpose as needed. Provide details of the transposition in a note if considered important. However, if the statement of responsibility is grammatically inseparable from the series title, see 6B2.

[B] (Serie de libros de lectura / Mantilla)
Optional note: Series editor precedes series title at head of
t.p.

6E2. Parallel statements of responsibility relating to series

6E2.1. If there are parallel series titles (see 6C) but the statement of responsibility relating to the series 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

6F1. General rule

6F1.1. If series numbering is present, transcribe it 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 grammatically inseparable from the series title, see 6B2.

(Mexican war series ; no. 3)

6F1.2. Transcribe the numbering as it appears in the publication. Do not use any abbreviations not present in the source and do not convert roman or spelled-out numerals to arabic.

[GM] (... ; Tab. 56)

[GM] (... ; pl. A)

AREA 6. SERIES

(... ; no. [blank])

(*Comment: Example is Upton's Series of Minnesota views, which lacks numeration*)

6F2. If series numbering appears without a series title, transcribe the numbering in a note. Provide any additional information about the series (e.g., as found in reference sources) in a note, if considered important.

[B] *Note:* Number "6" appears at head of t.p.; issued as part of the American tract series; see BAL

(*Comment: Making a note on the number is required; providing the additional information from BAL is optional*)

In case of doubt as to whether a number appearing on the publication is series numbering, transcribe the numbering in a note.

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).

[B] (O.B.E.M.A ; number 11 = O.B.E.M.A. ; Nummer 11)

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.

[B] (Série bilingue = Bilingual series ; 5)

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 publication, 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 ; no. 15)

(Rocky Mountain scenery. Uintah series ; no. 7)

AREA 6. SERIES

Note: Series title appears on front; series number and subseries appear on back

(Comment: Making a note on the source of the series title proper is required; providing the additional information about the series number and subseries is optional)

(Vischer's pictorial of California. Synopsis of California scenery)

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.

[B] (Studies in verse. Second series)
(Comment: Series is unnumbered)

[B] (Killaly chapbooks ; 2nd series, no. 6)
(Comment: Series is numbered)

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 in a publication, transcribe each statement separately.

[B] (American poets profile series ; 1) (Thunder City Press poetry series ; number 19)

7. NOTE AREA

Contents:

7A. Preliminary rule

7B. Notes

7A. Preliminary rule

7A1. General instructions

7A1.1. Notes qualify and amplify the formal description, especially when the rules for such description do not allow certain information to be included in the other areas. 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 intended for special indexes of 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 thesauri include the *Thesaurus for Graphic Materials*, *RBMS Controlled Vocabularies*, and *Art and Architecture Thesaurus*.

AREA 7. NOTE

7A1.5. In general, notes are not required, but some notes are required, or are required in particular situations, and are so indicated in previous rules, e.g., 1B2, 2A2, or 4A4, and in some of the rules for this area.¹¹

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 from general notes that record information valid for all instances of the material being cataloged. By their nature, original works such as drawings are unique, and thus will have only general notes. In case of doubt, assume that the characteristics of the material in hand are not shared by other instances 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.

[B] Two binding variants noted, one in red cloth and one in blue cloth

[B] "The edition consists of 190 copies on Pescia paper and 10 copies on Japanese paper marked with the letters A to J"--
Colophon

¹¹ A complete list of required notes may be found in the Index under "Required notes."

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 shelfmark), 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 example 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. Order of information. If information in a note corresponds to information found in the title and statement of responsibility, edition (state), publication, distribution, creation, etc., physical description, or series areas, usually give the elements of information in the order in which they appear in those areas. In such cases, use prescribed punctuation, except substitute a period for a period-space-dash-space between areas.

[GM] Originally printed: London : Gray, 1879

[GM] Plate from: Great expectations realized, or, Civilizing mountain men / by Mrs. Ellen H.B. Mason. Philadelphia : American Baptist Publication Society, 1862

7A5.2. 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 the chief source of information. 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"

"Du Tahiti lointain ce qu'y vit Gauguin--une idole repue"--Pinned note in lower left margin

"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

AREA 7. NOTE

7A5.3. 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.

7A5.4. 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 works and other states or manifestations of the same work

In citing other works and other states or manifestations of the same work, 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

Illustration in: Historia del descubrimiento y conquista del Perv, ... / Agustín de Zárate, 1555, p. 19

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. For a collection

include, as appropriate: date or span dates and bulk dates depicted; the most significant topic(s), event(s), person(s), place(s), etc.; arrangement; and remarks on printed or handwritten explanatory or identifying text and the language of the material. 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 defence 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

7B2. Language and script

7B2.1. Make notes on the language of the text, if present, unless this is 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. Always note the presence of nonroman script if it has been transcribed only in romanized form in the description (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.

AREA 7. NOTE

Title from item

Title from Pennington

(Comment: Pennington's catalogue raisonné is formally cited in the References to published descriptions note)

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 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)

Title 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. Make notes on variations borne by other versions, if considered important (e.g., if it helps to identify the material).

Same image published with other titles: Bird's-eye view of Cincinnati; Cincinnati, 1878

7B4.3. 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).

Marks of contraction in title have been expanded

7B4.4. If considered important, make a note on title variations found in reference sources. (See also Appendix F)

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 (e.g., because they could not be fitted into the body of the entry, or because they were very lengthy), 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: ... as originally written for, and performed by him at the Olympic and Chatham Theatres, New York

7B5.2. Picture captions, etc. When the pictorial element of a single work 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. 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)

Motto above title: Good cards make card games enjoyable
(*Comment:* Cataloger has chosen to use "Congress Playing Cards : crisp, flexible, luster finish, new designs" 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

AREA 7. NOTE

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 such signatures and inscriptions appear. Do not transcribe the 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 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 work does not appear on the material, and an attribution is available, give the information in a note. Include the authority for the attribution whenever possible.

Attribution to Hine based on provenance

Chinese watercolors are attributed to the studio of Tingqua (Kuan Lien-ch'ang) based upon a label in the front of each of the volumes

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

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 George

(*Comment*: The pseudonym "Don Juan" appears in the statement of responsibility and the formal citation for George is given in a References to published descriptions note)

"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

7B6.4. Other statements. Record the names of persons or bodies connected with a work, 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 photographic print by Mathew B. Brady

After 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.

[B] By Gilbert Burnet, Bishop of Salisbury

(*Comment*: Statement of responsibility reads: "by the Right Reverend Father in God, Gilbert Lord Bishop of Sarum")

[B] Charles Pigott is the author of The virtues of nature

(*Comment*: Statement of responsibility reads: "by the author of The virtues of nature")

7B7. State and printing history

7B7.1. Always note the source of the statement of state.

State from Bartsch

AREA 7. NOTE

State from comparison with another version

State inscribed below image, in pencil

7B7.2. Make other notes relating to the state or edition being described or to the printing history of the work, if they are considered important. In citing other works, and other states or manifestations of the same work, 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.

Local note: Proof before letters

(Comment: Record is for later impression, with transcribed title)

Optional local note: Library has an artist's proof

(Comment: The identification of state is in the edition area. The identification of an artist's proof impression, which is typically an unnumbered part of a limited edition, can be recorded in a local note)

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 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

7B8.1. General rule. Make notes on details that are not included in the publication, distribution, creation, etc., area if they are considered important. If elements of the publication, distribution, creation, etc., area have been taken from a source other than the material, make a note specifying the source.

Published in parts

Publication date from George

No more published

"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"

"Price 1d. plain"

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")

"Printed by Lori Spencer on a Heidelberg Offset Press at the University of the Arts' Borowsky Center for the Publication Arts"--Colophon

7B8.2. Material in or from a larger publication. When graphic material is being cataloged that is or was part of a published volume or portfolio, show its relationship to the larger unit. Use introductory phrases such as "Plate in," "Illustration in," "In," and "Plate from" followed by a colon and the citation (see also 7B17).

Plate 36 in: Diverse figure al numero di ottanta, diseguate di panna, nell' hore di ricreatione, da Annibale Carracci, ... e cavate dagli originali, da Simone Guilino ... Roma : Nella Stamperia di Lodovico Grigniani, [1646]

Illus. in: Frank Leslie's illustrated newspaper, v. 69 (1889), p. 101

Plate from: Great expectations realized, or, Civilizing mountain men / by Mrs. Ellen H.B. Mason. Philadelphia : American Baptist Publication Society, 1862
(*Comment:* The plate has been removed from the publication)

7B8.3. Subsequent publication and other uses. Make notes relating to subsequent publication and other uses of the material, if considered important.

