Manual for Cataloguing and Classifying Slides

Gregory P. J. Most

National Gallery of Art Slide Library

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Version 5.0

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Preface to Version 4.0

This manual is the third revision of the National Gallery of Art's *Slide Classification Manual*. The first slide manual was a reasonably successful attempt to codify the many procedures used in the Gallery's Slide Library to label and catalogue slides into a single cohesive system. It established rules for the entry of information into an online public catalogue utilizing the MARC format. The first revision greatly expanded the preceding version by including non-Western art and new classification systems for decorative arts and architecture. This edition refines sections from the previous editions and corrects some minor errors that are inevitable in this type of publication. With this edition, we make this publication more universally available by putting it in a downloadable format that is obtainable from the Gallery's website. By embracing this new technology, we will also be able to add and update sections without reprinting the entire manual.

The old classification system was based on the one originated by the Art Institute of Chicago. It was implemented here in 1948 and modified to suit the needs of this institution. After many permutations, this system is still evolving and bears little resemblance to its original format. New categories have been added to reflect the changes in the arts. As an example, a category for film, video and performance and one for collage have been added to reflect these new forms of artistic expression. Traditional categories like painting and sculpture have been redefined to incorporate the evolving concepts of what these media have become.

The impetus for these changes was the automation of the slide collection. It is now more important to establish and maintain consistent forms of names, categories, subject codes and the like in order to make electronic retrieval of this information effective. Just as we must be rigid in enforcing certain rules, we must continue to remain flexible in order to accommodate the many changes which are sure to face us in the future. It is hoped that this manual will continue to be successful in both realms. Several years into the creation of an electronic catalogue, the positive effects of this transformation have already been felt. Slides are easier to locate. Searching for subject matter has been made simple. As of this date, there are over 26,000 records for works of art in the catalogue representing 76,000 slides. With the previous edition we began including sections for non-Western art in the online catalogue. This edition expands that coverage by adding sections on Greek, Roman, and Etruscan, and Aegean art.

Once again, the arduous task of compiling and rewriting the manual has been a group endeavor. Discussion about mundane or obscure codes became commonplace. Re-evaluating and refining our previous work has produced many changes that have made the sections, and the slides they represent, easier to use. Reinterpreting the work of our predecessors was an important step in preparing this text. Colleagues within the Gallery's Library and at other image collections have been instrumental in this process. I am indebted to Lamia Doumato, Head of Reader Services, and Roger Lawson, Administrative Librarian, for their extraordinary support and sage advice. Neal Turtell, Executive Librarian, has encouraged and supported the automation of the collection since my first day at the Gallery. Not only have my staff, Associate Slide Librarians Patricia C. Ballard, Nicholas Martin, and Thomas O'Callaghan, been patient as I talked out vexing problems, they have also contributed several sections to the manual. Ms. Ballard deserves special recognition for her beautiful design of this publication and for her great patience with the countless number of changes we requested. The electronic version of this work is a testament to her technological skills. I am deeply grateful to web designer Memo Saenz for his assistance and guidance in helping us to build the Slide Library's presence online. In January 1997, intern Brannen MacDonald assisted me in preparing the section on decorative arts. I am also indebted to Mary S. Wassermann, Philadelphia Museum of Art and Marcia K. Stein, the Museum of Fine Arts, Houston for their long-standing assistance and assurance. For all of their good humor and expertise, I am most grateful.

GPJM
March 28, 2001

Introduction

The purpose of this manual is to explain the cataloguing procedures followed in classifying slides belonging to the National Gallery of Art. This is an evolving document and will continue to change and grow as the slide collection develops. The focus of the main section of the manual will be Western art from the Medieval period to the present. Headings and codes listed in the first section will reflect this particular focus.

Notes on Cataloguing

The slide collection is divided into two sections. The Staff Collection is the principal archive of the collection. It contains all types of art from every culture. The Lending Collection contains slides of National Gallery of Art objects only. It also contains slides of the Gallery's buildings and adjacent outdoor spaces and exhibition areas. Slides of the same Gallery object in the Staff and Lending Collections receive the same call number. In the rare instance when a slide bears two or more separate images, catalogue it under the most important of the subjects, and place information on the second subject in parenthesis. Cross-reference the second image on the online catalogue.

Organization of the File Drawers

- A *white card* bearing a label with the call number, explanatory record, and a barcode identical to the slide's labels, stands behind and $1/8$ inch above the slide in the Staff Collection. An identical label printed on green label stock and placed on a green back-up card, is used for the Lending Collection.

  In the past, these cards constituted the catalogue of the slide collection and contained some important information including the source of the slide. Today, source information is recorded electronically and is not placed on the card. When an old slide is recatalogued and an electronic record is made, source information from the old card is transferred to the electronic record's item screen. The Lending Collection is treated in a similar fashion except that green cards and labels are used and are placed in protective mylar cases which lock into the drawers to prevent removal by outside patrons. Additional colored cards mark the main divisions in the drawers.

- *Blue cards,* which stand $1/4$ inch above the top of the slides, are used for subject divisions within the major sections. Oversized white cards with blue labels are used in the Lending Collection.

- *Pink cards,* which stand $1/2$ inch above the top of the slides, are used for artist, city, or cultural division. The cutter number for the section is placed in the upper left corner; the significant portion of the first entry (artist name, city, etc.) follows the cutter number in uppercase letters and boldface type. When creating a card for an artist, the surname is followed by the given name and any modifier. (*e.g.* **BASSANO, Francesco II**) The dates of the artist are placed in the center of the next line.

- *Orange cards* which stand $1/4$ inch above the top of the slides are still used as cross-reference cards in the Staff Collection, although less often used than before. Cross-references are more frequently made in the online catalogue.

- *Green cards* are charge cards (the patron's borrowing cards) with pre-printed labels bearing the borrower's name, department, and VTLS patron number. *Green cards* are also used as back-up cards for the Lending Collection. See the explanation for *white cards* on the previous page.

Slide Labels and Barcodes

Each slide accommodates two labels. The top label contains certain information derived from the VTLS record, formatted into a WordPerfect document, and printed onto label sheets. The first line is reserved for the call number of the slide. The filing code used to be placed at the far left of the label. The call number includes a country and media code, cutter number for the artist, subject code, filing letters, and the copy number of the slide (*e.g.* SP Ptg P5862 PM VO 12 1 c2). Each slide's call number is constructed according to rules outlined in subsequent sections of this manual.

Each label's explanatory record or legend is abbreviated information from the card screen of the online catalogue. It is found on the second, third and fourth (and final) line of the label. The second line is reserved exclusively for artist name, the third for title of the object. The last line is used for the date of the object and its location but may contain some title information.

The printed label is attached to the front of the slide mount. For horizontal images, it is placed adjacent to the top of the image. For vertical images, the slide mount is turned clockwise. The label would then be placed along the right-hand side of the image, viewed in its proper orientation.

The bottom label is a commercially-prepared barcode label (a unique number and a machine-readable code) bearing one of two types of orientation "dots." The words "National Gallery of Art" are also printed on the label. The blue dot on the barcode label should always correspond with the lower left corner of the image (as properly viewed) in the slide mount. For vertical images, the dot will therefore be placed on the right side of the barcode (*see illustrations below*). A second, identical barcode label is placed on the back-up card for each slide for identification purposes.

US Sc S454 D DA 1A c1
SEGAL, George
The Dancers: oblique #1. (brnz).
1971/82. NGA: 1983.78.1.

National Gallery of Art

1000059354

• *For horizontal images, the barcode dot should be on the left-hand side.*

IT Ptg L581 PF BE 1.1 c3
LEONARDO da Vinci
Ginevra de' Benci (obverse).
c.1474. NGA: 1967.1.a.

National Gallery of Art

1000088645

• *For vertical images, the barcode dot should be on the right-hand side.*

Format of the Call Number

The call number used to be referred to as the "code." It is composed of upper and lower case letters and Arabic numerals and is always placed horizontally on the top line of the label. The call number is derived from artist, subject, title, and other information about the work of art at hand. Changes in the call number from the previous system make them more clear and easier for patrons and staff to understand the classification system. See the follow pages for a full description of each component of the call number used to catalog most Western objects.

Country and Culture Codes

The first entry is the country or period code. Select the proper country code from the following list. For any countries not included below, refer to *USMARC Code List for Countries*. Make sure that the code has not already been used for another country.

Aegean: Cycladic	CYC	Flanders	FL	Panama	PN
Aegean: Cypriot	CYP	France	FR	Paraguay	PY
Aegean: Helladic	CHE	Georgia	GS	Peru	PE
Aegean: Minoan	CMI	Germany	GER	Poland	PO
Aegean: Rhodes	CRH	Greek (ancient)	GK	Portugal	POR
Aegean: Troy	CTR	Greece (modern)	GR	Pre-Colmb: Andes	PCA
Afghanistan	AFG	Greenland	GL	Pre-Colmb: Interm.	PCI
Albania	AL	Guatemala	GT	Pre-Colmb: Mesoam	PCM
Algeria	AE	Hungary	HU	Prehist: Bronze Age	PEB
Anc.Near E.:Anc. Anatol.	EAN	Iceland	IC	Prehistoric: Chalcolithic	PDC
Anc.Near E.:Ancient Iran	EAI	India	OIN	Prehistoric:Iron Age	PFI
Anc.Near E.:Mesopotam.	EMS	Indonesia	OID	Prehistoric: Paleolithic	PAP
Anc.Near E.:Syro-Palest.	ESP	Iran	IRN	Prehistoric: Mesolithic	PBM
Argentina	AG	Iraq	IQ	Prehistoric: Neolithic	PCN
Armenia	AI	Ireland	IR	Puerto Rico	PR
Australia	AU	Islam	ISM	Qatar	Q
Australian (Aboriginal)	PMA	Israel	IS	Roman (ancient)	RMN
Austria	AUS	Italy	IT	Romania	RO
Azerbaijan	AJ	Japan	OJ	Russia	RU
Bahrain	BA	Jordan	JO	Saudia Arabia	SU
Belgium	BEL	Kazakhstan	KZ	Scotland	BRT
Belarus	BW	Korea	OK	Serbia/Montenegro	E-YU
Bermuda	BM	Kuwait	KU	Slovakia	XO
Bolivia	BO	Kyrgyzstan	KG	Slovenia	XV
Bosnia/Hercegovina	BN	Laos	OL	Spain	SP
Brazil	BZ	Latvia	LV	Sweden	SW
Britain	BRT	Lebanon	LE	Switzerland	SWI
Bulgaria	BU	Libya	LY	Syria	SY
Burma	OBR	Liechtenstein	LI	Tajikistan	TA
Byzantine	BYZ	Lithuania	LIT	Thailand	OTH
Cambodia	OCB	Luxembourg	LU	Tibet	OTB
Canada	CAN	Macedonia	EXN	Tunisia	TI
Central Asia	OCA	Malta	MN	Turkey	TU
Chile	CL	Mexico	MEX	Turkmenistan	TK
China	OCH	Moldova	MV	Ukraine	UN
Colombia	CO	Monaco	MC	United Arab Emirates	TS
Costa Rica	CR	Morocco	MR	United States	US
Croatia	CI	Myanmar (see Burma)		Uruguay	UY
Cuba	CU	Nepal	ONP	Uzbekistan	UZ
Czech	CZ	Netherlands	DU	Vietnam	OVM
Denmark	DAN	New Zealand	NZ	Wales	BRT
Early Christian	XN	Nicaragua	NQ	Yemen	YE
Ecuador	EC	Northern Ireland	BRT	Zimbabwe	ZI
Egypt (modern)	EGY	Norway	NO		
Egyptian (ancient)	EG	Nubian	NU		
El Salvador	ES	Oceania - Polynesia	PLY		
England	BRT	Oceania - Melanesia	PME		
Estonia	ER	Oceania - Micronesia	PMI		
Etruscan	ETR	Oman	ON		
Finland	FI	Pakistan	PK		

Medium Codes

The second part of a label's call number is the medium code. This code follows the country code, separated by a single space. Upper and lower case letters may be used within the code and must be recorded that way on the label and in the catalogue.

• Architecture   Arch

This category, given its complexity, has a separate cataloguing section. See page 38 for more information. Architecture encompasses the built environment. That means residences, religious and civic buildings, bridges, monuments, sculpture parks, gardens, etc. filed by location. Landscape architecture and design are also classified as *Architecture*.

Other material classified with architecture include: architectural drawings and models for completed projects; aerial and panoramic views of cities and buildings; architectural sculpture, and to a limited degree, murals (exterior murals are filed as architectural decoration, interior murals are generally classified under the artist with the *Painting* code. Extra copies of general views of a fresco cycle can be placed with architecture for convenience of patrons). The architects or designers are cross-referenced in the online catalogue. City maps are placed here as well. Drawings for projects or proposals that were never built are classified as *Drawing* with subject code *Architecture*.

• Collage, Paper   CP

Used for works of art that consist of a flat support surface, generally paper or canvas, with pieces of glued or stitched paper, fabric, photographs, and other material, which may also be painted, printed, or drawn upon that form a two-dimensional or low relief object. Also use this category for paper art (cast, woven, or embossed paper). Photo-collages (where photographs are the principal medium) are classified under *Photography*. Assemblages and installations are considered *Sculpture*.

• Decorative Arts   DA

This category, given its complexity, has a separate cataloguing section. See the *Decorative Arts* chapter for more information. Non-western decorative arts are treated differently than Western decorative arts. See the appropriate chapters covering Non-western art for additional guidance.

• Drawing   Dr

This category includes works with paper as a support and pen, pencil, charcoal, pastel, watercolor, gouache, crayon, etc. as the medium or media. Sketch books are classified here. Covers or illustrations from serials should be included in the *Serials* category.

• Film, Video, Performance FVP

This category is used to keep documentation of performance pieces, including motion pictures, in one area. Motion pictures, whether captured on film or video, may include popular films as well as "art" films. Installations, including mixed-media pieces, are classified as *Sculpture*. Performance ephemera should, whenever possible, remain with the original work.

• Manuscripts and Books   Mss

Books with two-dimensional works of art used to illustrate text and using paper or vellum as a support. Albums of prints are classified as *Prints*. Sketch books are classified with a code for *Drawing*. *Serials* are catalogued under their own medium code. But artist's books, generally a twentieth century creation that may be three-dimensional and made from a wide variety of materials that may bear little resemblance to what one might call a "book," are classified here.

• Painting   Ptg

Two-dimensional works of art generally using oil, tempera, distemper, encaustic, or acrylic as a medium with canvas, wood, cardboard, vellum, copper, or paper as a support. Watercolor, while a painting technique, is classified as *Drawing* to comply with NGA policy. Pastels, once classified with paintings, are also placed in the *Drawing* category. Paintings on vellum that were used to illustrate books are considered *Manuscripts*. Paintings with objects attached or small objects placed near them are still classified as *Painting* since the focus of the work is still the large flat plane of color. Frescoes and murals (either detached or in situ) should be classified here using the *Mural* subject code. When a painting is part of a large, multi-object installation, it is classified as *Sculpture*.

• Photography   PH

Works of art created using light-sensitive plates or paper which are exposed to light and pattern, often utilizing a camera, and produced with chemicals. Fine art photography and photo collage are placed in this category. Anonymous documentary or historical photography may be classified as part of the *"Z" Instructional Aids* section.

• Prints   Pr

Multiple copies of an image created using inks or pigments and a matrix with the image transferred to paper or some other support. Common techniques include lithography, drypoint, etching, monotype, wood block printing, silkscreen, or engraving. Albums of prints are also classified here, but printed matter originally produced for magazines or journals should be included under the *Serials* category.

• Sculpture   Sc

Three-dimensional works of art including low reliefs that are frequently made in stone or metal, but may be made from other kinds of media (alone or in combination). Installations are included here, as are earthworks and light sculpture. Paintings with objects attached or small objects placed near them are still classified as *Painting* since the focus of the work is still the large flat plane of color. When a painting is part of a large, multi-object installation, it is classified as *Sculpture*.

• Serials   Srl

This medium code should be used to catalogue all images derived from periodicals issued in sucessive format, chronologically or numerically. Advertisements for serials should still be filed under *Decorative Arts-Graphic Design*. The three unique subject codes for the *Serials* medium are *Covers (C), Illustrations (Ill)* and *Text (T)*. The images catalogued under this heading should be filed under the proper artist's name, with a 440 tag for the serial title and a 700 tag for the publisher's name (followed by *\e publisher*).

Cutter Number

A Cutter number for the artist, culture, or geographic location follows the medium code, separated by two spaces. It is derived using the first letter of the last name and a unique number assigned in C.A. Cutter and Kate Sanborn's alpha-numeric table. The number as it is given in the table will likely be altered (by the addition of consecutive numbers) to help facilitate proper alphabetic filing within the slide drawer.

Use the Cutter-Sanborn books kept at the circulation desk to create an appropriate artist cutter number. Once assigned, new numbers are recorded by hand in the library's copy of Mallet's *Index of Artists*. At this point, the call number for a painting by Renoir should read: FR Ptg R4182. Cutter numbers are followed by a subject code.

Subject Codes

• **Abstract**   **Ab**

Non-figurative subject matter, not simply as a style. Include date of completion as part of the code as needed, *especially for untitled works of art*. See also: *Conceptual*, *Minimal*, or *Pop Art.*

• **Advertising**   **Ad**

Broadsides, tickets, posters, advertisements, billboards, and spoofs or parodies of advertising. Classify comic illustrations of works of art, movements, or eras as instructional aids. For Pop Art resembling advertisements, use *Pop*. Real advertisements are catalogued under *Decorative Arts*.

• **Allegory**   **Al**

Allegories, legends, proverbs, and personifications of a non-religious or non-mythological nature. May include virtues and vices, love, etc. Portraits of identified people in an allegorical guise are classified as *Portraits*.

• **Animals**   **An**

Includes all mammals, reptiles, fish, and birds. Excludes humans. May be subdivided (use a dash [-] and the first letter of the species' class (*e.g.* An-B for Animals-Bird). Animal carcasses incorporated into a *nature morte* should use the *Still Life* designation. Insects are classified under the *Nature Studies* subject code.

• **Architecture**   **Arch**

Depictions of building exteriors (i.e. two- and three-dimensional representations of built works but not architectural drawings or models of a completed project. Drawings, plans, and models for completed projects generally created by the architect, are classified with architecture as designs, etc.). This code does include drawings, sketches, and models of unrealized projects. It does not include interiors, which are catalogued under the *Interiors* classification. Use the *Design/Ornamentation* code for depictions or studies of architectural decoration. Use the *Fantasy* code for fantastic architecture.

• **Bible-Apocrypha** BiA

Events related in the apocryphal books of the Bible, such as Susanna and the Elders and Judith and Holofernes.

• **Bible-New Testament** BiNT

Events related in the New Testament of the Bible. Images of the Virgin and Child not related to specific biblical passages are catalogued under *Religious-Virgin*. Depictions of the Lamentation (a biblical event following the Descent from the Cross) are placed here, but images of the Pietà (a non-biblical devotional scene with only the Virgin and Jesus) are placed in *Religious-Virgin.*

• **Bible-Old Testament** BiOT

Events related in the Old Testament of the Bible.

• **Book Arts** Bk

Use for illustrated books, sketchbooks, and portfolios. Bindings and covers for printed or illuminated materials should be filed under *Decorative Arts - Bookbindings (DA/Bk)*.

• **Conceptual Art** Con

Use for contemporary art such as performance, mail art, text art, multimedia installations, etc.

• **Dance** D

Classical (i.e. ballet) and native/folk dance subjects. May include religious or ritual dancing. Includes rehearsals, and performance. Use *Portraits* for depictions of identified dancers in the guise of their characters. Use *Music* for orchestras when they are the dominant subject in dance picture (*e.g.* Degas).

• **Design/Ornamentation** DO

Use for non-architectural design elements like furniture or costume design as well as for architectural design elements (studies for capitals, casements, etc.). May include architectural ornamentation depicted as a work of art (*e.g.* photographic studies of sculptural decoration not intended as building documentation and John Ruskin's *Stones of Venice*). Preparatory studies of works of art such as altarpieces should be catalogued under *Drawing* with the proper subject code and include a 440 field for group name (*e.g.* Stanze di Raffaello).

• **Fantasy** Fant

Use for representations of fantasy or fantastic animals, landscapes, dreams, architecture, etc. that are not part of a mythological or religious subject. Much of Surrealist art should be classified as *Fantasy*, but use discretion.

• **Figure Studies** F

For the human body when the nude or clothed form is the subject, not the sitter or a religious or mythological subject. Use the *Figure Studies* code only when unable to determine the clothing status of the figure.

• F**igures-Anatomy**   **FA**

Anatomical studies and dissections, elements of the human figure (*i.e.* heads, hands) but not a reasonably complete figure.

• **Figures-Clothed**   **FC**

Primarily clothed figures. Individual, unknown sitters should be catalogued as *Portraits-Male* or *Portraits-Female*.

• **Figures-Nude**   **FN**

Primarily nude figures.Individual, unknown sitters should be catalogued as *Portraits-Male* or *Portraits-Female*.

• **Genre Scenes**   **G**

Depictions of everyday life. Use for non-historical, not-literary subjects. Peasant scenes, domestic interiors or exteriors, café scenes, workers at their occupations, etc. are examples. Use *Urban Views* code for overall street and park views.

• **Historical Subjects**   **His**

Includes wars, battles, coronations, political events, and historical vignettes. This category should also be used for recreations of scenes from antiquity.

• **Interiors**   **Int**

Includes artists' studios and chambers in a residential, ecclesiastical, or civic building which can not or should not be classified otherwise. May include enclosed gardens and courtyards when viewed as an element of a structure.

• **Landscape**   **L**

Used for depictions of generally undeveloped land where nature is the primary point of interest. Imaginary yet naturalistic landscapes still use this heading but use *Fantasy* for surrealist landscapes. Cloud or sky studies should be catalogued under *Nature Studies*. Views of recreational beach scenes should be catalogued as *Genre,* while shipping, ocean transport, and commerce scenes are placed under *Marine Subjects*. Use the *Urban Views* code for depictions of streets and parks and other distant views of cities.

• **Literature**   **Lit**

Non-historical subject matter, includes poetry, novels, fables and plays. Use *Theatre* for depictions of dramatic productions.

• **Marine Subjects**   **M**

Use for important bodies of water, seascapes, shipwrecks, etc. which use the sea, sailing, or ocean transport and commerce as its principal theme. A distant view of fishing in a fresh water stream or river should be considered *Landscape* while sea-fishing should be considered *Marine*. Recreational sea boating or seaside/beach activities should be classified as *Genre*.

• **Minimal Art**   **Min**

Use for minimalist contemporary art in which the subject is essentially the art object itself. This differs from abstract art in mimimalism's void of expression and emphasis on its own objecthood.

• **Murals**   **Mrl**

Use this subject heading to keep complex programs of wall and ceiling paintings together, whether they are currently attached or detached (or detachable). Individual paintings not part of a cycle may be classified in other ways. May include religious subject matter.

• **Music**   **Mus**

Use for depictions of musical performance or rehearsal, including opera. Orchestras as part of dance or theatrical performances where they are the dominant subject need this code. Use the *Theatre* code for vaudeville, music hall, or café singing scenes. Use *Portraits* for individual, identified depictions of musicians.

• **Mythological Subject**s   **Myth**

Usually includes the religious/mythological subjects of ancient Western cultures of Greece and Rome, but may include non-Western mythology as well. Exercise care not to confuse mythology with religious subjects, specifically non-western religions.

• **Nature Studies**   **NS**

For scientific investigations of nature—plant, mineral, and insect. Also use this designation for cloud studies that are void of any references to landscape. Use the *Animal* subject code for animal studies. Use *Still Life* for arrangements of diverse items.

• **Pop Art**   **Pop**

For the contemporary movement that elevates common or popular objects to the realm of "high" art.

• **Portraits-Female**   **PF**

Use for an individual female sitter (may be anonymous), including an individual female child. A subject heading for "Portraits \x Children" may be added to the electronic record. The 650 subject heading's geographical designation should reflect the nationality of the sitter (if known), otherwise use the country of the artist.

• **Portraits-Group**   **PG**

Use for a grouping of two or more sitters. Portraits with sitters and identified attendants (*e.g.* Van Dyck's *Queen Henrietta Maria with Sir Jeffrey Hudson*) would be catalogued here. Portraits of a single sitter with unidentified attendants used as "props" (*e.g.* Van Dyck's *Marchesa Grimaldi*) may be classified under *Portraits-Male* or *-Female*. A subject heading for portraits children may be added to the electronic record.

• **Portraits-Male**   PM

Use for an individual male sitter (may be anonymous), including an individual male child. A subject heading for "Portraits \x Children" may be added to the electronic record. The 650 subject heading's geographical designation should reflect the nationality of the sitter (if known), otherwise use the country of the artist.

• **Portraits-Self**   PS

Use for self-portraits. Can include self-portraits with family members, but excludes portraits of family members by themselves. Use the date of the self-portrait instead of repeating the artist's initials as part of code (*e.g.* Dürer's *Self-portrait* from 1498: GER Ptg D955 PS 1498 1). If the date of a portrait is unknown, with not even a circa date given, then the *Portraits-Self* subject heading should be followed by a numeral (*e.g.* GER Ptg D955 PS 1 [2,3,etc]).

• **Religious-Altarpieces**   RA

Use to reunite dispersed panels of an altarpiece or a multipaneled object like a custodia. May also be used to keep complex altarpiece panels in the same category even if not dispersed.

• **Religious-Non-Western**   RNW

Use for Islam, Hinduism, Buddhism, etc, and any other religion outside the Judeo-Christian tradition when depicted in Western art. Exercise care when using this code for non-western subject matter, since myth and religion may be easily confused and a pro-Western bias should be avoided.

• **Religious Subjects**   RS

Use for Judeo-Christian, non-Biblical religious subjects. Most depictions of Christian saints will use this code. Subject matter related in Jacobus de Voragine's *Golden Legend* should be classified here. Votive images of the Virgin and Child (with or without Saints), and the Holy Family should use *Religious-Virgin*.

• **Religious-Virgin**   RV

Use for images of the life of the Virgin or Virgin and Child not related to specific Biblical events. Includes Virgin and Child (or Virgin) with saints (including 'sacra conversazione'), Holy Family, John the Baptist, etc. Excludes themes of the Annunciation, Visitation, Nativity, Adoration, etc. (see *Bible-New Testament*). Excludes votive images of saints with apparitions of the Virgin. Use *Religious Subjects*. Images of the Pietà are located here as devotional scenes, but images of the Lamentation (often including St. John, Virgin, Mary Magdalene, Christ, but others are possible) should be placed in *Bible-New Testament.*

• **Religious Miscellaneous**   RX

Exercise great care when using this non-specific code. Use sparingly.

• **Still Lif**e   SL

Arrangements of diverse objects in an artificial or "natural' setting. These works are generally un-peopled, but may include animals, alive or dead. Use *Nature Studie*s for more scientific material.

• **Theatre** Th

Depictions of a dramatic production. Also includes circus productions and comedies (*e.g.* Commedia dell'Arte), vaudeville, music hall, café singing scenes. Place depictions of unknown harlequins, pierrots, or other characters here. Use the *Literature* code for depictions of literary characters. Use the portraits code *Portraits* for depictions of identified actors in the guise of a character. Use *Genre* for café eating or drinking scenes.

• **Tombs, Monuments, Memorials TM**

Used principally for sculpture (or studies for sculpture like bozzetti and models) of a funereal or commemorative nature (*e.g.* war memorials). Can also be used to classify depictions of tombs, fountains, etc. or for other types of memorial art like mourning pictures, jewelry, photographs, fractures, or embroideries. Memorial buildings are, of course, classified as *Architecture* which has its own subject codes.

• **Urban Views** U

Use for street scenes, parks, and general views of towns and cities that were formerly classified as part of *Landscape* especially when depicting a known location. Use the location as part of the code when possible. Does not include works that can be classified as *Genre* or *Architecture* (for specific buildings).

• **Miscellaneous** X

Last resort!! Use sparingly and when subject classification is unclear or impossible.

Filing Codes and Copy Number

Creating a Filing Code

Following the subject code is a filing code. It is comprised of the first two or three letters of the most significant word in the title of the work of art. It should relate to the subject code. The principal character in a mythological or religious scene should be used to relate to the mythological or religious code. The name of the sitter should be used for a portrait subject code. The name of a city should be used for urban scenes.

For example, a portrait of Abraham Lincoln would use the filing code LI (*e.g.* PM LI 1). An allegorical scene with Lincoln as the main subject would still use LI as the filing code (*e.g.* Al LI 1). Additional portraits of Lincoln by the same artist would use LI 2 for the second portrait, LI 3 for the third. If that artist did a group portrait of Lincoln and his family, one would start the numbering sequence using the correct subject heading *Portraits-Group*. If the same artist painted a portrait of Lincoln's son Robert Todd Lincoln, the filing code would be LIN, and his brother Tad would be LINC. Similarly, a picture of St. Catherine of Alexandria could have a code of CA and a picture by the same artist of St. Catherine of Siena would then be CAT.

The filing code for a portrait of royalty is based upon the sitter's first name (*e.g.* **EL**izabeth I, **FR**anz Joseph) while the filing code for nobility is based upon the title of the conventions of the country. In some areas, family name is the more important of term (*e.g.* **GO**nzaga) while in others the hereditary title is prime (*e.g.* Duchess of **DE**vonshire) Look for similar examples in the database upon which to base your decision. In general, always use the highest rank attained for male sitters, and for noble female sitters, the name under which she is best known. Cross-reference family names and titles on the subject authority record and for women, include maiden name and any additional titles she may have acquired by marriage.

Filing Code Variations

It is important to use common sense in assigning the filing code. Group like things together. Landscapes or urban views of the same general area should be in one spot. If one uses Paris as an example, views of that city could have filing codes like PA 1, PA 2, PA 3, etc. One might even need to subdivide that code for certain artists. Use PA-M for Montmartre, PA-S for the Seine, PA-T for the Tuileries, and so forth. Still life paintings already use the *Still Life* subject code, therefore a work titled *Still Life with Apples* should use AP and not repeat the subject code.

Sometimes the date of a work is used as the filing code in order to keep a group of works in chronological order. For example, instead of using the first two letters of an artist's name for a self-portrait, use the date of the work. A Rembrandt self-portrait from 1665 could be catalogued DU Ptg R385 PS 1665 1. This system can also be modified for use with repeatedly-depicted sitters (*e.g.* a portrait of Rembrandt's wife Saskia from 1632: PF SA 1632 1).

Untitled works of art, particularly of modern art, should also adopt a chronological filing code in order to help bring order. Undated and untitled works must simply be assigned a number with other undated untitled works listed sequentially after the first occurence of this rare phenomenon. These works should be catalogued with extreme care and precision to aid in the location of the image within the database, especially when they do not have a National Gallery accession number.

Letters may also be used to distinguish different types of views of an object. These letters can be used in combination in certain cases (*e.g.* An x-ray image of Leonardo's "Ginevra de'Benci": IT Ptg L581 PF BE 1x).

- *before treatment*   **t**
- *alternate views or editions/copies*   **a**
  or
  object photographed with frame
- *raking light*   **y**
- *recto / obverse*   **r**
- *schematics or diagrams*   **s**
- *verso / reverse*   **v**
- *works-in-progress*   **w**
- *x-rays or reflectography*   **x**

Views of works of art modified for advertising, parodied as cartoons (and not classified as *Instructional Aids*), replicated as objects (like a Mona Lisa teapot), views of landscapes that exactly duplicate a view in a work, or natural objects like shells that are used as direct models in a work of art are indicated with a decimal point and a capital letter (2.A, 2.B).

Image Details

The method of creating details varies in different types of art media and formats. Details are coded using combinations of numbers, letters, and decimal points (*e.g.* 1.1, 1.2, 1.2.8, or 1A, 1B, 1B.1, 2r, 1v, etc.) in top to bottom, left to right order from the viewer's perspective. For object-based approaches to creating filing codes for details, see the following sections.

Drawings

Works on paper, principally drawings (and sometimes prints), should receive a single record for the work of art. The filing code is based upon the subject matter. If there is additional artwork on the back, the letter **r** (for recto) is added to the slide labels and item record of the side considered as the primary view. The subject matter detailed in the call number should also reflect the image on the primary side. The letter **v** should be used to indicate verso image on the slide labels and the item screen.

Prints, Photographs, and Other Multiples

Prints, photographs, limited editions of decorative arts, and edition casts of sculptures pose many problems. Different editions, or copies of the same edition (perhaps belonging to a different owner) are indicated by a lower case letter (*e.g.* a, b, c, etc.) The first occurrence of a multiple is assigned a number,while the next occurence is assigned the same number plus a letter *(e.g.* TR 1, TR 1a). A different state of a multiple would be assigned another number, and its reoccurence another letter. (*e.g.* TR 1, TR 1a, TR 2, TR 2a). Details are indicated by a decimal point and a number. In certain cases where there are several states documented, the numbers used for filing different states may reflect the state's number in the code (*e.g.* first state BA 1, third state BA 3, tenth state BA 10). This helps to insure a logical progression of views of the developing state in the drawer.

Polyptychs and Screens

Deriving a filing sequence for a single panel painting is not difficult, but it can be more challenging for multi-part paintings. The following system generally applies to religious altarpieces but could also be applied to contemporary art, multipart sculpture, and decorative arts screens. A principal view of the entire object is assigned a numeral (the open view of a triptych for instance). For a two-part painting, the left wing is numbered 1.1 and the right 1.2. Should the reverse be painted, the overall of the reverse is numbered 1.3, the left wing 1.4, and the right wing 1.5. Details are indicated with decimal points and numerals (*e.g.* 1.1.3, 1.2.10). For two-part screens (such as those in Asian Art) , an overall view of the pair would be filed with a 1, but will label one screen 1A and the other 1B.

For a three-part work of art, the central panel is numbered 1.1, the left wing 1.2 and the right wing 1.3. If the wings are decorated when they are closed, the closed view of both wings is numbered 1.4, the left closed wing is 1.5, and the right closed wing is 1.6. Details are indicated with decimal points and numerals (*e.g.* 1.1.2, 1.6.3).

For works of art with more than three panels, determine the central panel if possible. It should be the focal point of the narrative or the largest overall panel. It is numbered 1.1 and all other panels are numbered left to right, top to bottom. If there is no central narrative and all panels are more or less equal in size and importance, number the panels left to right, top to bottom. The overall verso should receive the next number in the series, with the next panel the succeeding number and so on.