AREA 7. NOTE

Illustration for: Black and white. Sept. 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.

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

7B9.2. Make notes to distinguish a modern copy of an older photographic print or a modern photographic print made from an original negative.

Modern photographic print from original negative made 1915

Later print of 1973 copy negative of albumen print in the
National Portrait Gallery, Smithsonian Institution, Washington,
D.C. (NPG negative number 082171)

7B9.3. When details are too numerous or complex to give in the physical description area, give them in a note.

Includes pamphlets, broadsides, photographic prints, newspaper clippings, collages, etc.

7B9.4. If considered important, describe containers or bindings that are contemporary to the material, or otherwise significant.

Contemporary leather covered cartes de visite album, heavily embossed; metal clasp missing

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 an explanatory 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 on 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 official "news photo sheets," in which the
photographic prints were published, 1945-1946

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

AREA 7. NOTE

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 7B16). Note any other series information not transcribed in the series 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.

Series incomplete: no. 6, 7, 10 15, 22, and 24 wanting
(*Comment:* General note because material is a series of watercolors)

Prints are numbered 1-25

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, 74
(*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.

References: George 11628

References: Drugulin, W.E. Historischer Bilderatlas, 331

References: ESTC S95205
STC (2nd ed.) 22527a.5
Hind, A.M. Engraving in England, II, p. 365

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. Biographical/historical note

Make notes about the creator of the material if required to make its nature or scope clear. This may include nationality, occupation, training, etc.

[GM] Stretch was a figure and humorous artist who did
illustrations for magazines
(*Comment:* For a drawing by Matt Stretch)

7B14. 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

7B15. Contents

7B15.1. For a multipart resource, list the contents, either selectively or fully, if it is considered necessary to show the presence of material not implied by the rest of the description, to stress components of particular importance, to provide the contents of a multipart resource, or to provide additional titles for material without a collective title.

Includes: [need new example]

7B15.2. 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

7B15.3. 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.

7B16. Numbers or letters borne by the material

Note any numbers or letters that imply a series (see 7B11). Make notes of any other numbers or letters borne by 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

7B17. 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 the phrase "forms part of" (see also 7B8.2).

Forms part of the Babette Craven Collection of Theatrical Memorabilia

7B18. "With" notes

7B18.1. When cataloging as separate records two or more separately titled images on a single support or otherwise issued 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

7B18.2. If the works were mounted or bound together subsequent to creation, rather than issued together by the publisher, distributor, artist, etc., make a local note, if considered important.

7B19. Terms of access, use, and reproduction

7B19.1. Restrictions on access. When the material is not generally available to researchers, or when access and handling is restricted, explain the nature and extent of the restrictions.

Restricted: Material extremely fragile; please use online digital image

Access Advisory: Please allow fourteen days advance notice to view unprocessed materials

7B19.2. Limits on use and reproduction. When use of the material after access has been granted is restricted, explain the nature and extent of the restrictions.

Rights Advisory: Publication restricted by copyright

7B20. Preferred citation

Provide a specific citation format for citing the material, if considered important.

7B21. 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 material; 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"

7B22. Source

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.

AREA 7.NOTE

Gift; Crosby Stuart Noyes; 1906

7B23. Additional physical format

If considered important, record information concerning a different physical format in which the described item is available.

A digital surrogate is also available

Reference copy also available in FOREIGN GEOG FILE - Bahama Islands

7B24. 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. Scope

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).

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.

[B] ISBN 0-552-67587-3

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.

[B] ISBN 0-379-00550-6 (set). -- ISBN 0-379-00551-4 (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).

8D. Qualification

Optionally, add qualifications (including the type of binding) to the ISBN and/or terms of availability. Additionally, if volumes in a set have different ISBNs, follow each ISBN with the designation of the volume to which it applies.

APPENDIX A. MARC 21 DESCRIPTIVE CONVENTIONS CODE

[Re-work to include other aspects of MARC 21 as well:]

Leader/06: Type of record

Use value **k**, two-dimensional nonprojectable graphic. This code is recommended for all graphic materials cataloged with DCRM(G). Although some graphic materials were originally intended for viewing with a projector, they are nevertheless eye-readable.

[Move RDA-related codes here]

[Move 007 codes here, but don't prescribe]

A1. Introduction

In MARC 21 bibliographic records, a code may be used in field 040, subfield $\dagger e$, to indicate when specific cataloging conventions have been followed *in addition to* the conventions identified in the descriptive cataloging form (Leader/18). This appendix offers guidance in using “dcrmg,” the code designating DCRM(G), in 040 subfield $\dagger e$. Records formulated according to DCRM(G) and RDA require each code in a separate $\dagger e$.

A2. Full-level DCRM(G)

Apply the code “dcrmg” to records for resources cataloged at full level (i.e., the normative application of these rules). The fact that such records follow the full-level provisions of DCRM(G) is indicated by the blank value assigned in the encoding level (Leader/17) and the code “dcrmg” in 040 subfield $\dagger e$.

A3. Core-level DCRM(G)

Apply the code “dcrmg” to records for resources cataloged according to the core-level guidelines found in Appendix C. The fact that such records follow the core-level provisions of DCRM(G) is indicated by the value **4** assigned in the encoding level (Leader/17) and the code “dcrmg” in 040 subfield $\dagger e$.

A4. Minimal-level DCRM(G)

Apply the code “dcrmg” to records for resources cataloged according to the minimal-level guidelines found in Appendix D. The fact that such records follow the minimal-level provisions of DCRM(G) is indicated by the value 7 assigned in the encoding level (Leader/17) and the code “dcrmg” in 040 subfield †e.

A5. Other formats

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 according to an adapted, “DCRM(G)-like” standard.¹² Do, however, apply the code “dcrmg” to published materials with conventional title pages cataloged according to the provisions of Appendix H.

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 the “dcrmg” code in 040 subfield †e.

¹² Use a DCRM component manual for the format being described if one exists.

APPENDIX B. COLLECTION-LEVEL RECORDS

B1. Introduction

B1.0. This appendix offers specific guidance in the creation of bibliographic records for graphic material that will receive collection-level treatment based on provenance, administrative decisions, or curatorial decisions. The elements of the bibliographic record set out here do not differ in substance from those found in the body of the text.

This appendix may also be helpful in creating archival descriptions of graphic materials in finding aids. (See also B1.4)

B1.1. Several rationales can be cited to justify a decision to use collection-level cataloging:

- › 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 access to an archival collection consisting entirely or almost entirely of still images
- › It can be a means of providing temporary control of unprocessed collections.
- › 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 collections 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 collection-level record may serve as the sole method of access for the resources, with contents information provided in notes. Some or all of the contents may also be represented by item-level bibliographic records, which may be created at any level of fullness using cataloging rules such as AACR2 or components of DCRM . Item-level access may also be provided for some or all of the contents through inventories, finding aids, or databases (referred to hereafter as “finding aids”), which may be linked to collection-level records. Providing some form of item-level access to resources represented by a collection-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 collections themselves.

B1.3. These guidelines are *not* intended to supplant rules for traditional archival description. Archival and bibliographic description conventions for graphic material collections are closely related, but the bibliographic emphasis in DCRM(G) aligns item-level and collection-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 according to DACS, it can be useful to incorporate DCRM(G) guidelines to draw attention to graphic material characteristics, particularly in the physical description and notes, however care should be taken to follow DACS conventions in matters such as not bracketing devised titles.

B2. Identification of materials appropriate for collection-level description

B2.1. Collections normally fall into one of two categories:

- groups of items that come to a repository from a single creator, creating entity, or previous owner
- groups of items that are assembled into collections by the repository for the purpose of processing and storage, and are therefore termed “intentionally assembled collections” (previously called “artificial collections”)

B2.2. Types of materials appropriate to consider for collection-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 collections of materials once the decision to catalog as a collection 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 collections will require differing levels and methods of arrangement. For these reasons, decisions about arrangement must be made individually for each collection.