Murals

Wall paintings or frescoes should be treated similarly to other two-dimensional works. If the work is a single narrative panel, treat the work exactly like a panel painting. If it is a large fresco cycle that covers all or part of a room, the main work is assigned a number followed by a decimal point, the section (ceiling, wall, or panel if divided by borders) is assigned a number followed by a decimal point, and the scene is assigned a number. Some complex programs may need capital letters like L for left, C for ceiling, to help stretch the numbering system. Number the slides in the same sequence as the mural, allowing for missing images to be added at a later date. See the record for the Sistine Ceiling Frescoes for an example of how to organize the filing code for a complex mural scheme.
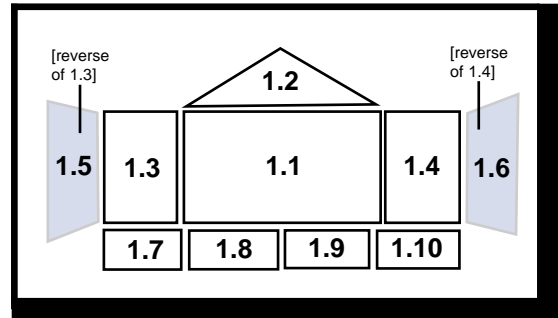
• *Example of a multi-part panel The central panel is designated 1.1, and then additional panels are numbered from left to right and top to bottom.*
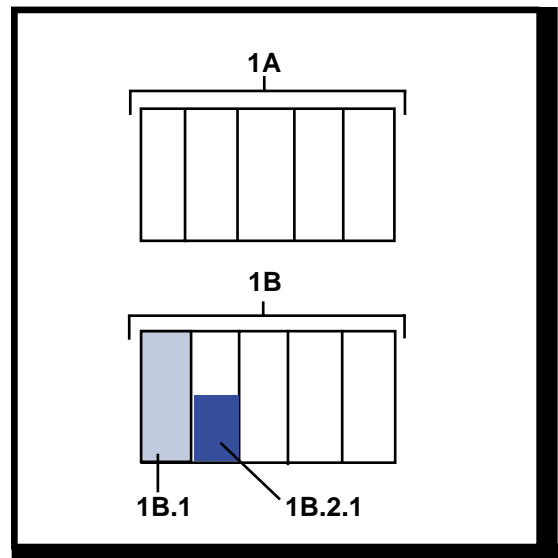
• *Example of a two-part screen. The first screen is designated 1A, the second 1B. A single panel is 1B.1, and a detail of the adjoining panel is 1B.2.1.*

Sculpture and Three-dimensional Objects

Sculpture and other three-dimensional objects require special consideration. Determine or assign the front or main view of the object and number it 1A. Then, designate each full view by additional capital letters (1B, 1C, 1D). moving from left to right from the viewer's perspective. For any detail of a particular full view, place a decimal point and a number to indicate each detail view, beginning at the top of the object. (1B.2).

Antonio Canova, Winged Victory. NGA: 1991.125.1

• **1A -** *main/front view, full view.*
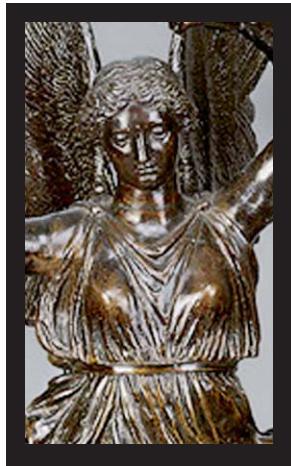
• **1A.1 -** *front view, detail of head & torso.*

• **1B** *- left oblique view, full view.*
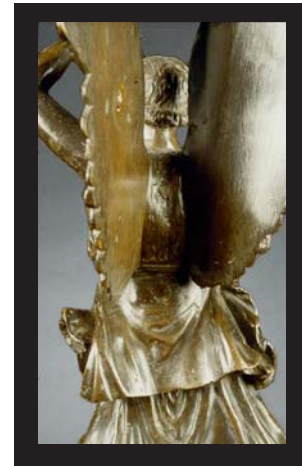
• **1C.1 -** *rear view, detail of back and wings.*

Objects with parts, a covered cup and saucer for example, are numbered 1 for the assembled view of all the elements. Each element is assigned a letter. Detail views of an element will use a decimal point and a number for each detail. The assembled covered cup and saucer would be 1, a three-quarters view would be 1.1, the cover would be 1A, the cup 1B, the saucer 1C. Details of the decoration of the saucer would be 1C.1, and 1C.2, and the maker's mark on the reverse would be 1C.3. Pairs of objects, a pair of earrings or a pair of candlesticks for example, would be numbered 1 and the individual earring would be numbered 1.1, details 1.1.1 and so forth. A stained glass window or a needlework picture would be treated much like any other two-dimensional object.

Medals, coins and reliefs, like works on paper, are assigned a single record for the work of art. The filing code is based upon the subject matter. The letter **r** is added to the slide label and the item record to indicate that it is the obverse of the medal or relief. Similarly **v** the letter is used to indicate the reverse. Oblique views of medals or reliefs are indicated by using capital letters and decimal points. An oblique view of the obverse of a medal would be 1r.A.

Copy Number

All slides are assigned a copy number <**c#**> on the slide labels. It follows the filing code, separated by two spaces. In the electronic record it should be noted on the item screen in Field #3 (copy number). Do not include the copy number with the call number anywhere except on the label copy.

The Finished Label

After entering the label copy into a WordPerfect document formatted by the label macro command <**Alt L**>, print the information on plain paper and submit it to the Chief Slide Librarian for approval. Each label should have two identical labels—one for the slide mount and another for the backup card. After approval, print the information on slide label stock—*white* for the Staff Collection and *green* for the Lending Collection.

two spaces here   *two spaces here*   *copy number*

call number

Ctry Media   Cutter   Subj. Cd. Filing Cd. 1.1   c1
LAST, First
Title (abbreviated as necessary): detail info.
Date. City, Institution.

artist

title

date   *location*
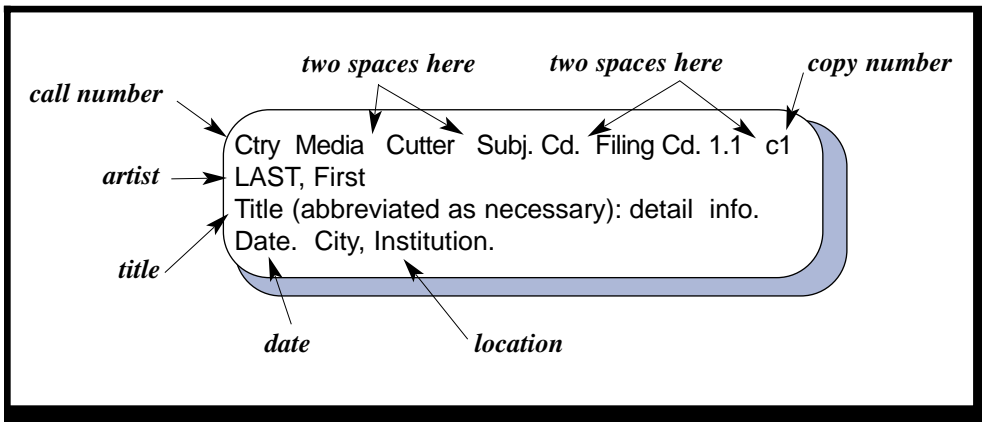
• *Composition of a basic label. The labels used for Sculpture, Drawing, Photography, and Prints also include information on media, which follows the date. Architecture labels also display additional information on architect, if possible. See other examples below.*

US Sc S6452 Ab Cl 1C c2
Smith, David
Circle (I): aligned w/Circle II &
III.1962. (stl). NGA:1977.60.1

US Ptg W5763 G Pl 1 c1
Whistler, James McNeill
At the Piano. 1858-59.
Cincinnati, Taft Museum.

US Dr E117 G BIG 2 c3
EAKINS, Thomas
Perspective..John Biglin...Scull.
c.1873. (pcl,i). Boston, MFA.

FR Pr G2683 FN BR 1 c2
GAUGUIN, Paul
Breton Bathers. 1882.
(lith). Jackson Collection.

IT Arch V459 RC Gl Ex 3.4 c1
VENICE
S. Giorgio Maggiore: fcd.,swag.
1564-1613. (Palladio/Scamozzi?)

BRT Arch P7382 B ED M 2.1 c1
PLYMOUTH
Eddystone Lighthouse: model of
7th Stone Course. Ryl. Scottish M.

IR DA/J J671 N TA 1A c2
JOHNSON, Edmund
Tara Brooch: front view. 1892.
(gold). Chicago, Smart Mus.

Z P7762 P 4 c1
POLLOCK, Jackson
Pollock painting "Number 32,
1950". (Rudy Burckhardt).

IT Sc P6732 PF GO 2r c1
PISANELLO
Cecilia Gonzaga. (obverse)
1447. (lead). NGA: 1957.14.609.1a.

FR DA/Furn B7645 C CO 1A c1
BOULLE, A. Charles **ATTRIB.**
Coffers on stands (pr).: front view.
c.1680-85. (oak&wlnt).Getty Mus.

Signing onto the Database

After signing on to the local network by password, open VTLS/Reflection software and at **NGA LIBRARY**: prompt, input <**hello *name*,cat.clas04**> and press the enter key. The system will ask for the password. Enter it in capital letters and press the enter key. Do not write the password down, simply memorize it. Passwords are periodically changed for system security. You should now be signed on to VTLS in the Slide Library account.

Note: In the following paragraphs, numbers, letters, spaces, and symbols in bold face are in the exact format you must enter (e.g. </oper 11>). Do not enter the triangular brackets. Entry of commands should be followed by hitting the enter key. Italicized words should be replaced by the required code, "tag" (field number), number, or name. It is important to enter the information in a precise manner. Inconsistencies in punctuation, capitalization, or format affect the integrity of the database.

*To redisplay the record after an entry, type <**show**>. Pre-buffer record status can be specified as wait <**wa**> or review <**rev**>. While you are adding information or otherwise working on a record, place it in wait by entering <**wa**>. Place the record in review when it is completed by entering <**rev**>. The Chief Slide Librarian will then make changes or have the record updated. When the record is approved it is placed into a "keep" mode to be processed through the buffer.*

Pre-setting Fixed Fields

Fixed fields are parts of bibliographic and authority entries that provide additional information for the processing of each record. They are located along the top of bibliographic and authority records, arranged in rows and columns. The first number of a fixed field refers to the row while the second number refers to the column. Therefore f14 is equal to row one, column four. After signing onto VTLS, two of the VTLS database's fixed fields should be preset and will not need to be modified each time a new record is added. Enter <**/type g**> to preset the 31 fixed field (f31) to the "projected medium" record type. A unique operator number should also be specified in order to identify cataloguing records by creator. To preset an operator number, enter <**/oper #**> (f13) to your operator number. Setting additional fixed fields that vary from record to record will be discussed later in this section.

Type : f31   *Material : f42*   *Operator # : f13*

e.g.
```
 Local lvl: 4      Analyzed: 0   Operator: 0016     Edit:   Type cntl:
 CNTL:             Rec stat:     Entrd: 940823      Used: 950802
 Type: g Bib lvl: m  Govt pub:   Lang: eng  Source: Leng:
         Enc lvl:    Type mat: s  Ctry: sp  Dat tp:   MEBE:
 Tech:   Mod rec:    Accomp mat.
 Desc:   Int lvl:    Dates: 1937
```

Dates : f63   *Country Code : f43*

• The fixed field header from a VTLS record. Relevant fields for VTLS cataloguing are detailed.

Creating Authority Records

This section will take you step-by-step through the process of adding authority records to the database. It is necessary to create authority records when adding new artists, exhibitions, museums, sitters, or subjects with multiple cross-references to VTLS. There are three ways to create authorities: copy a pre-existing authority from the Library's database and alter it, copy a pre-existing record from the Slide Library and alter it, or create a completely new record.

Copying an Authority Record from the Library

To copy a record from the Library, go to the its database by typing <**lib 2**>. Locate the desired subject or artist by searching and then pull up the authority record by choosing the correct line number, and typing <*line#* **a**>. After the record appears on the screen, type <**copy**> and choose the enter key. The software will ask if you want to retain the operator ID number—type <**n**> for no. The screen will then display the current control number of the copied authority record in the Slide Library's database. The number will consist of four zeros, followed by a five-digit number ending in "70" (*e.g.* 0000-75170). Write the number down or block it with the mouse and copy to the clipboard. You may copy several records at one time before returning to the home library, but individual control numbers should be noted for reference. Each copied record's control number will increase by increments of one hundred (*e.g.* 75170, 75270, etc.). When ready to modify the copied authorities, type </**home**> to re-enter the Slide Library's database.

Any copied authority records are now located in the VTLS buffer. To pull up each record, type <**8/**>, followed by the control number, and then enter. If necessary, make modifications to the fixed field 14 (f14) to reflect the record's status as a subject authority (enter <**f14 y**>) or an artist or museum authority (enter <**f14 x**>). After modifying the record, have it approved by the Chief Slide Librarian. Once the record is processed through the buffer, it will obtain a new control number beginning with two zeros followed by seven numbers ending in "80" (*e.g.* 0066-40580) and be fully searchable in the database.

Copying an Authority Record from the Slide Library

Copying an authority record from the Slide Library's database is similar to duplicating a record from the Library. After locating a similar record (for a museum, artist, or subject) and pulling up its authority screen (enter *line# a*), type <**copy**> and enter. The software will then ask you if you wish to continue with the copying process. Type <**y**> for yes and then hit enter *twice*. As stated above, the software will then provide the copy with a control number. If you hit enter for a third time, the next screen to be displayed will be the newly copied record. Using line modification commands, alter the record to create the new entry. See the list below for the proper fields to use for main entries and cross-references of artist and subject authorities. After all modifications are complete, have the record approved and processed by the Chief Slide Librarian for immediate use.

Creating a New Authority Record

To create an original authority record within the Slide Library's database, enter <**/a**> and choose the enter key. You will be prompted for the entry's bibliographic level (BIB LVL—this is also known as fixed field 14 mentioned above). For artists and museums, enter <**x**>. For subjects and sitters, enter <**y**>. You will then be prompted to enter the item's TAG and INDICATORS for the established heading. See the list below for further explanation of authority tags and indicators. Then

you will be asked for the main entry of artist or sitter (with name and dates), museum (formal name in native language), firm (name, followed by "(firm)." and dates of activity), or subject. All dates included in the main heading need to be preceded by subfield D <\d>.

After adding the main entry, you may add additional fields for cross-references (possibly including alternative spellings, earlier headings, inverted name order, etc) , source data, and general notes by typing (**a** *tag# indicator#*), hitting enter, and adding information with the appropriate subfields and punctuation. See below for more information and examples of cross references.

A Note on Indicators and Subfields

Unlike indicators in bibliographic records that help alphabetize entry titles by eliminating articles like *a*, *an*, and *the*, indicators used in authority records are used to add additional meanings to the entry, in accordance with USMARC cataloguing procedures. Although they are not visible on the reference catalog screens, properly used indicators improve the integrity of the database. Following each numeric tag, there are two available spaces for indicators (referred to as the *first* and *second* positions). Only the first indicator will be of importance for creating authority records. The meaning of indicators vary from field to field. See the illustration below for definitions and examples of the use of indicators.

1 0 0 1	

tag/field   space   1ˢᵗ indicator   2ⁿᵈ indicator
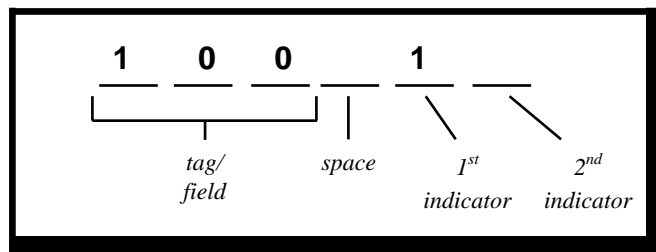
• *Structure of MARC tags and indicators. For authority records, only the first indicator will be used.*

Subfields are located after entries in main fields. The use of subfields helps to organize additional information in a controlled hierarchic format. The subfield entry is always preceded by a subfield code consisting of a slash (\) and a letter. The list below will define each field, relevant indicators, and subfields used in creating authority records.

Authority Variable Fields - Main Entry

For more information on any of the following MARC fields and instruction of the use of appropriate subfields, refer to the Library of Congress MARC Authority Data page (*http://lcweb.loc.gov/marc/authority/ecadhome.html*).

Cataloguing Source   40   \a Code or abbreviation for original authority source \d code for modifying agency (if any).

e.g.	40	\a DLC \d NGA.
	40	\a NGA.

Artist-Individual-	*100 0*	Forename or name in direct order, \b numeral, \c titles, \d dates.
Family (Authorized)	*100 1*	Surname, Forename \b numeral, \c titles, \q (nicknames), \d dates.
	100 3	Family name.

The 100 field includes artists and family collection headings, in addition to individual subjects (whether real or fictional). To differentiate between artists (authors of artwork) and sitters/subjects (subjects of artwork), the 14 fixed field (f14) should be changed to **<x>** for artists and **<y>** for sitters/subjects. Cross references for the 100 field main entry are entered under the 400 tag. The Union List of Artist Names (ULAN) (*http://www.getty.edu/research/tools/ vocabulary/ulan/index.html*) should be consulted for creating new artist authorities. Preference is generally given to ULAN entries, except for certain cases of artists collected by the National Gallery with alternative preferred headings.

e.g.	100 0	Leonardo, \c da Vinci, \d 1452-1519.
	100 0	Santa Claus.
	100 0	Venus (Roman mythology character).
	100 0	Leo \b I, \c the Great, Pope, Saint, \d c.400-461.
	100 1	Francken, Frans \b II, \d 1581-1642
	100 1	Duchamp, Alexina, \q (Teeny), \d 1907-1996.
	100 1	Franklin, Benjamin, \d 1706-1790.
	100 3	Woodner Family.

Location	*110 1*	Name of location [used primarily for architecture or city-owned sculpture].
Institution (Authorized)	*110 2*	Name of institution in direct order.* \b subordinate unit.

* Add qualifying (firm) *notation, if necessary.*

Cross references for the 110 field main entry are entered under the 410 tag.

e.g.	110 1	Tulsa (Oklahoma).
	110 2	National Gallery of Art (U.S.) \b Index of American Design.
	110 2	British Embassy (Washington, D.C.).
	110 2	Tiffany & Company (firm). \d est. 1837.
	110 2	PaceWildenstein (Firm).

The main entry for foreign museums should reflect their native names.

	110 2	Museo de Antropología de Xalapa.
	110 2	Kuo li ku kung po wu yüan.

Exhibition (Authorized)	*111 2*	Exhibition title in direct order \d (dates of exhibition).

*A*ll entries for NGA exhibits are followed by "(Exhibition : National Gallery of Art)" and dates of exhibition at the Washington venue <u>only</u>. See the 411 authority fields for exhibition cross-referencing.

e.g.	111 2	Treasures of Tutankhamun (Exhibition : National Gallery of Art) \d (1976-1977).
	111 2	Armory Show (Exhibition : New York, New York) \d (1913).
	111 2	Salon des indépendants (Exhibition : Paris, France) \d (1884).
	111 2	World's Fair (Exhibition : Chicago, Illinois) \d (1893).

Topical Subject (Authorized) **150** Subject \z geographic subdivision \x general subdivision \y chronological subdivision.*

* Subfields are listed in their proper hierarchic order, see below for examples.

Although subjects in bibliographic records may be identified by a 650 tag (for non-AAT derived subjects) and/or a 695 tag (for AAT-derived terms), the subject authority record makes no such distinction. The 14 fixed field (f14) should be **<y>** for subject.

In some cases, a clarifying description (in parentheses) follows the subject entry rather than a **<\x>** (general subdivision). These are often added to help clarify the subject's meaning and are sometimes taken from the AAT.

All human subjects real (*e.g.* Doge Andrea Gritti) or fictional (*e.g.* Superman) should be catalogued using the 100 field for the main entry rather than the 150 tag. All subsequent cross-references for non-human subjects will be found in the 450 (unauthorized variant subject) or 550 (see also subject) field.

e.g.	150	Sculpture \z Africa \x Jenne Culture.
	150	Architecture \z United States \x Illinois \y 20th century.
	150	Instruments \x Optical.
	150	Portraits \x Children.
	150	Knives (cutting tools).
	150	Pipes (smoking equipment).

Authority Variable Fields - Cross-References & Other Secondary Entries

Artist - Individual - Family (Unauthorized) *400 0* Forename or name in direct order, \b numeral, \c titles, \d dates
400 1 Surname, Forename, \b numeral, \c titles, \q (nicknames), \d dates.

e.g.	400 0	Nicholas, \c Saint, Bishop of Myra, \d 4th century.
	400 1	Francken, Frans, \c the younger, \d 1581-1642.
	400 1	Medici, Catherine de', \c Queen, consort of Henry II, King of France, \d 1519-1589.
	400 1	Collins, Burgess, \q (Jess), \d 1923- .
	400 1	Ruiz y Picasso, Pablo, \d 1881-1973.
	400 1	Lear, \c King (Legendary Character).

Institution - Corporate-	410 1	Location name. \b institution name.
Location	410 2	Name in direct order.*
(Unauthorized)		

* Add qualifying (firm) *notation, if necessary.*

There are additional suffixes used with subfield W **<\w>** to help identify the specific relation between the 1XX, 4XX, and 5XX fields. The suffixes below should not be followed by any punctuation.

\w a	[use for earlier headings]
\w b	[use for later headings]
\w d	[use for acronyms]
\w g	[use for broader terms]
\w h	[use for narrower terms]

e.g.	410 1	Leningrad (Russia). \b Ermitazh.
		-cross-reference for "Gosudarstvennyi Ermitazh (Russia)."
	410 1	Saint Petersburg (Russia). \b Hermitage.
	410 2	Hermitage Museum (Russia).
	410 1	Státní sbírka starého umení (Czechoslovakia) \w a
		-cross-reference for "Národní galerie v Praze."
		-when chosen, the patron will be referred to the later heading.
	410 2	MoMA. \w d
		-cross-reference for "Museum of Modern Art (New York, N.Y.)"
		-when chosen, the patron will be referred to the full heading.

Exhibition	411 2	Exhibition title variants (Exhibition : location) \d (dates of exhibition).
(Unauthorized)		

*A*ll entries for NGA exhibits are followed by "(Exhibition : National Gallery of Art)" and dates of exhibition at the Washington venue only.

e.g.	411 2	Tutankhamen (Exhibition : National Gallery of Art) \d (1976-1977).
	411 2	Degenerate Art (Exhibition : Munich) \d (1937).
	411 2	Ebsworth Collection: Twentieth-Century American Art (Exhibition : National Gallery of Art) \d (2000).
	411 2	Chatsworth (Exhibition : National Gallery of Art) \d (1969).

Topical Subject	450	Subject.
(Unauthorized)		

e.g.	450	Sacrifice of Abraham.
		-cross-reference for "Abraham (Biblical Patriarch)."
	450	Annunciation.
		-cross-reference for "Virgin \x Life of \x Annunciation."
	450	Glasses .
		-cross-reference for "Eyeglasses."
	450	Johnny-jump-ups.
		-cross-reference for "Violets."
	450	National Gallery of Art Exhibitions.
		-cross-reference for all NGA exhibitions [111 field].

Alternative Artist -	500 0	Forename, \b numeral, \c titles, \d dates.
Individual-Family	500 1	Surname, forename, \b numeral, \c titles, \d dates
(Authorized)	500 3	Family name.

There are additional suffixes used with subfield W **<\w>** to help identify the specific relation between the 1XX, 4XX, and 5XX fields. The suffixes below should not be followed by any punctuation.

\w a	[use for earlier headings]
\w b	[use for later headings]
\w d	[use for acronyms]
\w g	[use for broader terms]
\w h	[use for narrower terms]

e.g.	500 0	Mary Cleophae (Biblical figure), \c wife of Cleophas.
		-see also cross-reference for subject - Mary Jacobae.
	500 1	Menil, Dominique de, \d 1908-1997. \w a
		-cross-reference for main heading - Menil Collection.

Alternative-Institution- 510 2   Museum or corporate owner.
Corporate
(Authorized)

There are additional suffixes used with subfield W **<\w>** to help identify the specific relation between the 1XX, 4XX, and 5XX fields. The suffixes below should not be followed by any punctuation.

\w a	[use for earlier headings]
\w b	[use for later headings]
\w d	[use for acronyms]
\w g	[use for broader terms]
\w h	[use for narrower terms]

e.g.	510 2	Smithsonian Institution. \w g
		-when chosen, the patron will be referred to the narrower termed museums that make up the Smithsonian Institution.
	510 2	Musei Vaticani. \w g
		- see list of suffixes above for use of subfield W (\w) in this field.

Alternative Subject   550   Subject.
(Authorized)

e.g.	550	Flowers. \w g
		- an associated wider term for "Violets."
	550	Yachts.
		- an associated subject for "Boats."
	550	Apricot trees.
		- an associated subject for "Apricot blossoms."

Nonpublic Note   667   Free text.

May be used to define the subject of the record in greater detail for cataloguing purposes. The location of a private owner may be included here.

e.g.	667	It is possible that Mary Cleophae and Mary Jacobae are the same person. See Who's Who in the Bible (New Testament p. 301ff).
	667	Phoenix (Maryland).
		- location of Jane and Robert Meyerhoff's Collection.

Source Data Location 670 Consulted source for 1XX field entry (non-internet only).*

* Internet sources should be placed in 856 field. See field description below.

e.g.	670	AAT.
	670	ULAN.
	670	Benét's Reader's Encyclopedia, 4th ed. (p.493).
	670	American Paintings from the Manoogian Collection (NGA, 1989) p.154-156.

Cutter Number 678 Cutter number*.

Biographical Data 678 Miscellaneous biographical information.

* The cutter number should only be added for artist and architecture locations.

e.g.	678	P5482.
	678	K62.
	678	N5598

URL Source 856 \u Consulted internet source for 1XX field entry.

Non-internet sources are located in the 670 field. All URLs must be preceded by a subfield U **<\u>**. Punctuation in this field should mirror the internet address.

| e.g. | 856 | \u http://www.bibliomania.com/2/3/255/1172/22851/1.html |
| | 856 | \u http://politicalgraveyard.com/bio/spald-spenc.html |

Creating Bibliographic Records

To begin adding a work of art's bibliographic record, enter ****. The software will ask you to enter the OCLC number—press enter to ignore. The same procedure for the control number—press enter to ignore, and the system will assign a unique control number. The system will ask you to enter the call number. Enter the call number you have devised with a single space between each part of the information; country code, medium code, artist cutter number, subject code, filing word code, and filing number. Do not enter any characters or punctuation for details images. All information regarding details should be entered at the end of the cataloguing process on the item screen. After entering call number, press enter. The cataloguing screen will then appear. You will need to modify the fixed fields.

Bibliographic Fixed Fields

There are certain fixed fields in bibliographic records which cannot be preset and need to be modified for each record. Fixed fields for f13 (*operator number*) and f31 (*type*) should already be preset. To preset the *material type* (type mat)*,* enter **<f42 s>**. This will indicate that the object is a slide in the record. For the country code, refer to the list and enter **<f43 + *country code*>**. Enter the

date of the work in f63 using the full year. There is space for two four-digit years, separated by a comma. For example, if the work was created between c. 1959–65 enter **<f63 1959,1965>**. If the work was begun in 1235 and completed 1450–60, enter **<f63 1235,1460>**. Do not use dashes, letters, or periods of creation. When no date is given, or a century designation is used, leave the field blank. *No B.C. dates are used in the fixed fields*. The date is repeated in the variable fields. No other fixed fields need to be modified.

Bibliographic Variable Fields

Information about the work of art is recorded in the variable fields. Each tag or field is assigned a number which indicates its function in the database. Subfields, indicated by a slash and a letter (*e.g.* \c, \b, \x) keep the information in a specific structure. The numerical tag consists of a three digit number. For additional information on any of the following variable fields, see the Library of Congress MARC Bibliographic Data page (*http://lcweb.loc.gov/marc/bibliographic/ecbdhome.html*).

The tag may or may not be used with indicator numbers. The indicators tell the computer different things, like filing words, the type of heading, etc. You must always use all three field numbers but you will probably use only one indicator number, in either the first or second position after the appropriate tag. See page 20 for more information on indicators. The unused indicator space is left blank. In the following pages you will find a listing of the MARC tags, indicators, descriptions of field content (with possible subfields), and examples. In general, all fields end with a period unless otherwise noted.

Information for many fields like artist's name, museums, locations, subjects, etc. can often be copied into the record from pre-existing records. In new records, after you have entered the call number and modified the necessary fixed fields, place the record in wait. Then specify the type of search you want a/ or s/ (*e.g.* a/whistler or s/portraits female) to find the proper heading. Enter **<*line# tb field#*>** and press the enter key (*e.g.* **<3 tb 100 1>**). This copies all the information into your records with all the approved subfields, punctuation, and capitalization. It also save lots of keystrokes per record. Learn to use this function of the software.

To create a field entry without copying it from the database, type **<a *field#*>** (*e.g.* <**a 245**>) and then enter. Beneath the dotted line, type in the entry with the punctuation and proper subfields, if necessary. If the main entry needs cross-references or other informative fields, create a new artist, museum, or subject authority record. See the preceding section for assistance in creating or modifying authorities.

Call Number	*099*	Codes for country, medium, artist cutter number, subject and title code and number (will differ for some non-western art, *Architecture,* and *Instructional Aids* cataloguing).

e.g.	099	US Ptg W5763 PM MO 2
	099	US Dr B869 Al CH 1
	099	OJ Arch T6462 DH IM
	099	Z Mv Fut 1

Artist-Individual	*100 1*	Surname, Forename, \j culture*, \b numeral, \d dates. \c association.**

*Culture attribution (Subfield J) is typically used only in cataloging non-Western arts such as Native American and African.

**Association = After[1], Attributed[2], Follower[3], School[4], Studio/Workshop[5]

[1]After = A copy of any dated work.

[2]Attributed = Work is probably by named artist, but some doubt exists.

[3]Follower = Work is by an unknown artist working in a style of a named artist, who may or may not have been trained by that artist. Some chronological continuity is implied.

[4]School = Work is unidentifiable by specific artist, studio, or follower.

[5]Studio/Workshop = Work is produced in the named artist's studio by assistants, possibly with some participation of the named artist. It is important that the work was the named artist was responsible for the creative concept and that the work was intended to be viewed as autograph.

e.g.	100 1	Anon. (Africa), \j Bagirmi Culture.
	100 1	Whistler, James MacNeill, \d 1834-1903.
	100 1	Velde, Jan van de \b II, \d c.1593-1641.
	100 1	Dürer, Albrecht, \d 1471-1528. \c After.
	100 1	Bronzino, Agnolo, \d 1503-1572. \c Attributed.
	100 1	Rembrandt van Rijn, \d 1606-1669. \c School.

* See previous section, "Creating Authority Records" for more information on creating and copying authority records if artist is not currently in the database. Refer to ULAN if necessary.

Use the 700 field plus a subfield E **<\e>** to identify former attributions, following the artist's dates.

For collaborating artists, use 100 1 for the primary artist and 700 for the secondary artist(s) with the addition of **<\e collaborator>** following the secondary artist's dates. Use 700 for former attributions or other associated names.

e.g.	100 1	Oldenburg, Claes, \d 1929- .
	700	Bruggen, Coosje van \d 1942- . \e collaborator*
	700	Canaletto, \d 1697-1768. \e former attribution*

* Note that no period is placed at the end of the subfield E entry.

Artist-Corporate   *110 2*   Business name (firm), \d dates.

Use for firms and manufacturers, using the same format as for individual artists. After business name, add the word "firm" in parentheses. Dates should identify active years or date firm was established.

e.g.	110 2	New Mexico Artisans, Inc. (firm), \d active 1912-1934.
	110 2	Herter Brothers (firm), \d active 1864-1906.
	110 2	Union Porcelain Works (firm), \d active 1850-c.1922

Title   *245*   Title proper/recto title, \b (title relator, or for architecture, address).

Use indicators in the second indicator position to eliminate articles like the," "a," and "an" for entry alphabetization. Use a subfield B **<\b>** for title "remainders" that identify the work as a study, sketch, bozzetto, recto, plaster cast, etc. If the work is a multiple, such as a print or sculpture, the state or edition information should be noted in the 250 field. For images that have a recto and verso, enter the verso

Although there are exceptions, the majority of foreign titles should be translated into English for the main title entry. Use caution in title decisions. If title is translated, use the 246 to provide foreign or any additional title information.

e.g.   245   3 An Artist in her Studio.
245   4 The Alchemist.
245   Shuttlecock, \b (fabrication model).
245   Demoiselles d'Avignon, \b (study).
245   Apollo, \b (recto).
245   Diagram showing the refraction of light throught a prism from Newton's "Optics".

For architecture records, the most common form of the building name should be used for the 245 tag. A subfield B **<\b>** should be added with the street address or location, when appropriate. Variant titles for architecture use the 246 tag, as seen below.

245   Thomas Hershey Residence. \b (1133 Tracy Place).
245   Fallingwater.
245   Seagram Building. \b (375 Park Avenue).

Alternative Title (s)   *246*   Title variants / verso titles.*

This field replaces the former use of subfield B **<\b>** in the 245 tag for adding variant title information. This tag is repeatable to allow for several title variants. If the object is a study, section of an overall work, or from a series, a 440 group tag should still be added. Recto title information is located in the 245 field. A subfield B **<\b>** should still be used (as in the 245 field) to designate whether the object is a verso, sketch, etc.

* This field does not accept any indicators, so all articles preceding the entry should be dropped, including foreign language articles (e.g. le, la).

e.g.   246   Vache la belle allègre.
[title variant of Jean Dubuffet's "Beautiful and Sprightly Cow."]
246   Head of a Medical Student.
[title variant of Picasso's "Les Demoiselles d'Avignon, \b (Study)."]
246   William Grant.
[title variant of Gilbert Stuart's "The Skater."]
246   Hershey-Ward House.
[title variant for "Thomas Hershey Residence, (1133 Tracy Place)."]
246   Laundry, Lake George, \b (verso).
[verso title for "Georgia O'Keeffe: A Portrait-with Ida O'Keeffe, \b (recto)."]

Edition   *250*   Use for prints, sculpture, or any other object that can be produced as a multiple in controlled numbers. Different states of the same print are also differentiated on the call number with consecutive lower-case letters following the filing code (*e.g.* 2, 2a, 2b, etc.).

e.g.	250	ed. 43/250.
	250	2nd state.

Date of Work	*260*	\c Creation date.* \g later date \e place of manufacture.
	260	\b Publisher/distributor : \c date.

* Note that the subfield C <\c> <u>must</u> precede entry of the date.