B3.2.1. Organized prior to acquisition. For collections that come to the repository already well organized, every effort should be made to maintain this order. Maintaining the original order of a collection can reveal significant information about the 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. Collections that come to the repository lacking any recognizable order must be examined, sorted, and arranged in some fashion prior to cataloging. Collections consisting of many items are normally divided into hierarchical subgroupings. Customary types of arrangement 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 grouped in intentionally assembled collections, as noted above. Appropriate repository staff, which may include curators and catalogers, 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 collections or boxed and treated archivally, etc.). Intentionally assembled collections 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. Collections of graphic materials, particularly photographic archives, are likely to 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 topically 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 collections or collections of homogenous materials, a single bibliographic record may constitute the only description. For large collections, additional item-level or group-level records may be created to describe the parts of a collection. For example:

- a collection-level record summarizing World War I poster holdings, and item-level records describing each poster.
- a collection-level record summarizing the studio files of a photographer and group-level records summarizing each job or photographic assignment within the file.

Alternatively, a finding aid may supplement the collection-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 the collection's extent and depth; and information concerning the collection's administration and use, such as restrictions on access. The second part is a listing of the items or groups of items that comprise the collection. For collections arranged hierarchically, the listings may stop at a collective subgroup level or may extend down to the file or item level.

B4. Elements of the collection-level bibliographic record

The rules that guide the main and added entry portions of collection-level cataloging are the latest edition of AACR2, supplemented by use of appropriate national rule interpretations. Use the rules in conjunction with these guidelines,

which are arranged by MARC 21 field. Institutions using RDA should instead refer to RDA rules for creating access points. Fields for which no specific collection-level instructions are required are not included here but may be used as appropriate.

Leader and directory

06: Type of record. If the collection contains only graphic material, code as still image, type **k**. If the collection 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).

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 collection.

```
007      †a kh bo
```

If several material types are well represented, repeat field 007 up to a maximum of three fields.

```
007      †a kh bo
007      †a kj bo
007      †a kh co
```

Alternative rule: generalize the code to apply to the majority of the collection using only the first two positions, leaving subsequent positions blank.

```
007      †a kh
```

008: Fixed-length data elements

06: Type of date. Coding choices are: **i** (inclusive dates of collection), **k** (range of years of bulk of collection), and **m** (multiple dates). 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 single date, earliest date, or earliest bulk date, from the 260 field.

11-14: Date 2. Give the single date, closing date, or closing bulk date from the 260 field. Enter **9999** in 008/11-14 if the collection is open or not yet complete and use **m** in 008/06.

15: Country of publication. If all the items were created 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 collections (see AACR2 rule 21.7). A 1XX name main entry is appropriate when all materials have the same personal creator(s) or emanate from a single corporate body (AACR2 rule 21.4). *Optionally*, follow headings by a relator term in subfield †e or a relator code in subfield †4.

```
100 1   †a Brady, Mathew B., †d ca. 1823-1896, †e photographer.
110 2   †a San Francisco Call Bulletin (Firm).
110 1   †a United States. †b Farm Security Administration.
```

When a collection is known by the name of its collector, enter the record under the heading for that person or body..

```
100 1   †a Honeyman, Robert B., †e collector.
245 10  †a [Robert B. Honeyman, Jr. collection of early
        Californian and Western American pictorial material]
        †h [graphic].
```

245 field: Title statement

Provide a title for the collection 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 collection as a whole. 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 across collections. Types of data appropriate for inclusion in collective titles include:

APPENDIX B. COLLECTION-LEVEL RECORDS

- › name of collection (for previously named collections)
- › name of creator, creating body, collector or source (provenance)
- › artistic school or style
- › geographic locations
- › genre/forms of material
- › principal subjects depicted—persons, events, activities, and objects
- › the date or span dates of what is being depicted if different from the date of publication or execution

Do include a general material designation (see 1H) but do not include a statement of responsibility.

- ```
245 00 #a [Caroline and Erwin Swann collection of caricature
and cartoon]
245 03 #a [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].
```

*Optionally*, supplement the title with additional descriptive title information.

- ```
245 00 #a [Norman Neuerburg photograph collection] #h [graphic]
: #b [views of classical antiquities and scenes in
Italy, Greece, and other Mediterranean locations].
245 00 #a [Scottish views] #h [graphic] : #b [a collection of
miscellaneous postcards].
```

246 field: Variant form of title

Record variant titles by which a collection may be known if they differ substantially from the 245 title statement and provide a useful access point. If most or all of the items in the collection 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].
```

246 3 †a San Francisco Examiner photograph archive negative files

### 260 field: Publication, distribution, creation, etc.

All elements of the imprint may be included in collection-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 collection. If the collection is finite, use a single date or inclusive dates in the subfield †c, as appropriate.

260 †c [1655-1687]

260 †c [ca. 1500-ca. 1600]

260 †a [Philadelphia], †c [1850-1890]

260 †a [Littleton, N.H.] : †b [B.W. Kilburn], †c [1898-1899]

*Optionally*, indicate dates or date spans most heavily represented in the collection as a bulk date.

260 †c [1780-1860, bulk 1795-1840]

*Optionally*, for open-ended collections with ongoing additions, record dates in angled brackets,

260 †c <1956- >

### 300 field: Physical description

**Extent.** Give the extent of the collection by counting or estimating the number of items, containers or carriers it contains. Prefer terms used for the specific material designation (see 5B2), or terms from an established thesaurus.

300 †a 17 albums

300 †a 12 cartons, 3 oversize boxes

300 †a 357 prints

When a more specific statement of extent is considered important, add the type and/or number of component parts in parentheses. This additional statement may record material types with no indication of quantities, a single figure representing the total number of components, or it may record multiple figures

## APPENDIX B. COLLECTION-LEVEL RECORDS

representing the subtotal for the different categories of material. When such details are numerous or complex, give them in a note.

- 300       #a ca. 30,000 photographs (ca. 10,000 prints and ca. 25,000 negatives)
- 300       #a 9,220 items (chiefly architectural drawings)
- 300       #a ca. 450 items (photographs and prints)
- [G] 300       #a 16 prints (10 woodcuts, 6 wood engravings)
- [G] 300       #a ca. 45,500 photographs (1,182,500 images on contact sheets)

*Optionally*, provide a separate physical description for each material type or format.

- 300       #a ca. 750 photographic prints
  - 300       #a ca. 2,500 negatives
- (*Comment:* Collection consists of approximately 750 photographic prints and 2,500 negatives, described in separate 300 fields in a single bibliographic record.)

*Optionally*, for open-ended collections with ongoing additions, record the quantity of material in angled brackets.

- 300       #a <3,500> photographs

When recording extent in terms of containers, concisely record the number and type of material in parentheses immediately following the container type.

- 300       #a 2 boxes (ca. 185 drawings, prints, paintings and photographic prints)
- 300       #a 30 boxes, 11 cartons and 8 oversize folders (ca. 2,000 photographic prints, posters and other prints)
- 300       #a 2 boxes (photographic prints) and 3 boxes (negatives)
- 300       #a 3 sketchbooks (92 drawings)
- 300       #a 4 albums (65 photographic prints, 2 broadsides, 3 postcards)

**Other physical details.** Record additional physical characteristics of material as appropriate to the materials, local policy, and cataloger's expertise.

- 300       #a 2 boxes (photographic prints): #b chiefly albumen

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300 #a 4 cartons, 6 boxes and 3 oversize folders (ca. 6,285 photographic prints, ca. 5,150 negatives, ca. 750 slides) : #b b&w and color

**Size.** *Optionally*, provide details of the size of the items and/or their containers. Generally, record dimensions in terms of height x width and 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 photographic prints ; #c in box 12 x 26 x 35 cm.

300 #a ... ; #c albums 32 x 24 cm.

**Format.** *Optionally*, provide details of the predominant format of the collection. Information about multiple formats in a collection may be recorded in a note.

300 #a 2 boxes (photographic prints): #b chiefly albumen on card mounts ; #c 17 x 12 cm (cabinet card format)

300 #a 5 boxes (ca. 2,500 negatives) ; #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 collection 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 collection in a 505 contents note and/or a 520 summary note, as described below.

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The order of notes presented below is recommended based on archival collection-level cataloging practice.

Mandatory notes and notes of particular importance to collections 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 Collection title devised by cataloger.
- 500       #a Collection title specified by donors in their instrument of gift.

When an artist, collector, or organization is responsible for creating or compiling all or most of the materials in the collection, record the name(s) and role(s) in a note, if not 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 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.

### **506 field: Restrictions on access**

When access to a collection or a portion thereof is restricted, explain the nature and extent of the restrictions. See also 7B19.1.

### **545 field: Biographical or historical note**

Provide biographical or historical information about the individual or organization referenced in the 1XX or 245 field. See also 7B13.

## APPENDIX B. COLLECTION-LEVEL RECORDS

- 545       #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.
- 110    2       #a San Francisco Call Bulletin (Firm).
- 245   10       #a [The San Francisco News-Call Bulletin newspaper photograph archive].
- 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.

### **520 field: Summary, etc.**

Summary notes are narrative, free-text statements of the scope and contents of collections. 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 collection 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 collection are not listed in a separate finding aid, it can be helpful to connect detailed subject information to a collection area or container number so that specific materials can be located without going through the whole collection.

- 520       #a The collection includes pictorialist photographs by F. Holland Day (Fred Day), who was a leading American exponent of pictorial photography. Day experimented with compositions and themes derived from painting and sculpture and executed many portrait and figure studies. Included are portraits of Kahlil Gibran and his family and the famous series based on the passion of Christ in which Day himself appears as the principal figure. (Source: Melville guide).
- 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

## APPENDIX B. COLLECTION-LEVEL RECORDS

clients; groups of houses in the Burleith section of Washington, D.C.; apartment houses in Lyon Village,...

520       #a The photographs of Alexander Graham Bell and his family, activities, and scientific investigations consist of daguerreotypes and other cased images, photographs, glass negatives, and photograph albums. Included are professional portraits of several generations of the Bell, Fairchild, Grosvenor, and other families, and photographs by family members. Snapshots and family scenes taken during travels in the United States, Canada, Europe, and Australia and at homes in Washington, D.C., New York, New Hampshire, Nova Scotia, and Scotland are included as are photographs relating to Bell's experimental work with deafness and "Visible Speech," the invention of the telephone, genetics and sheep breeding, experimental kites and aviation, and the hydrofoil. (Source: Washingtoniana Guide).

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 The Collection of festival prints includes representations of European religious and political ceremonies from the 16th to the 19th centuries, with an emphasis on Italian rituals and festivities of the 17th and 18th centuries.

520       #a This collection is comprised of six early-20th-century albums of uncertain provenance containing photographic prints, postcards, and photomechanical reproductions, that document the vacation experiences of the creators of each of the albums. Locales depicted are chiefly in Southern California, but also include areas throughout the rest of California and the Western states and, in a few cases, locales in the Eastern United States. The photographs document the California landscape and its native flora and fauna as they appeared during the first decades of the 20th century. Subjects depicted include missions, national parks, city street scenes, domestic scenes, historic buildings, deserts, beaches, mountains, and lakes.

**505 field: Formatted contents note**

Formatted contents notes provide an ISBD-structured method of recording item-level information. Elements may include artist, title, state, date of creation 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 collections of many items, prefer the more narrative 520 summary note to the 505 note. See also 7B15.