Creation date is the date or period of or around a work's completion. For circa dates, use "c." and <u>not</u> "ca." If an object is reworked at a later date or set aside for an extended period of time, use the subfield G <\g> for that information. When a place of creation or manufacture is relevant, use the subfield E <\e>.

e.g.	260	\c 1959. *[work was executed in 1959]*
	260	\c c. 1985. *[work was executed sometime around 1985]*
	260	\c 1884-85, \g 1918. *[work was begun in 1884, finished in 1885, and reworked or finished in 1918]*
	260	\c 1747/53, \e Dresden. *[work was executed sometime around the period between 1747 and 1753, in Dresden]*
	260	\c 3rd century BC.
	260	\c mid 15th century.
	260	\c 300-600, \e Tikal, Guatemala.

A subfield B **<\b>** may also be used (normally in cataloguing printed items or *Instructional Aids* materials) to help define the publisher.

	260	\b New Yorker : \c 1999 July 12.
	260	London : \c 1706.
	260	Amsterdam : \b Pieter Smith, \c 1675-1678.
	260	Paris : \b Le Figaro, \c 1909 February 20.

Medium/Dimensions	*300*	Medium and support, \c dimensions.

Spell out medium and support, describing them as completely as possible. Always list dimensions in *H x W x D* order, but do not specify height, width, or diameter unless it is necessary to make the information clear. For dimensions, centimeters is preferable to inches. You may convert inches to centimeters easily at *http://www.digitaldutch. com/unitconverter/*. Abbreviate centimeters as cm. Always spell out "inches." For shaped canvases or images, indicate that information in parentheses following the list of materials.

e.g.	300	bronze, \c h. 8 feet 3 1/2 inches.
	300	oil on canvas transferred from panel (oval), \c 34.5 x 42 cm.
	300	watercolor, black ink, with scraping out on cream paper, \c 8 x 7 inches.
	300	tempera on oak panel (tondo), \c d. 45.8 cm.
	300	tin-glazed earthenware, \c 5 x 3 1/4 x 3 1/4 inches.

Main Work	*440*	Group title.

Use to group together related works. This includes studies, series, sketches,or models to a finished work, dispersed panels from polyptychs, complex architectural decoration, dispersed furniture from a specific building, series of works of art like prints, or sketchbooks, etc. This record is used in combination with tag 245.

e.g.	440	Maesta.
	440	Course of Empire.
	440	Elles (series).
	440	Frederick C. Robie Residence.

General Notes   **500**   Use this field for general information which is related to the work at hand. This might include biographical or genealogical information about a sitter of a portrait, the identification of sitters in a group portrait, a description of the work at hand or some other relevant facts. This field is unformatted and has no subfields, but should be written with keyword searching in mind.

The source (whether a website, book, or journal) and author (if known) of the note information should be noted within the field, especially when quotes are given.

NGA Exhibition #   **585**   Exhibition name (abbreviated), catalogue or page #.

Use 711 2 for the exhibition title, etc. Identify the exhibition catalogue by using a keyword or title abbreviation.

e.g.	585	Copley in England cat. #45.
	585	Meyerhoff cat. #17.
	585	Manet and Modern Paris cat. #39.
	585	Greek Miracle cat. #9.

Citation Notes   **590**   Name, \c year, number, main work, chapter, verse, etc.

Citations used include catalogue raisonné and numbers, Biblical or literary citations, etc.

e.g.	590	Benesch, \c 1973, 41.
	590	Ovid, \c Metamorphoses 3:3.
	590	Dante, \c Divine Comedy: Inferno 5.
	590	Luke, \c 2:12-15.
	590	Butlin, \c Tate Cat. #149.
	590	Surtees, \c 1971, #422.
	590	Tietze, \c 35.
	590	Kress Foundation, \c K-1756.

Inscription   **591**   Use for signatures, date, names, legends, etc. on a work of art.

This may include information written on the back of a painting or drawing. Information is written as closely as possible to the inscription, including unusual use of upper and lower case letters and punctuation. Use a backslash (/) to indicate additional lines of an inscription in the same area. Indicate different areas of inscription in separate 591 fields. Do not end this field with any punctuation not used in the inscription. Two or more letters that are combined to form a graphic design (i.e. ligature) are indicated as such in parentheses following the inscription, as are monograms.

e.g.	591	at lower left: C. Monet 1876
	591	at upper right: Hendrik v. Rens..r / Hals
	591	on book spine: johannes Fecit 14[?]6
	591	at lower right, in the artist's daughter's hand: PMB (in ligature)

Subject: person depicted	*600*	Surname, forename, \b numeral, \c associated terms, \q (nicknames), \d dates.*
Subject: with related subdivision or title	*600*	Surname, forename, \d dates. \x general subdivision <u>or</u> \t title of work.

* Cross-reference variant names as needed in the authority record.

e.g.	600	Elizabeth \b I, \c Queen of England, \d 1533-1602.
	600	Leman, Mary Elizabeth \q (Betty), \d m. 1965- d. 1979.
	600	Treese, Gary George, \c Dr., \d 1947-1990.
	600	Luisa da Mantova, \d 13th century.
	600	Apollo (Greek mythology character).
	600	Catherine, \c of Siena, Saint, \d 1347-1380.
	600	Devonshire, Georgiana Cavendish, \c Duchess of, \d 1757-1806.
	600	Moses (Biblical leader).

A subfield X **</x>** may be used (normally in cataloging *Instructional Aids)* for adding descriptive subdivisions such as *Documents*, *Residence*, or *Studio*. For well known works of art depicted in other works of art or for literature often used as subject matter in art, use a subfield T **<\t>**. For prints after well known works of art, see the 700 tag.

e.g.	600	Homer, Winslow, \d 1836-1910. \x Studio.
	600	Manet, Edouard, \d 1832-1883. \t Olympia.
	600	Dante Alighieri, \d 1265-1321. \t Divine Comedy.
	600	Shakespeare, William, \d 1564-1616. \t Hamlet.

Subject: place depicted	*610*	City (country or state). \b structure.

Use for the built environment of cities and towns. Refer to the Getty Thesaurus of Geographic Names (*http://www.getty.edu/research/tools/vocabulary/tgn/index.html*) for assistance in identifying the proper location.

e.g.	610	London (England).
	610	Paris (France). \b Pont Neuf.
	610	Houston (Texas). \b Penzoil Place.
	610	Rome (Italy). \b Campidoglio.
	610	Teotihuacán (Mexico).

On rare occasions, a further subdivision, subfield X **<\x>** may be needed

e.g.	610	Washington (D.C.). \b National Gallery of Art \x West Building.

Subject: general	*650*	Subject \z place subdivision \x general subdivision \y period subdivision.

Use for all subjects (non-geographical) not located in the Art and Architecture Thesaurus (AAT). AAT terms use the 695 tag.

e.g.	650	Portraits \z France \y 19th century.
	650	Roses.
	650	Jewelry in art.
	650	Sharks.
	650	Landscape \z United States \x Texas \y 19th century.

Subject: geographic	*651*	Site (country or state).

Use for landscape or natural environment Refer to the Getty Thesaurus of Geographic Names for assistance.

e.g.	651	Pecos Valley (New Mexico).
	651	Rhone River (France).
	651	Mount Fuji (Japan).

| *Medium-Region-Period* | *690* | Medium category \z place subdivision \x culture or state subdivision \y chronological subdivision. |

Use standard medium designations. May be subdivided geographically depending on the culture.

e.g.	690	Painting \z United States \y 18th century.
	690	Architecture \z Italy \y Early Christian.
	690	Lapidary \z Mesoamerica \x Olmec \y Early Formative.
	690	Furniture \z Britain \y 17th century.
	690	Furniture \z United States \y 18th century.*
		* but note, if state is known for U.S. decorative arts:
	690	Furniture \z United States \x Pennsylvania \y 18th century.

| *AAT Subject* | *695* | Term (modifier—if any). |

Check the internet version of the Art and Architecture Thesaurus (AAT) bookmarked on all Slide Library computers. All AAT terms are tagged 695. All AAT headings need to be modified to conform to DSL standards. The first letter of the heading word begins with a capital letter. Subjects are changed to be plural. A period indicates the end of the heading. Authority records for AAT terms should note the source in the 670 field.

e.g.	*695*	De Stijl.
	695	Locks (hydraulic structures).
	695	Keys (hardware).
	695	Tapestries.

Added Entry:

Artist/Collab. name	*700 1**	Surname, Forename, \d dates. \c association \e relator**
Artist - Works after	*700 1**	Surname, Forename, \d dates. \c After.
Manufacturer, Distributor	*700 3**	Name of firm (firm). \d dates. \e manufacturer, distributor
Private Owners	*700 1**	Surname, Forename, \d dates. \x Art Collections

*The indicator numbers may vary, depending on the format of the name. Refer to page 20 for an explanation of meaning of different indicators.

** Relator = former attribution, possible attribution, collaborator

Use this field for collaborating artists former attributions, and named private collectors. Use a subfield E <\e> plus a relator term for artist names. For individual collectors, use a subfield X <\x> and "Art Collections." Husband and wife entries are always made individually. Family collections or corporate collections use 710 field.

For works after earlier works by different artists, add a subfield C <\c> and "After" with end punctuation.

For personal name cross-references, use the 400 field on the name authority record. You can put the private owner's location in 667 field on the authority record if you like. For NGA objects, see below.

e.g. 700   Giorgione, \d 1477-1511. \e collaborator
700   Cimabue, \d c.1240-c.1300. \c School. \e former attribution
700 1   Boucher, François, \d 1703-1770. \e former attribution
700 3   Knoll Inc. (firm), \d 1938- . \e manufacturer, distributor
700 1   Cross, Joseph D., \d 1958- . \x Art Collections
700 1   Cross, Joseph D., \c Mrs., \d 1960- . \x Art Collections
700 1   Velázquez, Diego, \d 1599-1660. \c After.

For NGA objects, major donors to the Gallery's collections are also noted. The donor's name and dates are listed and **<\e collector>** is used. Named funds are not indicated. Include foundations that make significant donations of art.

e.g. 700   Dale, Chester, \d 1883-1962. \e collector
700   Avalon Foundation. \e collector

NGA objects donated by an artist of the artist's own work are treated in a different manner. Add the term collector in parentheses following the date. A period should be placed after the parentheses.

e.g. 700   Lichtenstein, Roy, \d 1922-1998 . (collector).
700   Frankenthaler, Helen, \d 1928- . (collector).

Location: Owner   *710 2*   Museum or corporate name.

Use for museums, anonymous private collection, auction houses, foundations, and corporate collections. NGA objects also require a second 710 field (with no indicator used) for the NGA accession number.

e.g. 710 2   National Gallery of Art (U.S.) \b Chester Dale Collection.
         [this entry also requires a 700 tag for the donor and an additional 710 field with the National Gallery accession number.]
710 2   Sotheby's \b New York.
720 2   Hiram Butler Gallery.
710 2   Private Collection, Switzerland.

For auction houses and commercial galleries, indicate the date of sale or exhibition date in the 500 general note field in year, month, day order (*e.g.* yyyy/mm/dd or 1959/01/17) and include the lot number.

NGA Accession #   *710*   \n NGA: accession number.*

* The subfield N <\n> must precede entry of the NGA accession number.

e.g. 710   \n NGA: 1993.3.1.a.
710   \n NGA: 2000.2.1.

Accession number always follows the NGA location field (710 2) in the MARC record. A space comes between the colon and the first digit of the accession number. Below is the format for a National Gallery of Art object entry.

e.g. 700   Mellon, Andrew W., \d 1855-1937. \e collector
710 2   National Gallery of Art (U.S.) \b Andrew Mellon Collection.
710   \n NGA: 1942.8.39.

Location: Architecture	*710 1*	City (U.S. State or Country).
or Public Art		

Use for city or building site for architecture and archaeological sites. The indicator is located in the first position. The 710 1 field is also used for formal collections housed in family estates.

e.g.	710 1	Lascaux (France).
	710 1	Houston (Texas).
	710 1	Spring Hill (Residence : Dubuque, Iowa).
	710 1	Anglesley Abbey (Residence : Cambridge, England).

Exhibitions	*711 2*	Title of exhibition (Exhibition : city, country) \d (year-s).*

Certain types of exhibitions are tracked in the database. All NGA exhibitions, all Salon, and Royal Academy annual exhibitions, and other landmark exhibitions like major artists' retrospectives, Impressionist exhibitions or the Armory Show, etc. are recorded. Eliminate articles as appropriate.

* See authority record section for assistance in creating exhibition cross-references.

e.g.	711 2	Glory of Venice (Exhibition : National Gallery of Art) \d (1995).
	711 2	Impressionist Exhibition (Exhibition : Paris, France) \d (1874).
	711 2	Salon (Exhibition : Paris, France) \d (1903).
	711 2	Armory Show (Exhibition : New York, New York) \d (1913).

URL for Image	*856*	\u Internet source. (URL).*

All URLs must be preceded by a subfield U **<\u>**. Punctuation in this field should mirror the internet address. Higher quality images are preferred.

* Please note that URLs for some images retrieved from databases (such as Joconde) are not permanent addresses but only a temporary return on specific searches. Include only those image URLs with static addresses.

e.g.	856	\u http://www.tate.org.uk/servlet/AWork?id=769
	856	\u http://www.khm.at/khm/staticE/page240.html

VTLS Navigation and Viewing Commands

a/   Artist, museum, location, and exhibition searches.

s/   Subject searches for individuals, iconography, etc.

t/   Title searches for individual titles or group titles.

c/   Call number search.

w/   Keyword search.

b/   Boolean searches using boolean operators *and*, *or*, *not*.

> *e.g.*   *b/Whistler not paintings*
>
> *b/A:Picasso and S:Portraits*

7/ Use in combination with the bibliographic record's control number will retrieve a specific bibliographic record.

> *e.g.* *7/0016-30560*
> *7/0004-15660*

8/ Use in combination with a control number of an authority record (still unprocessed by buffer).

> *e.g.* *8/0000-30570*
> *8/0000-15670*

// Cancels command lines that begin *Enter tex*t.

/am Return to last *a/* search specified.

/sm Return to last *s/* search specified.

/ma Return to last MARC record viewed.

ns View next screen (or hit return key).

ps View previous screen.

ba View back search list.

c View copy availability.

wa Place current record in *Wait.*

rev Place current record in *Review.*

ke Place current record in *Keep* for review by supervisor.

r/** Perform a buffer review search.

rnext Go to next record in buffer review.

F10 Go to next record in buffer review.

/lib2 Switch to NGA Library catalogue.

/home Return to Slide Library catalogue.

/quit Close out VTLS session.

Line Modification Commands

To modify or correct information in a record, input **<m+*line#*>** to select the line you wish to change. Move the cursor (*by using space bar*) underneath the place you wish to update information. Input **<i+*text*>** to insert characters or spaces, **<r+*text*>** to replace, or **<d>** to delete characters or spaces. To change field and indicator numbers, enter **<u *line#*>**, then follow the directions on screen.

Item Screens

After adding information to the various fields and the record has been reviewed and approved, enter information about the specific slides on the item screen (see illustration on the following page). Type **<i>** followed by the **<Enter>** key and then either scan the barcode with the light pen or key in the barcode numbers manually on the keypad. A number will appear on the screen. Press the enter key. The Item Screen will appear. To update the necessary lines, enter the line number and press enter. See the Item Screen Commands on the following page for more information.

Slide details (*e.g.* 1.1, 5A, 3r) require that the call number be modified to incorporate the punctuation and characters assigned on the individual labels. The same VTLS modification commands used in the bibliographic records (**<r>**, **<i>**, and **<d>**) may be used to alter the item screen's call number. To modify, choose field 1 for the call number and use the modification commands to match the text to each unique call number.

For the note field (*14*), add source information for future reference. For slides purchased through a vendor, enter the company name and slide code. For slides shot from books, enter author, abbreviated title, and plate number. For NGA object or NGA exhibition slides, add "NGA" plus the date of photography.

```
 AUTHOR: Daumier, Honoré, 1808-1879.
 MAIN TITLE: Alexandre Lecomte.

 1. ITEM CALL NO: FR Sc D2412 PM LE 1A
 2. ITEM NUMBER:  1000082709   8. UNITS:    FRONT
 3. COPY NUMBER:  1            9. PRICE:
 4. LOAN PERIOD:  30           10. LOCATION: LENDING
 5. CIRC. COUNT:  0            11. TEMP. AT:
 6. ENTRY DATE:   16Jul99      12. LAST CHECKED IN: 16Jul99
 7. ITEM CLASS:   1            13. CIRCULATION COUNT SINCE 16Jul99:
 0
 14. NGA 1999.
 ------> Available
```
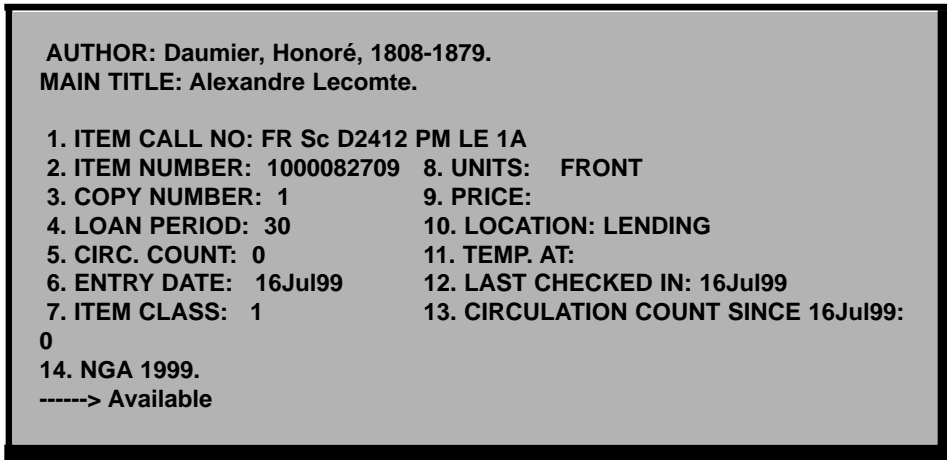
• *A typical item screen in VTLS.*

Item Screen Commands

i		Enter new item/barcode number.
//		Cancels *Enter* command.
1		Enter or alter call number.
3		Enter copy number (copy number default is 1).
8		Enter view/detail information of individual item.
10		Enter Library code (default is Main Library).
	100	Main Library (Staff collection–white labels).
	200	Lending (Lending collection–green labels).
14		Enter notes with vendor/source information or *NGA* with date photographed for NGA objects.
delt		Deletes current item screen and barcode number from database
/barcode #		Barcode and/or item screen search.