```
505 0 #a [1] Big Red -- [2] Composition in Brown #1 -- [3]
 Composition in Brown #2 -- [4] Movement -- [5]
 Nocturne -- [6] Silver and Blue -- [7] Sonia's
 Nocturne -- [8] The Sisters -- [9] [Untitled].
```

**524 field: Preferred citation**

Use to provide a specific citation format for citing the collection. See also 7B20.

```
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 collection unless this information is confidential. Use only for materials acquired as a collection.

```
[B] 541 #a Acquired by exchange from Auburn University; #d
 1954.
```

```
[B] 541 #a Received: 5/22/1989; #3 master copy; #c gift; #a
 Mrs. James Hickey.
```

```
[B] 541 #a On permanent loan from the J. Paul Getty Museum.
```

**544 field: Location of other archival materials**

When portions of the same archival collection are known to be elsewhere, record the name and location of custodians.

```
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.

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 creation 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 they were organized and maintained in a special location called the Bell Room.

[GM] 561 #a Originally collected by Paul Jones and maintained by his nephew, John Smith, after Jones' death. Purchased in 1878 by Henry Green, who added prints and drawings purchased at auctions in New York and Paris, 1878-1893.

**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 Gilbert H. Grosvenor Collection of Photographs of the Alexander Graham Bell Family.

773 1 #t Grosvenor collection of Alexander Graham Bell photographs

**6XX fields: Subject headings**

Assign subject headings as specific as the collection and institutional policy warrant.

If considered important, subdivide headings with form terms appropriate to graphic materials or use the relator term “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] #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 83?-30 B.C. #x In literature, #e
 depicted.
600 10 #a Shakespeare, William, #d 1564-1616 #x Characters #x
 Cleopatra, #e depicted.

```

Assign as many subject headings as seem appropriate, remembering that economy in processing may suggest that a reasonable limit be observed.

**655 fields: Genre/form headings**

Assign as applicable. Prefer terms from controlled vocabularies such as the *Thesaurus for Graphic Materials*, RBMS Controlled Vocabularies, and *Art and Architecture Thesaurus*. As with subject headings, assign headings as specifically and numerous as the collection and institutional policy warrant.

```

245 00 #a [Taller de Gráfica Popular collection] #h [graphic].
7 #a Relief prints #z Mexico. #2 gmgpc

```

## APPENDIX B. COLLECTION-LEVEL RECORDS

```
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, |d1893-1985. #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
```

### **7XX fields: Added 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 collection being cataloged to a larger collection, make an added entry for the larger collection 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 collection or for other reasons, such as to point to scanned items or digital images selected from the collection. 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  $\dagger$ u field.)

```
856 42 #3 Finding aid #u
 http://lcweb2.loc.gov/ammem/ead/jackson.sgm
```

## **B5. Additional considerations**

**B5.1. Lengthy descriptions divided into more than one record.** It may be desirable to divide the description of a collection into more than one bibliographic record due to factors such as complexity or length of the

description or system limitations on record length. The description may be divided in whatever way is most sensible. For example, the collection may be organized in logical groupings, each of which can be represented in a single record (e.g., subject files, chronological files, and portraits). Alternatively, a new record may be started at a logical breaking point, such as with every twentieth item, based on chronology, etc.

When multiple bibliographic records are created for one collection, most data elements will be the same across all records, according to the guidelines discussed above, with the following exceptions:

**245 field: Title statement.** Indicate in subfield `$n` which part of the collection is being represented in the record.

**260 field: Publication, distribution, etc. (Imprint).** If the collection is divided based on chronology, include the appropriate range of dates in each record.

**300 field: Physical description.** Indicate in the extent statement in the subfield `$a` of each record the number of items represented in the record out of the total number of items in the collection, using terminology appropriate to the material being described.

300        `$a 112 items (drawings, photographs, prints) out of 214`

300        `$a 39 items (drawings and prints) of 214`

300        `$a 48 drawings out of 214 items`

300        `$a 15 drawings out of 214 items`

**5XX fields: Notes.** With the exception of the 505 contents note (see below) and/or the 520 summary note, give the same 5XX fields in each record. In addition, indicate in a note in each record that the collection being cataloged is represented by more than one record, and provide references to the other records.

**505 field: Contents note.** List in a 505 note only those items described in the particular record. Numbering within contents notes should be consecutive from one record to another.

**B5.2. Considerations when adding to collections.** Sometimes items are added to collections 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. BIBCO STANDARD RECORDS<sup>13</sup>

### C1. Introduction

The elements of description provided in DCRM(G) constitute a full set of information for describing rare materials. This appendix sets out a less-than-full level of description containing those elements required by the Program for Cooperative Cataloging (PCC) in its standard records for graphic materials. The standard was defined by the PCC for use within the context of its national cataloging program, BIBCO, to support the goal of providing cost-effective cataloging that meets commonly accepted standards.

Headings on all BIBCO standard records must be supported by authority records in the LC/NACO and LC/SACO Authority Files.

Only BIBCO participants may create BIBCO standard records.

### C2. Application

BIBCO standard records are especially appropriate when faithful and accurate descriptions are desirable, and the provision of subject and other access points is important, but abridged transcriptions and fewer notes are acceptable.

For graphic materials, the commitment, on the cataloger's part, is to render descriptive details as accurately as possible insofar as they are presented by the specimen in hand; also, to ensure that they are scrupulously stated, according to the provisions of DCRM(G). The strength of DCRM(G) is that it provides for "expanded coverage" of graphic materials deserving such treatment; conversely, it is possible to use those provisions for expansion as guidelines for trimming the description. By omitting most notes and taking the options given in DCRM(G) for abbreviating descriptive areas, or by not taking the options to expand the same areas, an effective DCRM(G) BIBCO standard record can be created.

---

<sup>13</sup> The BIBCO Standard Record (BSR), adopted by the Program for Cooperative Cataloging in 2010, supersedes the BIBCO core-level record.

### **C3. Elements of the bibliographic record**

Use the guidelines set forth below, taken from the BIBCO Standard Record (BSR) for Graphic Materials Metadata Application Profile (MAP) , to create BIBCO standard records using DCRM(G). Additional fields or subfields may be added to the basic element set depending on cataloger judgment and/or local institutional policies.

#### **Leader and directory**

Depending on the individual automated system or bibliographic utility, part or all of the leader and directory may be system-supplied. Generally speaking, the cataloger will have to supply values for the following leader positions:

- 06 Type of record ("k" or "g")
- 07 Bibliographic level ("m")
- 17 Encoding level ("blank")
- 18 Descriptive cataloging form ("a")

#### **Control fields: 001, 003, 005**

These fields are generally system-supplied.

#### **Control field: 007**

Code the following positions:

- 00 Category of material
- 01 Specific material designation

#### **Control field: 008**

Code at least the following positions:

- 06 Type of date/Publication status
- 07-10 Date 1
- 11-14 Date 2
- 15-17 Place of publication, production or execution
- 29 Form of item
- 33 Type of visual material
- 34 Technique (always "n" for graphic materials)

- 35-37 Language
- 38 Modified record code
- 39 Cataloging source

**010 field: Library of Congress control number (LCCN)**

Mandatory if applicable.

**020 field: International standard book number (ISBN)**

Subfield †a is mandatory if applicable.

**037 field: Source of acquisition**

Mandatory if applicable.

**040 field: Cataloging source**

Bibliographic records for graphic material that reflect the DCRM(G) BIBCO standard must contain the designation “dcrmg” in subfield †e of field 040.

**041 field: Language code**

Mandatory if applicable.

**042 field: Authentication code**

The designation “pcc” in field 042 is mandatory. Only members of the PCC BIBCO program may use the code “pcc,” therefore non-BIBCO participants may not create BIBCO standard records.

**1XX field: Main entry**

Mandatory if applicable. All headings be supported by national-level authority records. DCRM(G) recommends the use of relator terms or codes.

**240 field: Uniform title**

Mandatory if applicable. Supply a uniform title if it is known or can be readily inferred from the material. Note that uniform titles are rarely applicable to rare graphic materials.

**245 field: Title statement**

Subfields ‡a and ‡h are mandatory; subfields ‡n, ‡p , ‡b, ‡c are mandatory if applicable. In cases of multiple parallel titles, minimally include the first parallel title and any English parallel title.

**246 field: Varying form of title**

Mandatory if applicable. Use judgment in assessing each item or collection and assign a complement of title variants that covers variations deemed important. The variants assigned are intended to reflect cataloger judgment and/or local institutional policy.

**250 field: Edition (state) statement**

Mandatory if a transcribable statement is present.

**260 field: Publication, distribution, etc. (Imprint)**

Subfields ‡a, ‡b, and ‡c are mandatory for published materials. For items with one publisher but multiple places, catalogers may give only the first place listed. DCRM(G) recommends the use of subfields ‡a and ‡c for unpublished materials, but only ‡c is mandatory.

**300 field: Physical description**

Subfields ‡a and ‡b are mandatory. DCRM(G) recommends the use of subfield ‡c, but BIBCO only requires subfields ‡c and ‡e if applicable..

**490 field: Series statement**

Mandatory if a transcribable statement is present.

**500 field: Source of title proper**

Mandatory if applicable. DCRM(G) recommends a note on the source of the title proper in all cases.

**501 field: With note**

Mandatory if applicable.

**502 field: Dissertation note**

Mandatory if applicable.

**505 field: Formatted contents note**

Mandatory if applicable. Supply as appropriate for collections, compilations, groups, or multipart resources with separate titles. Contents may be encoded at one of two levels: "basic" or "enhanced."

**510 field: Citation/references note**

Addition of citation notes as a means of abbreviating detailed description is encouraged, though not mandatory. Prefer sources that provide the fullest or most authoritative information, to keep the number of citations to a minimum.

**520 field: Summary, etc. note**

Mandatory if applicable. Use if the content of the item is not apparent from the rest of the description.

**533 field: Reproduction note**

Mandatory if applicable.

**546 field: Language note**

Mandatory if applicable. Give the language(s) of the described materials if not apparent from the rest of the description. Also describe alphabets, script, or other symbol systems appearing in the item.

**6XX fields: Subject, Genre, and/or Form headings**

Mandatory if applicable. Use judgment in assessing each item. As appropriate, assign a complement of headings that provides access to the primary/essential subject, genre, and/or form of the work at the appropriate level of specificity. Assign such headings from an established thesaurus or subject heading system recognized by the *MARC 21 Format for Bibliographic Data*. Vocabularies for indexing pictures include the *Thesaurus for Graphic Materials* and the *Art and Architecture Thesaurus*. In focusing on the primary subject, follow the conventions of the particular subject heading system being used, including the use of paired or related headings where necessary to represent the subject fully.

**700-751 fields: Added entries**

Mandatory if applicable. Use judgment in assessing each item and assign a complement of added entries that covers the significant relationships associated with the work, expression, or manifestation of which the item is a part. The inclusion and importance of added entries are intended to reflect individual cataloger's judgment and/or local institutional policy, in the context of shared cataloging.

**8XX fields: Series added entries**

Mandatory if applicable. If local institutional cataloging policy is to trace a series, include in this field the authorized form of the series as established in the LC Name Authority File.

## **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 less than full level of description containing those elements recommended as a minimum for effective description of rare graphic materials or graphic materials requiring special treatment.

Institutions most often turn to minimal-level cataloging to create accession records for new acquisitions, to provide access to low-priority unprocessed collections in backlogs, and for item-level access to digital images. These guidelines are provided in response to such needs. Their purpose is not to promote the use of DCRM(G) minimal-level cataloging, but rather to provide a usable framework for those institutions wishing to adopt it.

### **D2. Application**

Catalogers may apply the minimal-level standard to any rare materials described using DCRM(G). DCRM(G) minimal-level records are especially appropriate for accession records that may linger indefinitely or when faithful and accurate descriptions are desirable, the provision of subject and other access points is not necessarily important, and 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. In addition, tampering with the full description provided by DCRM(G) areas 0-6 and 8 would negate the very purpose of using DCRM(G) for description of rare graphic materials. The conclusion then is that eliminating most notes accomplishes much of the purpose of minimal-level cataloging because it saves considerable time while not unduly limiting access. Bibliographic records following this approach will, in most cases, still identify the materials being described and distinguish various states and editions.

### **D3. Elements of the bibliographic record**

**D3.1.** Follow the rules in DCRM(G) areas 0-6 and 8. Abridge the description wherever possible as allowed by the rules. 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.

**D3.2.** *Optionally*, add elements in accordance with institutional policy. 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:

- 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) (e.g, 4A2.2)
- one or more local notes describing hand-coloring, provenance, numbering, 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, binders, bindings, genre/forms, provenance, and the like.

## APPENDIX E. VARIATIONS REQUIRING A NEW RECORD

### E0. Scope

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 content (e.g., alteration, omission or addition of images; for published items also 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

**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 carrier (e.g., different paper stock, different sheet size)
- › the presence or absence of hand-coloring
- › a difference in handwritten annotations

**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 creation 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 the works associated with a particular creator, regardless of how the name appears on a single work. 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, 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, see the *Anglo-American Cataloguing Rules, Revised* (chapters 22 and 24). Libraries that adopt RDA [use same language we used above] *Resource Description and Access*..