The Finished Slides

The slides should be completely catalogued and labeled at this point. Count both the total number of new slides and the number of recatalogued slides. Enter these numbers in the statistics log. File the slides in the appropriate drawer of the library, allowing adequate space for patrons to browse through each section. Replace pink Artist cards and blue Subject cards as needed. Discard any deaccessioned slides into the slide "morgue."

Country and Culture Codes for Fixed Fields

For additional country and U.S. state listings, see the MARC source website at: *http://www.loc.gov/marc/countries/co00pt3.html.*

af	Afghanistan	fl	Flanders	pl	Poland
cyc	Aegean: Cycladic	fr	France	pops	Polynesia
cyp	Aegean: Cypriot	gs	Georgia	pot	Polynesia: Micronesia
che	Aegean: Helladic	gw	Germany	pome	Polynesia: Melanesia
cmi	Aegean: Minoan	gk	Greek (ancient)	po	Portugal
crh	Aegean: Rhodes	gr	Greece	pca	Pre-Colmb.:Andes
ctr	Aegean: Troy	gl	Greenland	pci	Pre-Colmb.:Intermed.
aa	Albania	gt	Guatemala	pcm	Pre-Colmb.:Mesoamer.
ae	Algeria	ho	Honduras	prh	Prehistoric
ean	Anc.Near E.:Anc.Anat.	hu	Hungary	peb	Prehist.:Bronze Age
eai	Anc.Near E.:Anc.Iran	ic	Iceland	pdc	Prehist.:Chalcolithic
ems	Anc.Near E.:Mesopot.	ii	India	pfi	Prehist.:Iron Age
esp	Anc.Near E.:Syro-Pal.	io	Indonesia	pap	Prehist.:Paleolithic
ag	Argentina	ir	Iran	pbm	Prehist.:Mesolithic
ai	Armenia (Republic)	iq	Iraq	pcn	Prehist.:Neolithic
at	Australia	ie	Ireland	pr	Puerto Rico
poaa	Australia (Aboriginal)	is	Israel	qa	Qatar
au	Austria	it	Italy	rn	Roman (ancient)
aj	Azerbaijan	ja	Japan	rm	Romania
ba	Bahrain	jo	Jordan	ru	Russia Federation
bw	Belarus	kz	Kazakhstan	su	Saudi Arabia
be	Belgium	kn	Korea (North)	stk	Scotland
bm	Bermuda	ko	Korea (South)	eyu	Serbia and Montenegro
bo	Bolivia	ku	Kuwait	xo	Slovakia
bn	Bosnia/Hercegovina	kg	Kyrgystan	xv	Slovenia
bu	Bulgaria	ls	Laos	sp	Spain
br	Burma	lv	Latvia	sw	Sweden
bl	Brazil	le	Lebanon	sz	Switzerland
bu	Bulgaria	ly	Libya	sy	Syria
byz	Byzantine	lh	Liechtenstein	ta	Tajikistan
cb	Cambodia	li	Lithuania	th	Thailand
xxc	Canada	lu	Luxembourg	cc	Tibet
oca	Central Asia	exn	Macedonia	ti	Tunisia
cl	Chile	mm	Malta	tu	Turkey
cc	China (mainland)	mx	Mexico	tk	Turkmenistan
ch	China (Republic)	mv	Moldova	ug	Uganda
ck	Colombia	mc	Monaco	un	Ukraine
cr	Costa Rica	mr	Morocco	xxk	United Kingdom
ci	Croatia		Myanmar (see Burma)	enk	U.K. England
cu	Cuba	np	Nepal	nik	U.K. Ireland
xr	Czech Republic	ne	Netherlands	stk	U.K. Scotland
dk	Denmark	nz	New Zealand	xxu	United States
xn	Early Christian	nq	Nicaragua	uy	Uruguay
ec	Ecuador	nik	Northern Ireland	uz	Uzbekistan
ua	Egypt	no	Norway	vc	Vatican City
es	El Salvador	nu	Nubian	vm	Vietnam
enk	England	mk	Oman	wlk	Wales
er	Estonia	pa	Pakistan	ye	Yemen
et	Etruscan	pn	Panama	yu	Yugoslavia
fi	Finland	py	Paraguay		
		pe	Peru		

Architecture

Architecture, by its nature, is experienced differently than painting or sculpture and logically the treatment of architectural slides must be different as well. In addition to the usual views of structures, include here any plans, sections, diagrams, drawings for built projects, models and reconstructions, or rock-cut structures. Plans for unexecuted buildings should be located in *Drawing*, while models for unactualized buildings should be filed under *Sculpture*. It is important to keep all parts of a building project in one place. Architectural decoration like stained glass windows and mosaics (with the addition of proper 690 medium headings) are classified with the building it adorns. Architectural sculpture by unknown artists for a structure which still exists, whether in situ or removed from the original location, is also classified here.

Do not include architectural sculpture from a building no longer extant. Classify these objects as *Sculpture*. Architectural sculpture which is more or less free-standing, like tombs or monuments should be classified as *Sculpture* with appropriate links made in the 440 field. In general, sculpture by named artists is usually filed under *Sculpture*. Consult the Chief Slide Librarian in uncertain cases. Murals should be classified as *Painting* with the appropriate 440 link. Illustrated books on architecture or by architects are classified as *Prints*. Representations of specific building in paintings, drawings, prints and the like should be classified by medium with the appropriate electronic link, however a copy in the *Architecture* category may be added as a convenience to the user.

Architecture Division Codes

- **A**   Aerial views, general views, models of towns
- **B**   Bridges, aqueducts, dams,locks, watertowers, sewers, lighthouses
- **D**   Dwellings
    - **DA**   Apartments houses, multiple family dwellings
    - **DC**   Castles, royal palaces (palazzi)
    - **DH**   Hotels, inns
    - **DP**   Private homes, villas
    - **DX**   Miscellaneous dwellings like residential clubs, hostels
- **E**   Educational
    - **EL**   Libraries, archives
    - **EM**   Museums (including free-standing university museums)
    - **ES**   Schools, universities, colleges
    - **EX**   Miscellaneous educational structures
- **F**   Farm or agrarian structures (barns, wind or water mills, silos, cotes, etc.)
- **G**   Garden architecture, gardens, parks
- **M**   Military (fortresses, fortifications, arsenals, city walls, bases)
- **MO**   Monuments, arches, gateways, memorials, fountains (when not sculpture)
- **P**   Public Buildings
    - **PB**   Business (offices, banks, stores, markets, guildhalls, etc.)
    - **PC**   Civic (city halls, courthouses, state houses, prisons)
    - **PE**   Expositions, fairs

PF	Federal (post offices, federal office buildings)	
PH	Hospitals, asylums	
PM	Manufacturing structures (factories, warehouses)	
PR	Recreation (theaters, baths, opera houses, cafes, restaurants)	
PT	Transportation (train stations, airports, tunnels, toll booths)	
PX	Miscellaneous	

• **R** Religious and ecclesiastical buildings

RA	Abbeys, convents, monasteries
RC	Cathedrals, churches, mosques, synagogues
RH	Halls, assembly rooms
RR	Residential structures (vicarages, rectories)
RT	Temples
RX	Miscellaneous (YMCA, reading rooms, roadside shrines)

• **S** Squares and streets

• **T** Tombs, mausoleums, cemeteries

• **X** Miscellaneous

<u>Special Subject Codes</u>
• Aerial, general, or distant views	**A**
• Construction views of buildings	**C**
• Design	**D**

  Includes sections, plans, elevations,
  diagrams

• Exterior	**Ex**
• Grounds	**G**
• Interior	**In**
• Models	**M**
• Mosaics (in situ)	**Mo**
• Sculpture	**Sc**

  Includes anonymous architectural
  sculpture connected with existing
  buildings

• Stained Glass (in situ)	**Sg**
• Yards, parks, gardens, courts, cloisters	**Y**
• Auxiliary buildings	**Z**

  Includes follies, guest houses, privies, etc.

Format of the Call Number

The call number is derived from the Country and Culture code list followed by the abbreviation *Arch* for architecture. A Cutter number is assigned for the name of the city or site of the structure and is followed by the architectural division code for type of building. It is then followed by a two-or three-letter filing code based on the name of the structure and a special subject code for parts of the building or project. A series of numbers divided by decimal points are used to control the sequence of slides as in other categories. Group like slides together. All the exterior west facades in one area, all the east facades in another. No letters are used with the numbers to denote treatment, diagrams and the like.

The call number on the main VTLS record should include only the country, architecture abbreviation, location cutter number, division code, and the letters of the filing code of the structure (*e.g.* US Arch N5598 PB EM for the Empire State Building). The special subject code and sequence numbers appear only on the slide labels and the item screen.

VTLS Data Entry

The 43 fixed field **<f63>** should use the code for the appropriate country unless the architecture is in the United States. If a building is located in the U.S., the code for the state where the specific building is located should be used. A list of state codes may be found at *http://www.loc.gov/marc/countries/co00pt3.html*.

Enter the name of the principal architect in the 100 field, and any collaborators (including artists who may have carved sculpture, or created doors, windows, etc.) in the 700 field. Firms should use the 110 field. Cross-reference principals of the firm on the authority record.

The standard form of the building name should be considered its title and used in the 245 field. Generally, one should use the vernacular language of the structure's location (*e.g.* Basilica di San Pietro rather than St. Peter's, Chateau de Versailles rather than Versailles Palace). A street address, particularly useful with modern buildings or buildings no longer extant, can be added parenthetically in subfield B (\b). In addition to listing the building by title, combine the location of the structure and the building title in field 610. Variants of the building name can then be added using the 246 field for title alternatives.

Add the appropriate medium fields like architecture, sculpture, mosaics, and frescoes, etc. in the 690 field. Architecture is one of the few instances where multiple occurrences of the medium heading in the 690 field are encouraged. Architectural interiors and exteriors receive a 650 subject heading "Interiors (architecture)" or "Exteriors (architecture)" to distinguish them from depictions of interiors or exteriors. When the set of slides being added has views of models, architectural drawings, reconstructions, plans, diagrams, elevations, and the like, add those subject headings as well in the 650 field. Principal building parts found in the Art and Architecture Thesaurus are added using the 695 field. Indicate the location of the structure by listing the city or site, modified parenthetically by country or U.S. state in the 710 field and by using the numeral 1 in the first indicator position.

Descriptions of the project, notes on patronage or history are recorded in the general notes field 500. For example, location of architectural drawings or models should be mentioned in the notes and by the inclusion of an additional 710 field, but using the numeral 2 in the first indicator position and an added entry for the creator of the drawings or model if necessary. A list or principal materials used and dimensions when given are listed in the 300 field. Principal construction dates are listed in the 260 field while subsequent additions, renovations, or periods of decorations are described and indicated in the subfield G (\g).

Format of the Label

The call number is placed on the first line of the label in the same manner as for other categories. Remember that the label, unlike the VTLS bibliographic record, has a code for building part and a numeral to help control the sequence of slides. This specific number is always the same as that on the VTLS item record. A copy number completes the line. The second line indicates the site of the building in capital letters. It can be followed by a state or province if the location is not well known. Sites in the U.S. are generally followed by the state in parenthesis. Many place like London, Rome, Bangkok need no additional descriptors. The third line should indicate the title of the building as established in the electronic

record, followed by a colon and a brief description of the view. As space allows add the date and the architect or firm in parentheses.

e.g.   US Arch N5598 PB EM A 1 c1   US Arch N5598 PB EM Ex 1 c1
NEW YORK (New York)   NEW YORK (New York)
Empire State Bldg: distant view   Empire State Building: front.
fr.Ellis Island. (Shreve, Lamb & H.)   1929-31.(Shreve, Lamb & Harmon).

OCB Arch A581 RT AT EX 2.1 c2   FR Arch P232 PR OP D 7 c1
ANGKOR   PARIS
Angkor-Thom: Royal Square, west   Thtr. de l'Opera: Grand Stair Drwg.
side with terraces. 13th century.   1861-1875. (Charles Garnier).

VTLS Item Codes

When scanning in barcodes on the VTLS item screen, use one of the following codes in line 8 (units) in order to group like parts of the structure together (*e.g.* I: NAVE & APSE).

<u>Item Screen Codes</u>

• Aerial views, general views	**A:**
• Designs, plans, elevations	**D:**
• Exteriors	**E:**
• Interiors	**I:**
• Models	**Mo:**
• Sculpture	**Sc:**
• Gardens, yards, or parks associated with a structure	**Y:**
• Auxiliary buildings	**Z:**

This category encompasses the arts and architecture of ancient Aegean cultures during the Bronze Age, from c.3000 to c.1100 B.C. The main geographic areas involved are: the Cyclades islands (Cycladic), Crete and Thera (Minoan), mainland Greece (Helladic), western Asia Minor (Troy), and Cyprus (Cypriot), and Rhodes. Chronologies and Cutter numbers for all periods are listed below. All dates given are B.C.

Chronologies are derived from the exhibition catalogue: *Troy, Mycenae, Tiryns and Orchomenos– Heinrich Schliemann: the 100th Anniversary of His Death*, published by the Greek Ministry of Culture (Athens, National Archeological Museum, 1990). Another source, *The Dictionary of Art* (1995 edition), has been adopted for the Cypriot chronology. It also offers alternate dates for the other Aegean cultures, with both earlier and later variants, within a range of between 100 to 50 years, except for the beginning of each Early period, where variants can involve as much as 500 years. For purposes of simplification, Middle and Late Minoan A, B, and C letter subdivisions have been grouped together, along with Early, Middle and Late Cypriot I, II, and III numerical subdivisions, instead of being listed individually. Late Helladic I, II and III divisions correspond to what is known as the Mycenean Period (c.1550–1100). For Rhodes, Minoan and Mycenean period designations are used due to major settlements there from those cultures, but with different Cutter numbers.

Cycladic Chronology and Cutter Numbers   CYC

Early Cycladic I	c.3000-2700	C9952/a
Early Cycladic II	c.2700-2300	C9952/b
Early Cycladic III	c.2300-2000	C9952/c
Middle Cycladic I	c.2000-1550	C9953
Late Cycladic I	c.1550-1500	C9954/a
Late Cycladic II	c.1500-1400	C9954/b
Late Cycladic III	c.1400-1100	C9954/c

Minoan Chronology and Cutter Numbers   CMI

Early Minoan I	c.3000-2600	M6662/a
Early Minoan II	c.2600-2200	M6662/b
Early Minoan III	c.2200-2000	M6662/c
Middle Minoan I A, B	c.2000-1800	M6663/a
Middle Minoan II A, B	c.1800-1700	M6663/b
Middle Minoan III A, B	c.1700-1550	M6663/c
Late Minoan I A, B	c.1550-1450	M6664/a
Late Minoan II	c.1450-1400	M6664/b
Late Minoan III A, B, C	c.1400-1100	M6664/c

Helladic Chronology and Cutter Numbers   CHE

Early Helladic I	c.3000-2600	H4762/a
Early Helladic II	c.2600-2200	H4762/b
Early Helladic III	c.2200-2000	H4762/c
Middle Helladic	c.2000-1550	H4763
Late Helladic I	c.1550-1500	H4764/a
(Grave Circles A & B of Mycenae)		
Late Helladic II A, B	c.1500-1400	H4764/b
Late Helladic III A	c.1400-1300	H4764/c

| Late Helladic III B | c.1300-1200 | H4764/d |
| Late Helladic III C | c.1200-1100 | H4764/e |

Troy Chronology and Cutter Numbers   CTR

Troy I	c.3000-2600	T8641
Troy II	c.2600-2200	T8642
Troy III	c.2200-2050	T8643
Troy IV	c.2050-1900	T8644
Troy V	c.1900-1800	T8645
Troy VI	c.1800-1300	T8646
Troy VII	c.1300-1100	T8647

Cypriot Chronology and Cutter Numbers   CYP

Early Cypriot I, II, III	c.2300-1900	C9962
Middle Cypriot I, II, III	c.1900-1600	C9963
Late Cypriot I, II, III	c.1600-1050	C9964

Rhodes Chronology and Cutter Numbers   CRH

Early Bronze Age	c.3000-2000	B8692
Middle Minoan I-II	c.2000-1700	M6272
Late Minoan IA	c.1550-1450	L3512
Late Helladic IIIA	c.1400-1300	L3513/a
("Rhodo-Mycenean Style")		
Late Helladic IIIB	c.1300-1200	L3513/b
Late Helladic IIIC	c.1200-1100	L3513/c

Medium and Section Codes

• Architecture   Arch

Use the same designations as Western architecture, whenever applicable.