The use of relator terms 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 relator terms 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:

- › 1F. 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 have 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 not prescriptive. Individual institutions will need to consider [insert standard vocab... [choice of main entry depends on collecting interest of cataloging agency]]

| <i>Work</i>                                                                                                | <i>Main entry</i> | <i>Added entry</i> |
|------------------------------------------------------------------------------------------------------------|-------------------|--------------------|
| Photo album with photographer as creator; no other responsible parties named                               | Photographer      | None               |
| News photo with corporate employer of photographers (producer/publisher; no individual photographer named) | Corporate body    | None               |

## APPENDIX F. NAME AND TITLE ACCESS POINTS

| <i>Work</i>                                                                                                    | <i>Main entry</i>            | <i>Added entry</i>           |
|----------------------------------------------------------------------------------------------------------------|------------------------------|------------------------------|
| News photo with corporate employer of photographers (producer/publisher; individual photographer is named)     | Photographer                 | Corporate body               |
| Etching after a painting (adaptation from another medium)                                                      | Etcher                       | Painter                      |
| Poster with artist's printed signature and a sponsoring organization                                           | Artist or Sponsor/advertiser | Sponser/advertiser or Artist |
| Wood engraving after a drawing; both artist and engraver named                                                 | Engraver                     | Artist                       |
| Wood engraving after a drawing; only artist named                                                              | Artist                       | None                         |
| 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 a known designer, but only architect's name appears on the technical drawing | Designer                     | Architect                    |
| Documentary photograph of a building by a named architect                                                      | Photographer                 | Architect                    |
| Collected body of material assembled by an 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                                   | None (title = main entry)    | Any creator(s)               |

| <i>Work</i>                                                                        | <i>Main entry</i>            | <i>Added entry</i>                    |
|------------------------------------------------------------------------------------|------------------------------|---------------------------------------|
| Collected body of material by the same creator assembled by the repository         | Creator                      | Other creators                        |
| Unidentified creator; ambiguous creators; many creators; questionable attributions | None<br>(title = main entry) | 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-мат 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 letters i/j or u/v**

If any of the first five words in the title proper contains **I** or **J** converted to lowercase, or **i**, **j**, **u**, or **v** converted to upper case, and the conversion does not match modern 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 **I** or **J** respectively into **i** or **j**, and **i**, **j**, **u**, or **v** respectively into **I**, **J**, **U**, or **V**.

*Source:*

[B] LES OEVVRES MORALES DE PLVTARQVE

*Transcription:*

[B] Les oeuvres morales de Plutarque

*Additional title access (normalized modern):*

[B] Oeuvres morales de Plutarque

*Additional title access (converted graphical):*

[B] Oevvres morales de Plvtarqve

### **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.

### **0G4.3. 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:*

At the Foot of the Trail,—Yo Semite Valley

*Transcription:*

At the foot of the trail, Yo Semite Valley

*Optional additional title access:*

At the foot of the trail, Yosemite Valley

(*Comment:* optional because space is not within first five words)

### **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:*

[B] LAMORTE D'ORFEO

*Transcription:*

[B] La morte d'Orfeo

*Additional title access:*

[B] Lamorte d'Orfeo

### **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

*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. 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:*

Ain 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

If an abbreviation or modern contraction falls within the first five words in the title proper, provide additional title access for the expanded form if considered important.

*Transcription:*

**St. Anne's Church, Annapolis, Md**

*Optional additional title access:*

Saint Anne's Church, Annapolis, Maryland

### 0G10. 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.

### 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 accurately or adequately describe the material.

Descriptive title: [example needed]

Hollstein title: [example needed]

(*Comment:* additional title supplied from catalogue raisonné)

**1B8. Title proper with name of part or section of a work (Optional)**

Provide additional title access for a title that is a part or a section of another work when both titles, whether or not grammatically separable, are recorded together as the title proper.

**1C. Parallel titles (Optional)**

Provide additional title access for a parallel title.

**1E1. 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.

**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 cover titles, picture captions, and other significant other title information.

**7B10. Titles of accompanying material (Optional)**

Provide additional access for any separate title on accompanying material deemed useful.








## APPENDIX G. EARLY LETTER FORMS AND SYMBOLS

### G1. Introduction

This appendix provides guidance for transcription of archaic letter and character forms, including marks of punctuation, and archaic conventions of contraction, known as brevigraphs. 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 letter forms 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 letter forms and symbols                                                      |                      |                             |                                 |                                                                                                                             |
|-------------------------------------------------------------------------------------|----------------------|-----------------------------|---------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| <i>Source</i>                                                                       | <i>Transcription</i> | <i>Example</i>              | <i>Transcription of example</i> | <i>Notes</i>                                                                                                                |
|  | d                    | <b>de<del>the</del></b>     | de <del>the</del>               |                                                                                                                             |
|  | ij                   | <b>alijs<br/>ooghelijck</b> | alijs<br>ooghelijck             | Ligatured italic <b>ij</b> may look like <b>ÿ</b>                                                                           |
|  | k                    |                             |                                 | Typical in early French signatures                                                                                          |
|  | M<br>D               | <b>cIbIbccc v</b>           | MDCCV                           | Inverted <b>C</b> used to form Roman numeral <b>M</b> or <b>D</b> is called an apostrophus                                  |
|  | r                    | <b>foꝛ</b>                  | for                             |                                                                                                                             |
|  | s                    | <b>refuse</b>               | refuse                          | Long <b>s</b> (an <b>f</b> has a crossbar on the stem; the bar on a long <b>s</b> , if present, extends from one side only) |
|  | ss                   | <b>des</b>                  | dess                            |                                                                                                                             |

|            |    |             |             |                                               |
|------------|----|-------------|-------------|-----------------------------------------------|
| ß          | sz | desß        | desz        | Long s and z are spaced normally, no ligature |
| W          | -  | West-Riding | West-Riding |                                               |
| o          | o  | müß         | müss        |                                               |
| e          | .. | büche       | Büche       | Superscript e functioning as an umlaut        |
| & 6<br>z f | &  | z.c.        | &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 |                     |                   |                                |                                                                                               |
|-------------|---------------------|-------------------|--------------------------------|-----------------------------------------------------------------------------------------------|
| Source      | Transcription       | Example           | Transcription of example       | Notes                                                                                         |
| ̄           | [missing letter(s)] | cōsummatū<br>dñis | co[n]summatu[m]<br>D[omi]n[u]s | Over a vowel, usually <b>n</b> or <b>m</b> ; over a consonant, often replaces several letters |
| ƒ           | [ae]                | hƒc               | h[ae]c                         |                                                                                               |
| x̄ps        | [Christus]          |                   |                                | A brevigraph using both Greek and Latin letters                                               |
| ꝛ           | [con]               | ꝛcor <sup>s</sup> | [con]cor[di]a                  |                                                                                               |

APPENDIX G. EARLY LETTER FORMS AND SYMBOLS

|            |                              |                                               |                                                            |                                                                                                      |
|------------|------------------------------|-----------------------------------------------|------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| ʒꝛ         | [es]<br>[ius]<br>[us]<br>[m] | statutꝛ<br>rossꝛ<br>cuꝛ<br>eiꝛ<br>[add image] | statut[es]<br>Ross[es]<br>cu[ius]<br>ei[us]<br>Impressu[m] | A highly versatile symbol; see also, for example, “[habet],” “[que],” “[scilicet]” and “[sed]” below |
| hꝛ         | [habet]                      |                                               |                                                            |                                                                                                      |
| h̄         | [hoc]                        |                                               |                                                            |                                                                                                      |
| ꝑ          | [per]<br>[par]               | supꝑ<br>pticulariꝑ                            | su[per]<br>[par]ticulari[bus]                              |                                                                                                      |
| ꝑ          | [pro]                        | ꝑꝑter                                         | [pro]pter                                                  |                                                                                                      |
| ꝑ̄         | [pri]                        | ꝑ̄ma                                          | [pri]ma                                                    |                                                                                                      |
| ꝑ̄         | [quam]                       | vnꝑ̄                                          | vn[quam]                                                   |                                                                                                      |
| ꝑ̄         | [quan]                       | ꝑ̄tum                                         | [quan]tum                                                  |                                                                                                      |
| ꝑꝛ<br>ꝑꝛꝛꝛ | [que]                        | quoꝑꝛ<br>berculeæꝛꝛꝛ<br>quosꝛꝛꝛ               | quo[que]<br>Herculeae[que]<br>quos[que]                    |                                                                                                      |
| ꝑ̄         | [qui]                        | ꝑ̄bꝛ                                          | [qui]b[us]                                                 |                                                                                                      |
| ꝑꝛ         | [quia]                       |                                               |                                                            |                                                                                                      |
| ꝑ̄         | [quo]                        |                                               |                                                            |                                                                                                      |
| ꝑꝛ ꝑꝛꝛ     | [quod]                       |                                               |                                                            |                                                                                                      |
| ꝛꝛ.        | [recta]                      |                                               |                                                            |                                                                                                      |
| ꝑꝛ ꝑꝛꝛ     | [rum]                        | quoꝑꝛ<br>libroꝑꝛꝛ                             | quo[rum]<br>libro[rum]                                     |                                                                                                      |
| ꝛꝛ         | [scilicet]                   |                                               |                                                            |                                                                                                      |
| ꝛꝛ         | [sed]                        |                                               |                                                            |                                                                                                      |

|          |               |                                            |                               |                                                                                                                                                        |
|----------|---------------|--------------------------------------------|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ȝ</b> | [th]          | <b>ȝ</b><br><b>ȝ</b>                       | [the]<br>[that]               | When <b>y</b> is used to represent the Old English/Icelandic character <b>þ</b> [thorn], enclose <b>th</b> plus additional letters in square brackets. |
| <b>z</b> | [ur]          | nascunt <sup>z</sup>                       | nascunt[ur]                   |                                                                                                                                                        |
| <b>ʒ</b> | [us]<br>[bus] | reb <sup>ʒ</sup><br>pticulari <sup>ʒ</sup> | reb[us]<br>[par]ticulari[bus] | Superscript; a similar character at baseline represents “[con]”                                                                                        |
| <b>ʒ</b> | [ver]         | ʒtuoso                                     | [ver]tuoso                    |                                                                                                                                                        |