• Arms and Armor   Arms

Use for weapons, armor and armaments regardless of material.

Special section codes
• Armor   **A**
• Weapons   **W**

• Codices   CDX

This designation applies to documents made of clay with "hieroglyphic" texts and/or pictograms on them.

• Ceramics   Cer

Ceramics include painted and incised vessels (including rhytons), along with small-scale terracotta or faience figurines and models.

Special section codes
- Animals   **A**
- Ceremonial objects   **C**
- Figures   **F**
- Vessels   **V**

• Ivory   Iv

Use for all objects made primarily from ivory.

Special section codes

- Ceremonial objects   **C**
- Figures   **F**
- Vessels   V

• Jewelry   J

Use for all types of jewelry and adornment (except for seal rings which are placed under *Seals*), regardless of material.

Special section codes

- Arm and hand jewelry   **A**
- Head jewelry   **H**
- Neck and chest jewelry   **N**
- Regalia   **R**
- Other jewelry   **X**

• Lapidary   LAP

Use to classify small-scale objects made out of stone or minerals. The principal groups are serpentine (LAP/s) and other stone (LAP/o).

Special section codes

- Ceremonial objects   **C**
- Figures   **F**
- Vessels   **V**

• Masks   Ma

Use for any mask, regardless of material.

Special section codes

- Funerary masks   **F**
- other masks   **X**

• Metal   MTL

Use for vessels, implements, figurines and ornaments, excluding jewelry. Life-size heads are classified as *Sculpture*, as well as large-scale figures. The principal metals are gold (MTL/g), bronze (MTL/b) and silver (MTL/s).

<u>Special section codes</u>

- Ceremonial objects   **C**
- Figures   **F**
- Vessels   **V**

• **Painting**   **Ptg**

This includes fragments of murals and frescoes (including partially reconstructed ones) which have been detached from palaces and shrines. Painted surfaces still intact in their original sites should be classified with the built structure under the *Architecture* medium code. Use subject categories for Western Art, whenever appropriate.

• **Sculpture**   **Sc**

This applies to large, three-dimensional works of art (primarily statues) made of stone, wood, or metal. Fragments of large-scale objects and sarcophagi are also put in this category. Small-scale (*i.e.* under 30 cm. high) figurines should be classified as either *Lapidary*, *Metal,* or *Ceramics*.

Note: most stone sculpture in the round appears only in Cycladic examples, while most stone reliefs are only present in Helladic (Mycenean) ones.

<u>Special Sculpture Codes</u>

- Figures   **F**
  Use for unidentified figures of undetermined gender, standing or seated, clothed or nude.
- Figures-Female   **FF**
  Use for unidentified female figures, standing or seated, clothed or nude.
- Figures-Male   **FM**
  Use for unidentified male figures, standing or seated, clothed or nude.
- Heads   **H**
  Use for unidentified heads of undetermined gender.
- Heads-Female   **HF**
  Use for unidentified heads of female sitters.
- Heads-Male   **HM**
  Use for unidentified heads of male sitters.
- Reliefs   **Re**
  Use for reliefs found in tombs.
  Note: Reliefs in situ go under *Architecture*.
- Sarcophagi   **S**

- **Seals**   **Se**

  This category designates small objects of stone (either precious or semi- precious) and metal (such as gold signet-rings), carved on one side with designs in order to create an ornamental impression when pressed into soft clay.

  <u>Special section codes</u>

  Impressions   **I**
  Signet-rings   **Si**
  Talismans   **T**

- **Tools**   **To**

  Any surviving tools should be catalogued using this code, regardless of material.

  <u>Special section codes</u>

  - Agricultural tools   **A**
  - Food tools   **F**
  - Hand tools   **H**
  - Miscellaneous tools   **X**

Format of the Call Number

List the ancient Aegean general cultural division (*e.g.* Helladic (CHE), Minoan (CMI), Cycladic (CYC), Troy (CTR), Cypriot (CYP), and Rhodes (CRH)), then the medium code and the culture/period Cutter number. Follow with a subject or special section code, filing code, and a copy number for each slide. Refer to the Filing Code section on page 13 for more information.

Format of the Label

The call number is placed on the first line. For all media except *Architecture*, the period or culture name (in capitals) is placed on the second line, followed by the city or site (in lower case) associated with the object. The title of the object is listed on the third line. The date is placed on the fourth line, followed by the museum or collection.

For *Architecture*, the site or ancient city (in capitals) is placed on the second line, before the modern country name (in lower case), while the third line is a description of the building(s). The fourth line lists the date, and then, if it is a reconstruction, the name of the museum or site where the building has been relocated.

e.g.

CYC Sc C9952/b FF FI 1A c1
EARLY CYCLADIC II. Syros
Female Figurine: front. c.2700-
2300 BC. Athens, Goulandris Coll.

CMI Ptg M6664/a RX BU 1 c1
LATE MINOAN IA. Knossos
Bull-leaping Scene. c.1500 BC.
(fresco). Heraklion Museum.

CHE Cer H4764/e V OC 1 c1
LATE HELLADIC IIIC
Octopus Style Jar.
c.1200-1125 BC. NY, MMA

CHE Ma H4764/a F MA 1 c1
LATE HELLADIC I. Mycenae
Funerary Mask (Shaft Grave V).
c.1525 BC. Athens, Nat. Mus.

CMI Arch K725 DC HA Ex 1 c1
KNOSSOS (Crete)
Palace. Hall of the Double Axes
(reconstr.). SW view. c.1550 BC.

CYP Mtl/g C9964/c C SC 1 c1
LATE CYPRIOT III. Curium
Sceptre. c.1200-1100 BC.
(gold w/enamel). Cyprus Mus.

CRH Cer L3513/c V OC 1 c1
RHODES. Late Helladic IIIC
Octopus Style Stirrup Jar.
c.1150 BC. Rhodes, Archeo. Mus.

CTR J T8643 H DI 1 c1
TROY II
Diadem from "Priam's Treasure"
c.2400 BC. Berlin, State Mus.

This category encompasses the native arts of Western North Africa (Morocco, Algeria, Tunisia, and Libya) and sub-Saharan Africa from ancient times up to the present, excluding the cultures of ancient Egypt and Nubia and Islamic North Africa, which have different cataloguing systems. Contemporary art by African artists is also included here. Cutter numbers for known artists should be derived in the same manner as in Western Art. Cutter numbers for all cultures are listed below.

Check the Internet version of the Art and Architecture Thesaurus (*http://www.getty. edu/research/tools/vocabulary/aat/*), the Thesaurus of Geographic Names (*http://www.getty.edu/ research/tools/vocabulary/ulan/*) and the Central Intelligence Agency's *World Factbook* (*http://www.odci.gov/cia/publications/factbook/*) for the most up-to-date information on cultures and countries. A complete list of all existing cultures is well beyond the scope of this manual, therefore it will be necessary to add new cultures and cutter numbers as newly-accessioned slides require. If an object has a country but not an ethnic affiliation, use a country Cutter number. Cutter numbers for African nations are given at the end of the culture Cutter list.

Africa Culture Cutter Numbers

Abua (Nigeria)		A165
Afo (Nigeria/Congo)		A256
Ajukru (Ivory Coast)		A3129
Akan (Ghana/Guinea)		A3132
Ambete	(*see* Mbete)	
Anguru	(*see* Lomwe)	
Anyi (Guinea)		A6371
Asanti (Ghana)		A819
Ashira-Bapunu	(*see* Shira)	
Attie (Ivory Coast)		A8843
Babwa (Dem. Rep. Congo)		B1153
Bafo (Cameroon)		B143
Baga (Guinea)		B144
Bagirmi (Chad)		B145
Bajowkwe	(*see* Chokwe)	
Bakongo	(*see* Kongo)	
Bambana(Sudan)		B1993
Bambara	(*see* Bambana)	
Bamileke(Cameroon)		B1997
Bamum (Cameroon)		B211
Baluba	(*see* Luba)	
Balwalwa	(*see* Lwalwa)	
Bangwa	(*see* Ngwa)	
Bapende	(*see* Pende)	
Barotse	(*see* Lozi)	
Bashilele	(*see* Lele)	
Basikasingo	(*see* Kasingo)	
Basonge	(*see* Songye)	
Bateke	(*see* Teke)	
Batetela	(*see* Tetela)	
Bawongo	(*see* Wongo)	
Bawumbu	(*see* Wumu)	

Bari (Sudan/E.African)		B252
Bassa (Liberia/Cameroon)		B297
Basuku	(*see* Suku)	
Bati	(*see* Beti)	
Baulé (Ivory Coast)		B346
Bayaka	(*see* Yaka)	
Bayanzi	(*see* Yanzi)	
Bembe (Dem. Rep. Congo)		B455
Bena (Tanzania)		B456
Bende (Nigeria)		B4583
Bene Lulua (Dem. Rep. Congo)		B4612
Benin (Ancient) (A.D. 1100-1897)		B467
Early Period		/a
Middle Period		/b
Late Period		/c
Benin (present day)(Nigeria)		B4672
Bété (Ivory Coast)		B5622
Beti (Guin.,Gabon,Cameroon)		B5623
Biombo (Dem. Rep. Congo)		B6157
Bini (Nigeria)		B613
Bobo (Sudan and Upper Volta)		B663
Bobo Ule	(*see* Bwa)	
Bobo-Fing (Sudan)		B6631
Bogo (Guin.,Gabon, Cameroon)		B6745
Boka	(*see* Boki)	
Boki (Nigeria)		B686
Boma (Dem. Rep. Congo)		B695
Bororo (Sudan)		B7365
Bozo(Mali/Sudan)		B793
Bulu (Guin.,Gabon,Cam)		B940
Bura(Nigeria/Congo)		B945
Bushmen	(*see* San)	
Buye	(*see* Hemba)	
Bwa (Sudan/Upper Volta)		B9921
Bwaka	(*see* Ngbaka)	
Bwende (Dem. Rep. Congo)		B9922
Chamba (Nigeria)		C442
Chokwe (Dem. Rep. Congo)		C545
Dan (W.Guinea/Ivory Coast)		D167
De (Guinea)		D278
Dengese	(*see* Ndengese)	
Dinka (E.Hamitic/E.Africa)		D584
Djenne	(*see* Jenne)	
Dogon (Sudan/Mali)		D654
Dondo (Dem. Rep. Congo)		D6795
Duala (Cameroon)		D812
Duma (Gabon)		D885
Dumbo (E.Africa)		D8874
Ebira (Nigeria)		E162
Ebrie (Guinea / Ivory Coast)		E168
Edo (Nigeria)		E24
Efik (Nigeria)		E274

Ejagham (Nigeria)	E365
Ekoi (*see* Ejagham)	
Enia (Dem. Rep. Congo)	E583
Esie (Nigeria)	E755
Ethiopian (Ancient) (800–c.100 B.C.)	E841
Etsako (Nigeria)	E857
Ewe (Togo/Guinea)	E942
Falasha (Ethiopia/E.Africa)	F1775
Fang (Gabon)	F2112
Fante (*see* Fanti)	
Fanti (W.Guinea)	F2163
Fo (*see* Fon)	
Fon (W.Guinea)	F673
Fulani (Mali/Sudan)	F9623
Fum (Cameroon)	B976
Gbari (*see* Gwari)	
Ghana Kingdom (Ancient) (c.500 B.C.–A.D. 1100)	G41151
Gio (*see* Dan)	
Giriama (Coastal E. Africa)	G5255
Gogo (Tanzania/E.Afr.)	G6135
Gola (Liberia/W. Guinea)	G6171
Grebo (Liberia/W. Guinea)	G7885
Gun (Guinea)	G975
Guro (Ivory Coast/W.Guinea)	G9815
Gurunsi (Sudan)	G9819
Gwandara (Nigeria/Congo)	G9945
Gwari (Nigeria/Congo)	G9948
Hausa (Ancient) (A.D. c.1000)	H376
Haya (Tanzania)	H4121
Hemba (Dem. Rep. Congo)	H4873
Herero (Angola/Namibia)	H5423
Hiba (E. Africa)	H6241
Holo (Dem. Rep. Congo)	H754
Holoholo (Zaire)	H7541
Hongwe (Gabon)	H7727
Huana (Dem. Rep. Congo)	H8744
Hungana (*see* Huana)	
Ibibio (Nigeria)	I12
Idoma (Nigeria)	I21
Ife (Ancient)	I23
Pre-Classical (9–10th c.)	/a
Classical (11–15th c.)	/b
Post-Classical (16th–17th c.)	/c
Igala (Nigeria)	I24
Igbira (*see* Ebira)	
Igbo Bende (*see* Bende)	
Igbo (Nigeria)	I243
Igbo-Ukwu (Ancient) (A.D. c.800)	I2413
Ijo (Nigeria)	I25
Ishan (Nigeria)	I79

Jarawa (Nigeria/Congo)		J375
Jebba (Nigeria)		J44
Jenne (Mali)		J544
Jiji (Dem. Rep. Congo)		J61
Jompre	(*see* Zumper)	
Jukun (Nigeria/Congo)		J93
Kamba (E. Afr.,Kenya)		K153
Kami (E. Afr.,Kenya)		K156
Kanem Bornu (Ancient) (c.900)		K161
Kanioka (Dem. Rep. Congo)		K166
Kanuri (Nigeria)		K168
Kanyoka	(*see* Kanioka)	
Kasingo (Dem. Rep. Congo)		K195
Keaka (Nigeria)		K242
Kerewe (E. Africa)		K395
Kete (Dem. Rep. Congo)		K433
Kkom	(*see* Kom)	
Kikuyu (Kenya)		K475
Kisalian Culture (c.900–1400)		K615
Kisi	(*see* Kissi)	
Kissi (Guinea)		K61
Kom (Cameroon)		K815
Komo (Dem. Rep. Congo)		K818
Kongo Kingdom (Ancient) (c.1400)		K8282
Kongo (Present Day) (Dem. Rep. Congo)		K82821
Kono (Guinea)		K8210
Kota (Gabon)		K871
Kpelle (Guinea)		K885
Kru (Guinea)		K94
Kuba (Dem. Rep. Congo)		K953
Kulango (Ivory Coast/Sudan)		K967
Kumu	(*see* Komo)	
Kundu (Cameroon)		K969
Kurumba (Sudan/Upper Volta)		K9611
Kusu (Dem. Rep. Congo)		K9777
Kuyu (Guinea, Gabon,Cam.)		K9715
Kwele (Guinea,Gabon,Cam.)		K985
Kwese (Dem. Rep. Congo)		K987
Lega (Dem. Rep. Congo)		L4961
Lele (Dem. Rep. Congo)		L539
Li (Dem. Rep. Congo)		L693
Limba (S. Leone/W. Guin.)		L7331
Lobi (Western Sudan)		L7972
Lokele (Sudan)		L8365
Loma (W. Guinea)		L8391
Lomwe (E. Africa/Mozam.)		L8469
Lozi (Dem. Rep. Congo)		L9253
Luba Culture (Ancient) (A.D. c.1400)		L9263
Luba (Present Day) (Dem. Rep. Congo)		L92631
Lubi	(*see* Lobi)	
Luluwa	(*see* Bene Lulua)	

Lumbu (Guinea, Gabon, Cameroon)	L9575
Lunda (Dem. Rep. Congo)	L9621
Lwalwa (Dem. Rep. Congo)	L9795
Ma (Ivory Coast)	M111
Maasai (Kenya)	M1112
Makonde (E. Africa, Tanzania)	M2355
Mali Empire (A.D. c.1000–1500)	M2511
Malinke (Mali)	M2515
Mama (Nigeria/Congo)	M2631
Mambila (Nigeria/Congo)	M2633
Mangbetu (Dem. Rep. Congo)	M2773
Manja (Central African Republic)	M2783
Maravi (S. Africa, Zimbab., Zambia)	M3117
Marka (Mali)	M3451
Mazinga (Congo)	M4764
Mbagani (Dem. Rep. Congo)	M4787
Mbala (Dem. Rep. Congo)	M4789
Mbete (Guinea, Gabon, Cameroon)	M47812
Mbole (Dem. Rep. Congo)	M47815
Mbun (Dem. Rep. Congo)	M47819
Mbundu (Dem. Rep. Congo)	M47820
Mbuti (Dem. Rep. Congo)	M47822
Mende(Guinea)	M5373
Metoko (Ancient South Africa)	M5932
Miango (Nigeria)	M6187
Mileke (*see* Bamileke)	
Mitsogo (*see* Bogo)	
Moba (Togo/Sudan)	M6871
Montol (Nigeria/Congo)	M798
Mossi Culture (Ancient) (c.500 B.C.–200)	M913
Mossi (present day) (Upper Volta/Sudan)	M9131
Mum (*see* Bamum)	
Mumuye (Nigeria/Congo)	M9621
Nafana (Sudan)	N146
Nalu (Guinea)	N173
Ndebele (South Africa)	N3375
Ndengese (Dem. Rep. Congo)	N337
Ngala (Dem. Rep. Congo)	N5763
Ngbaka (N. Dem. Rep. Congo)	N5767
Ngbandi (N. Dem. Rep. Congo)	N5769
Ngere (*see* Wee)	
Ngindo (E. Africa,Tanzania)	N57610
Ngombe (Dem. Rep. Congo)	N57611
Ngoni (E. Africa, Tanzania)	N57613
Ngumba (Cameroon)	N57614
Ngwa (Cameroon)	N57615
Nok (Ancient) (c.500 B.C.– A.D. 200)	N785
Nsapo-Nsapo (Dem. Rep. Congo)	N9619
Nunuma (Sudan)	N9728
Nupe (Nigeria/Congo)	N9735
Nyamwezi (Tanzania)	N9935
Ogoni (Nigeria)	O343
Oron (Nigeria)	O745
Owo (Ancient) (11th–20th c.)	O975