#### G4. Letters i/j and u/v

**G4.1. Historical background.** Some knowledge of the history of printing as it applies to the letters **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 graphs) 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** graph in preference to the **v** graph (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 graphs for lowercase letters, in the pre-modern distribution there was only one graph 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 the letters **I** or **V** to lowercase or **i**, **j**, **u**, or **v** to uppercase,<sup>14</sup> use the conversion table in rule 0G2.2. This table is presented as the “solution of last resort” in DCRM(B) and DCRM(S). Because pictures often have little text and existing text is often in a variety of styles (including decorative ones), there is rarely sufficient text to establish patterns of usage. Therefore, it is presented in DCRM(G) as the primary guideline for conversion.

## 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** graphs. The **w** graph 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

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<sup>14</sup> An uppercase **J** in the source signals that **i** and **j** are functioning as separate letters, requiring no special consideration while converting case. Likewise, an uppercase **U** in the source signals that **u** and **v** are functioning as separate letters, requiring no special consideration while converting case.

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** graphs 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** graph, transcribe as **W** or **w**, making an explanatory note, if considered important. In cases of doubt, transcribe as **VV** and **vv**. When separate **rv** graphs 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 0G7.2).

| Forms of W    |                      |                  |                                 |              |
|---------------|----------------------|------------------|---------------------------------|--------------|
| <i>Source</i> | <i>Transcription</i> | <i>Example</i>   | <i>Transcription of example</i> | <i>Notes</i> |
| <b>VV</b>     | vv                   | <b>VVhole</b>    | vwhole                          |              |
| <b>W</b>      | w                    | <b>W H O L E</b> | whole                           |              |
| <b>ꝛv</b>     | w                    | <b>ꝛveyße</b>    | weysse                          |              |

## APPENDIX H. MATERIAL WITH TITLE PAGES

### H0. Introduction

This appendix provides guidance for cataloging formally published portfolios, books of plates, etc. bearing conventional title pages when graphic material characteristics are the primary focus of the description (see Precataloging decisions). Those seeking a full treatment of title pages as the chief source of information should refer to *Descriptive Cataloging of Rare Material (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.

**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.

## APPENDIX H. MATERIAL WITH TITLE PAGES

- 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 letterpress title page.
- 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.

Indicate 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**

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 (see 0G).

For transposed elements, make a note to indicate the original position on the title page

### **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 (see 0G).

## **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, 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.

## **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 (see 0G).

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 when the material is . *Optionally*, record bibliographic extent in a note.

13 prints (in 1 volume) : engravings ; leaves 29 x [check it] cm

*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)

[example needed: volume of woodcut or wood-engraved images, to show it's *separate* letterpress that's the issue. Erin has one with little wood-engraved Shakespeare scenes, six to a leaf, that she can't remember the name of... but it would be something like 48 prints (on 8 leaves in one volume)]

### 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*, record bibliographic extent in a note.

[need examples: the ones below are made-up as placeholders

12 photographs, 1 leaf of letterpress (in 1 portfolio)

32 prints, 18 pages of letterpress (in 1 volume)

## H6. Series

Transcribe publication, distribution, etc. information in the form and order in which it is presented in the source, unless instructed otherwise by specific rules (see 0G).

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.

**H7.2. Transposition**

For transposed elements, make a note to indicate the original position on the title page

**H7.3 Bibliographic extent (Optional)**

If considered important, make a note on bibliographic extent in terms of pagination and/or foliation.

## **APPENDIX [X]. RDA CONTENT TYPE, MEDIA TYPE, AND CARRIER TYPE**

### **[X]1. Introduction**

Institutions that adopt RDA: Resource Description and Access have two additional required elements: “content type,” and “carrier type.” They may also use the optional element “media type.”

These elements do not replace the physical description area (see chapter 5).

See Appendix A for MARC 21 application information.

### **[X]2. RDA elements**

#### **[X]2.1. Content type**

Use the content type “still image” instead of the GMD term “graphic”. Use additional terms as needed.

#### **[X]2.2. Media type (Optional)**

For this element, the most common media types for graphic materials are “unmediated” and “computer.”

#### **[X]2.3. Carrier type**

For this required element, common carrier types for graphic materials include:

- › Computer disc
- › Roll
- › Sheet
- › Slide
- › Volume

**APPENDIX Y. ABBREVIATIONS FOR CREATORS, PUBLISHERS, PRINTERS, ETC.**

| <i>Abbreviation</i>                    | <i>Full form</i>                          | <i>Significance</i>                                                        |
|----------------------------------------|-------------------------------------------|----------------------------------------------------------------------------|
| <b>a.f., aq., aqt., aqua., aquaf.,</b> | aqua forti or aquaforti fecit             | etched by                                                                  |
| <b>A.P.</b>                            | artist's proof                            | (See Artist's proof in the Glossary)                                       |
| <b>APDR</b>                            | avec privilège du roi                     | French privileges until 1792                                               |
| <b>aq:tinta.,</b>                      | aquatinta                                 | aquatinted by                                                              |
| <b>B.A.T.</b>                          | bon à tirer                               | proof print for the printer                                                |
| <b>cae., cael.,</b>                    | caelavit                                  | engraved by                                                                |
| <b>comp.</b>                           | composuit                                 | designed by (e.g., person who made a drawing for an engraver to work from) |
| <b>CPR</b>                             | cum privilegio regis                      | French privileges until 1792                                               |
| <b>CPES</b>                            | cum privilegio Excellentissimi Senatus    | Venetian privilege                                                         |
| <b>CPSCM</b>                           | cum privilegio sacrae Caesaris Maiestatis | privileges within the jurisdiction of the Holy Roman Emperors              |
| <b>del., delt., delin.</b>             | delineavit                                | drawn by                                                                   |
| <b>desig.</b>                          | designavit                                | designed or drawn by                                                       |
| <b>dess.</b>                           | dessiné                                   | drawn by                                                                   |
| <b>direx.</b>                          | direxit                                   | directed by                                                                |
| <b>divulg.</b>                         | divulgavit                                | published by                                                               |
| <b>E.A.A.C.</b>                        | Entered According to Act of Congress      | copyright in the U.S.                                                      |
| <b>effig.</b>                          | effigiavit                                | drawn by                                                                   |
| <b>engd., eng.</b>                     | engraved or engraver                      | engraved by                                                                |
| <b>ex., exc., exct., excud.</b>        | excudit                                   | published or printed by                                                    |
| <b>fac.</b>                            | faciebat                                  | made by                                                                    |

APPENDIX Y. ABBREVIATIONS FOR CREATORS, PUBLISHERS, PRINTERS, ETC.

|                               |                       |                                            |
|-------------------------------|-----------------------|--------------------------------------------|
| <b>f., fec., fect.</b>        | fecit                 | made by                                    |
| <b>fig.</b>                   | figuravit             | drawn by                                   |
| <b>gedr. zu</b>               | gedruckt zu           | printed at                                 |
| <b>gez.</b>                   | gezeichnet            | drawn by                                   |
| <b>H.C.</b>                   | Hors Commerce         | not for sale                               |
| <b>imp.</b>                   | impressit             | printed by                                 |
| <b>inc., incid.</b>           | incidit or incidebat  | engraved by                                |
| <b>in., inv.</b>              | invenit               | designed by                                |
| <b>lith.; litho.; lithog.</b> | lithographed by       | drawn on stone or<br>published on stone by |
| <b>ph sc.</b>                 | photosculpsit         | photo-engraved by                          |
| <b>ping., pins., pinx.</b>    | pingebat or pinxit    | painted by                                 |
| <b>scrip.</b>                 | scripsit              | engraved text by                           |
| <b>sc., sculp., sculpt.</b>   | sculpebat or sculpsit | engraved or etched by                      |

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## GLOSSARY

This glossary is intended to explain terms that need to be understood in order to apply DCRM(G). For a more complete glossary 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 the adaptation of an artistic work by a second 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.** [to be defined]. *See also* **Collection**.

**Art print.** *See* **Print**.

**Art reproduction.** *See* **Reproductive print**.

**Artist’s proof.** Impression of a print, actually identical to the regular edition and identifiable by a manuscript annotation (e.g., A.P.) indicating that it is for the artist’s use. Also known by the French equivalent, *épreuve d’artiste*.

**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., the 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, etc.

**Bon à tirer proof.** A proof impression, often signed by the artist and meant as a paradigm for the printer to replicate in subsequent impressions. From the French term meaning “good to pull”.

**Born-digital.** Originating in digital form; a term applied to image, text, or other computer-created content that has no analog manifestation.

**Brevigraph.** A scribal symbol that stands for a word or meaningful unit within a word. The ampersand (&) is a well-known example.

**Cancelled plate.** Plate or other graphic matrix defaced by the artist once the printing of a limited edition has been completed, thus ensuring that no further saleable impressions can be produced from it.

**Carrier type.** Carrier type is a categorization reflecting the format of the storage medium and Housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a resource.

**Chief source of information.** The source of information to be given preference as the source from which a bibliographic description (or portion thereof) is prepared. *See also* **Prescribed source of information.**

**Chief title.** The distinguishing word or sequence of words that names a manifestation. 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 typographically) express a date when added together.

**Collection.** A group of graphic items, including associated materials, either acquired by the repository as an existing collection or assembled by the repository into a unit for cataloging purposes. The items, whether individually published or not, do not as a collection constitute a multipart resource. However they were formed, a collection is cataloged as a unit in order to reflect one or more of the following characteristics: (1) the items are the product or collection of one or more persons or family group; (2) the items are the product or collection of a corporate body; (3) the items represent the creative effort of one person, group, or corporate body; (4) the items were brought together by a collector, and it is necessary or desirable to maintain them as a unit even if there are disparate subjects or different formats; (5) the items were designated a "collection" at the time of accessioning, with the requirement that the items not be disseminated; (6) the items have inherent unity by virtue of a single topic or several thematically related topics; (7) the items have inherent unity by virtue of their medium or format. Subunits

within collections may be formed according to the same characteristics. *See also* **Archival collection**.

**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.

**Content type.** Content type is a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived. For content expressed in the form of an image or images, content type also reflects the number of spatial dimensions in which the content is intended to be perceived and the perceived presence or absence of movement.

**Copy.** In the context of graphic materials, a reproduction or re-drawing of an original image created by another hand. *See also* **Impression**.

**Cutline.** Text under the caption of a news photo that describes the content of the image.

**Documentary material.** [definition needed, see 1E2.1]

**Drawing.** An original pictorial representation, usually 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.

**3.** A term formerly used in the context of graphics loosely denoting all the impressions of a print produced at a single time, thus analogous to an **impression** of a book. In such usage, subsequent printing events, even from an unchanged matrix, might be said to constitute a "new edition". *See also* **Restrike**.

**Format.** In its widest sense, the particular physical presentation of an item. 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.)

**GMD.** *See* **General material designation.**

**General material designation.** A term indicating the broad class of material to which the item or collection belongs (e.g., graphic). *See also* **Specific material designation.**

**Graphic material.** Generally, a two-dimensional pictorial representation.

**Illustration.** A pictorial, diagrammatic, or other graphic representation occurring within a publication, excepting 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."

**Intaglio print.** A print 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.

**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**

**Media type.** The general type of intermediation device required to view, play, run, etc., the content of a resource.

**Multipart resource.** A manifestation complete, or intended to be completed, in a finite number of separate parts. The separate parts may or may not be numbered. *See also* **Collection**.

**Negative.** A glass plate or piece of film on which an image appears with light and dark areas reversed relative to the original photographic subject. The negative provides the matrix from which the photographic print is made.

**Other title information.** Any title other than the title proper or parallel titles; also any phrase appearing in conjunction with the title proper, parallel titles, or other titles, indicative of the character, contents, etc., of the material or the motives for, or occasion of, its production or publication. Subtitles, even if they are linked to the title proper by a preposition, conjunction, or prepositional phrase, are included as other title information.

**Painting.** Any pictorial representation produced by applying paint to a surface.

**Parallel title.** The title proper in another language or script, which is not 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.** *See* **Negative, Photographic print**.

**Photographic print.** Any picture made by the action of light on sensitive (usually) silver salts. In early photographic processes, the image was produced from glass plates or paper negatives, or was reproduced directly, as in a daguerreotype or tintype. The term “photographic print” (rather than photograph) is used here as a more precise term than “photograph,” which technically can cover both positive and negative images.

**Photomechanical print.** Any picture produced in imitation of another picture through the use of a photographic process to transfer the image to a printing surface.

**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; a graphic presentation of a military or naval plan).

**Planographic print.** Print (such as a lithograph) which is produced from a printing surface that is perfectly flat, as opposed to a surface on which the image is raised (relief) or incised (intaglio).

**Plate mark.** Indentation in the paper of an intaglio print made by the edges of the matrix during the printing process.

**Portfolio.** A container for holding loose materials, consisting of two covers joined together at the back; the covers are usually 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.** A design or picture produced in multiples by the transfer of ink from an engraved plate, wood block, lithographic stone, or other matrix. Generally, there are three main categories: relief print, intaglio print, and planographic print.

**Progressive proofs. 1.** Proofs of a print taken at regular intervals during an artist's work on the matrix, thus a record of different states of the work. *See also* **Trial proof.**

**2.** In color prints, separate proofs made from each block or stone, which, when printed in combination, produce the full color print.

**Proof.** Any impression of a print made outside of the regular edition. This can include trial proof, proof before letters, etc.

**Proof before letters.** State of a print made before title or other textual information has been added to the matrix.

**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.** A print that is printed from the ink on raised portions of a wood block or some other form of relief block (e.g., linoleum). The portions not to be inked and printed are cut away so that what remains stands out in relief.

**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.

**Remarque proof.** An impression of a print made before removal of the remarque.

**Reproductive print.** An original print (usually engraving) that is either a copy in another medium of an original work or is a print based on another work in a different medium. *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.

**Scratched letter proof.** Impression of a print made with title lightly scratched or etched into the matrix prior to its engraving in a final form.

**s.l.** *See* **Sine loco.**

**s.n.** *See* **Sine nomine.**

**Secondary support.** The material (other than normal museum overmatting) 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 group of graphic items. For the purpose of these rules, the term generally connotes a group of items related to each other by the fact that each (or most of the items) bears, in addition to its own title proper, a collective title (i.e., series title) applying to the group as a whole. The individual items may or may not be numbered. Because of the 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.

**Signature.** Autograph or cipher of an artist or photographer indicating his creative role in or approval of a finished work.

**Sine loco (s.l.).** Latin meaning without place, i.e., without a known or conjectured place of publication.

**Sine nomine (s.n.).** Latin meaning without name, i.e., without a known or conjectured name of publisher.

**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 an item belongs (e.g., painting, photograph, etc.)

**State. 1.** In graphics usage, an impression or group of identical impressions produced from a plate or other matrix at a distinct, visually identifiable stage in the life of that matrix, often marking a point in its artistic development such as an “etched state” or a “state after letters,” and due to intentional changes having been made to the matrix or printing surface. Variations due to printing technique such as *retroussage*, or from accidental damage to the matrix such as a cracked block or scratched plate do not constitute a new state.

2. In the context of books, any copy or group 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.

**Still image.** Content expressed through line, shape, shading, etc., intended to be perceived visually as a still image or images in two dimensions. Includes drawings, paintings, diagrams, photographic images (stills), etc.

**Subtitle.** Other title information that is subordinate to the title proper and that completes and qualifies it, or makes it more explicit.

**Tinted.** Term used to describe a print (most often a lithograph) in which the image in black ink appears against a flat light colored background which has been applied with a second or third stone.

**Title.** A word, phrase, character or group of characters, normally appearing on or with the material, naming the item or collection. 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 should be applied.

**Title proper.** The chief title of a manifestation, 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. *See also* **Chief title.**

**Trial proof.** Impression of a print made by the artist during his work on the matrix. *See* **Progressive proof 1.**

**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.

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