Oyo (Nigeria)	O982
Pende (Dem. Rep. Congo)	P3973
Pere (Dem. Rep. Congo)	P434
Popo (*see* Gun)	
Punu (Guinea,Gabon, Cameroon)	P9847
Salampasu (Dem. Rep. Congo)	S1595
Samo (Upper Volta)	S1875
San (Botswana)	S194
Sao (Sudan)	S239
Sara (Sudan, Chad)	S2431
Senufo (Sudan, Ivory Coast)	S4787
Shake (Guinea, Gabon, Cameroon)	S5273
Shambala (Kenya)	S5283
Sherbro (Guinea, Sierra Leone)	S5513
Shi(Dem. Rep. Congo)	S555
Shilluk (E. African/Sudan)	S5567
Shira (Guin, Gabon, Cameroon)	S5581
Shona (Ancient) (c.1100–1500)	S5595
Sikasingo (Dem. Rep. Congo)	S5807
Sikuma (Tanzania)	S58010
Sogo (Gabon)	S6025
Solongo (*see* Sorongo)	
Songhai Empire (A.D. c.1400–1600)	S6985
Songo (Dem. Rep. Congo)	S6987
Songye (Dem. Rep. Congo)	S6989
Sorongo (Dem. Rep. Congo)	S7136
Sotho (Lesotho)	S717
Suku (Dem. Rep. Congo)	S9487
Susu (Guinea)	S9648
Tabwa (Dem. Rep. Congo)	T1144
Tada (Nigeria)	T1211
Taposa (Sudan)	T1735
Takrur (Ancient) (A.D. c.500)	T1362
Tassili (Ancient) (6000 B.C.– A.D. 1000)	T2132
Teke (Dem. Rep. Congo)	T267
Tem (Sudan)	T278
Tembu (South Africa)	T2785
Temne (Guinea)	T2814
Tetela (Dem. Rep. Congo)	T3475
Tiv (Nigeria/Congo)	T6235
Tofinu (Guinea)	T6444
Toma (*see* Loma)	
Tsoede (Ancient)	T882
Tsogo (Guinea, Gabon, Cameroon)	T8829
Tuareg (Morocco)	T883
Turkana (E.African)	T939
Tutsi (Rwanda)	T9667
Urhobo (Nigeria)	U758
Vai (Liberia/Guinea)	V128
Vili (Dem. Rep. Congo)	V7113
Wadumbo (*see* Dumbo)	
Waja (Nigeria/Congo)	W1365

Wakerewe	(*see* Kerewe)	
Waziba	(*see* Hiba)	
Wee (Guinea)		W394
Wongo (Dem. Rep. Congo)		W8725
Woyo (Dem. Rep. Congo)		W938
Wum (Cameroon)		W9644
Wumu (Eq.Guinea, Gabon, Cam.)		W9646

Xhosa (South Africa)	XE215
Yaka (Dem. Rep. Congo)	Y151
Yangere (Dem. Rep. Congo)	Y225
Yanzi (Dem. Rep. Congo)	Y248
Yaunde (Dem. Rep. Congo)	Y357
Yaure (Guinea,Ivory Coast)	Y358
Yombe (Dem. Rep. Congo)	Y545
Yoruba (Nigeria)	Y658
Zande (Dem. Rep. Congo)	Z274
Zaramo (E. African)	Z362
Zulu (South Africa)	Z948
Zumper (Niger/Congo)	Z949

African Countries

Algeria	A3952		Libya	L6957
Angola	A5925		Malawi	M2394
Benin	B467		Mali	M251
Botswana	B7499		Mauritania	M4545
Burkina Faso	B9597		Morocco	M8673
Burundi	B97445		Mozambique	M939
Cameroon	C1827		Namibia	N174
Central African Republic	C3977		Niger	N685
Chad	C432		Nigeria	N6854
Congo, Dem.Republic of (Zaire)	C7492		Rwanda	R9879
Congo Republic (Rep.of Congo)	C7495		Senegal	S5753
Djibouti	D5759		Sierra Leone	S5727
Equatorial Guinea	E649		Somalia	S6933
Eritrea	E6811		South Africa	S8265
Ethiopia	E84		Sudan	S9431
Gabon	G1165		Swaziland	S9735
Gambia (The Gambia)	G191		Tanzania	T1712
Ghana	G4115		Togo	T6455
Guinea	G9645		Tunisia	T9265
Guinea-Bissau	G9647		Uganda	U26
Ivory Coast (Cote d'Ivoire)	I967		Western Sahara	W5272
Kenya	K375		Zambia	Z233
Lesotho	L6378		Zimbabwe	Z71
Liberia	L6955			

Medium and Section Codes

• Architecture   **Arch**

 Architecture encompasses the built environment. This includes residences, religious and civic buildings, bridges, doors, monuments, ornaments, posts, tombs, shrines, squares, gardens, etc. Other material classified with architecture includes architectural drawings and models for built works; aerial and panoramic views of cities and buildings; architectural sculpture, and to a limited degree, murals (exterior murals are filed as architectural decoration, interior murals are should be classified under artist or culture as *Painting*). The architects, when known, are cross-referenced in the online catalogue. Use the appropriate country code rather than the Africa code AF.

• Arms and Armor   **Arm**

 Use for weapons, armor, and armaments regardless of material.

 <ins>Special Section Codes</ins>

 • Armor   **A**
 • Weapons   **W**

• Ceramics   **Cer**

 Ceramics include painted, incised, glazed or unglazed vessels, small-scale figures, objects, and reliefs. Large-scale or life-size ceramic figures should be classified as *Sculpture*. Ceramic tools should be located under the *Tools* category. Ceramic objects used as game pieces should be located under *Toys and Games*.

 <ins>Special Section Codes</ins>

 • Animals   **A**
 • Ceremonial objects   **C**
 • Figures   **F**
 • Vessels   **V**

• Costume   **Co**

 This category should be used for all religious or traditional apparel such as hats, dresses, pants and shoes, but excluding body decorations that should be coded as *Arms, Jewelry,* or *Masks*. Hairpins and combs should be categorized with *Jewelry*. Fabrics not intended to be worn on the body are included in the *Textile* category.

 <ins>Special Section Codes</ins>

 • Accessories   **A**
 • Children's costumes   **C**
 • Female costumes   **F**
 • Male costumes   **M**
 • Unisex costumes   **U**

• Drawings   **Dr**

 Use for all graphic work on paper and other supports. Works with liquid pigment should be included with *Painting*. Use the subject codes for Western art.

- **Furniture**   **Furn**

    This category includes all domestic or ritual seating such as chairs, thrones, and stools. Neck rests are also included in this category.

    <u>Special Section Codes</u>

    - Case and display furniture   **C**
    - Seating and reclining furniture **S**
    - Support furniture   **T**

- **Glass**   **G**

    Use for objects whose principal component is glass. Glass beads are located under *Jewelry.*

    <u>Special Section Codes</u>

    - Ceremonial objects   **C**
    - Vessels   **V**
    - Other glass   **X**

- **Lapidary**   **LAP**

    Lapidary is generally used for small-scale objects made out of stone or minerals. The category is subdivided into two categories: soapstone (LAP/so) and sandstone (LAP/sa). Other types of stone are categorized with a generic code for other (LAP/o). Metal jewelry adorned with precious or semi-precious stones is always classified under *Jewelry*.

    <u>Special Section Codes</u>
    - Animals   **A**
    - Ceremonial objects   **C**
    - Figures   **F**
    - Vessels   **V**

- **Jewelry**   **J**

    Objects made from glass, metal, ceramics, lapidary, and organic materials that are used primarily for decorative body adornment should be included in the *Jewelry* category. Hairpins and combs are also included here, but clothing and other apparel should be placed in *Costume*. Decorative armaments should be located in *Arms and Armor*.

    <u>Special Section Codes</u>

    - Arm and hand jewelry   **A**
    - Beads (loose)   **B**
    - Head jewelry   **H**
    - Neck and chest jewelry   **N**
    - Regalia   **R**
    - Other jewelry   **X**

- **Masks**   **Ma**

    The *Mask* code should be used for all masks, no matter the material. Headdresses not intended to cover the face should be classified as *Costume*.

- Animal masks **A**
- Figure/Face masks **F**
- Funerary masks **Fu**
- Spirit masks **Sp**

• Metal   MTL

Use for smaller sized vessels, implements, ornaments, and other objects made out of bronze (MTL/b), copper (MTL/c), gold (MTL/g), iron (MTL/i), silver (MTL/s), and other metals (MTL/o). Use this category when the principal component of an object is metal yet might be decorated or otherwise include materials such as stone, wood, or lapidary. Use *Sculpture* for large-scale or life-size metal figures. Metal jewelry should be located in *Jewelry*.

Special Section Codes

- Animals **A**
- Ceremonial objects **C**
- Figures **F**
- Vessels **V**

• Musical Instruments   Mus

Special Section Codes

- Percussion instruments **P**
- String instruments **S**
- Wind instruments **W**

• Organic Material   OM

Organic material consists of generally small-scale objects made of material that was once alive with the exceptions of plant and wood fibers made into cloth for use as *Costume* and *Textiles*. The category is subdivided into five principal areas: bone (OM/b), ivory (OM/i), shell (OM/s), wood (OM/w), and other materials (OM/o). Use the category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. Use *Organic Materials* for objects such as leather hides. Objects containing several different types of organic matter should use the code for the primary substance. Use *Sculpture* for large scale, three-dimensional sculpture. Use the *Tools* code for all tools and implements, regardless of material.

Special Section Codes
- Animals **A**
- Ceremonial objects **C**
- Figures **F**
- Vessels **V**

• Painting   Ptg

Includes work on canvas, rock, and interior murals. This category should incorporate works that use pigments or other colorants temporarily suspended in a liquid at the time of creation. Cosmograms should be placed here unless they are part of a larger architectural mural. Use the standard subject codes for Western art.

- **Photography**   **PH**

  Works of art created using light-sensitive plates or paper which are exposed to light and pattern, often utilizing a camera, and produced with chemicals. Fine art photography and photo collage are placed in this category. Use the standard subject codes for Western art.

- **Prints**   **Pr**

  Use for multiple copies of an image created using inks or pigments and a matrix with the image transferred to paper or some other support. Common techniques include lithography, drypoint, etching, monotype, wood block, silkscreen, or engraving. Use the subject codes for Western art.

- **Sculpture**   **Sc**

  Use for large, three-dimensional works of art, principally made of stone, wood, clay, or metal. Include remaining fragments of large-scale objects in this category. Use the subject codes for Western art.

- **Textiles**   **Tex**

  The *Textile* category should be used for any fabric or plant-derived fiber not intended as *Costume*. Items such as floor coverings, wall hangings, and domestic textiles are located here.

  Special Section Codes

• Furniture coverings/upholstery	**F**
• Linens for bed, bath and table	**L**
• Rugs/Floor coverings	**R**
• Wall coverings	**W**
• Miscellaneous textiles	**X**

- **Tools**   **To**

  Place all tools in this category, regardless of material.

  Special Section Codes

• Agricultural tools	**A**
• Food tools	**F**
• Hand tools	**H**
• Miscellaneous tools	**X**

- **Toys and Games**   **Toy**

  All toys and games, regardless of material, are placed here.

  Special Section Codes

• Animal or figure dolls	**D**
• Games and game pieces	**G**
• Miscellaneous toys	**X**

• **Transportation**   **T**

> Use for modes of air, ground, or water transport like airplanes, automobiles, bicycles, boats, carts, carriages, hammocks, or sedan chairs, regardless of medium.

> <u>Special Section Codes</u>
> • Equine- and animal-   **E**
>   powered vehicles
> • Watercraft   **W**

• **Ethnographic Miscellany**   **X**

> Use cautiously to classify ethnographic documentation not otherwise classifiable by the usage of media codes. Images used as anthropological records may include historical reconstructions, ethnographic diagrams, and field photography depicting education, recreation, medicinal practices and other rituals, domestic/labor scenes, celebrations, and dance. If possible, works photographed in situ should still be classified under the correct media and subject codes. Anonymous portraits of African sitters should be placed here, using the appropriate culture or country cutter number of the sitter.

> <u>Special Section Codes</u>

> • General scenes   **A**
> • Dance, celebration or   **D**
>   cultural rituals
> • Ethnographic diagrams and **E**
>   reconstructions
> • Funerary practices   **F**
> • Landscape   **L**
> • Medical practices   **M**
> • Portraits
>   Portraits-Female   **PF**
>   Portraits-Group   **PG**
>   Portraits-Male   **PM**
> • Work/labor   **W**
> • War   **Wr**

Format of the Call Number

List primary code for Africa (AF), the medium, the culture Cutter number, subject or section codes, and filing codes followed by the copy number of the slide. If the artist is known, place the artist's Cutter number immediately following the culture Cutter number. If the ethnic affiliation of the artist is unknown, use the African country Cutter number after the artist's Cutter number. Refer to for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

Format of the Call Number

List primary code for Africa (AF), the medium, the culture Cutter number, subject or section codes, and filing codes followed by the copy number of the slide. If the artist is known, place the artist's Cutter number immediately following the culture Cutter number. If the ethnic affiliation of the artist is unknown, use the African country Cutter number after the artist's Cutter number. Refer to page 13 for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

For African architecture, the call number should use the proper country code instead of the Africa code *AF*. The rest of the label should follow regular practice.

Format of the Label

The call number is placed on the first line. The culture and the present day country are placed on the second line. Anonymous authorship is always assumed unless a specific artist is noted, and anonymous attributions are not stated on the label (use cultural affiliation and country name instead). If the artist is known, place the surname in all caps on the second line, followed by the first name in upper and lower case letters, followed by the country in parentheses, if possible. The title of the object is listed on the third line. If space allows, the date of the work should be placed on the fourth line, followed by the location and/or present owner of the object.

e.g.	AF MTL/b B467 F HE 2A c1 BENIN (Nigeria) King's Head: front. 16th cent. (brnz). Brooklyn Museum.	AF OM/w K82 C NK 4A c1 KONGO (Dem. Rep. Congo) Nkisi w/Janus face: front. 19th cent. (wd,brass, &m/m.) Minn. Inst. of Arts.
	AF Ma D167 F MA 1A c1 DAN (West Guinea) Mask: side view. 19th cent. (wd.) M.Simpson Coll.	AF Co K953 A BE 1A c1 KUBA (Dem. Rep. Congo) Belt (Yet): obl. view. 20th cent. (wd.beads/shells). Minn.Inst.Arts.
	AF X R9879 T9667 D SP 1 c1 TUTSI (Rwanda) Spear Dance. (Photo by E.Eliofson).	AF Ptg Z71 M9535 G DY 1 c1 MUKAROBGWA, T. (Zimbabwe) Dying People. 1962. NY, MoMA.

ZI Arch M4241 D ZI Ex 6 c1
MASVINGO (Zimbabwe)
Great Zimbabwe National Monument:
Great Encl./wall & psgwy.1200-1450.

This category encompasses the arts of Mesopotamia (Iraq primarily), Ancient Iran (mainly Iran, but also areas East and West during the height of the Persian Empire), Ancient Anatolia (mainly Turkey) and Syro-Palestine (Syria, Lebanon, Israel and Jordan). Dates begin in neolithic (i.e. prehistoric) times and end in historic (or dynastic) periods, for the most part prior to the Christian era. The exception is Ancient Iran, which extends into the A.D. 7th century with the Sasanian Empire, ending with the Islamic conquest.

Chronologies and Cutter numbers for all Ancient Near East sections are listed below. Dates given are all B.C., unless otherwise noted. Each of the section chronologies are primarily derived from "Ancient Near Eastern Art" (*Metropolitan Museum of Art Bulletin*, Spring 1984), and *Naissance de l'Ecriture: Cunéiformes et Hiéroglyphes* (Reunion des Musées Nationaux exhibition catalogue, Paris 1982).

Ancient Anatolian Art   EAN

This subcategory encompasses the art and architecture of ancient Anatolia from the prehistoric and ancient periods through the Urartian kingdom at the end of the 7th century B.C. It covers primarily the area of present-day Turkey.

Ancient Anatolian Chronology and Cutter numbers

Neolithic	c.6000-5000	AN438
Çatal Hüyük		/ch
Hacilar		/h
Troy II	c.3000-2500	BT864
Early Bronze Age	c.2300-2000	CB869
Alaça Hüyük (royal tombs)		/ah
Assyrian Colony	c.1920-1750	DA851
Kültepe		/k
Old Hittite Empire	c.1650-1400	EH676
Mursili I		/m
Hittite Empire	c.1400-1200	FH676
Suppiluliumas I (Boghazköy)		/s
Battle of Kadesh c.1285		
Aramean and Neo-Hittite	c.1000-800	GA661
Urartian Kingdom	c.850-600	HU72
Phrygian Kingdom	c.775-690	IP577

Ancient Iranian Art   EAI

This subcategory encompasses the art and architecture of ancient Iran, from the protohistoric and ancient periods through the Sasanian Empire, which ended in the 7th century A.D. with the Islamic conquest. At the height of the Persian Empire (circa 500 B.C.), ancient Iran covered a large area from Afghanistan and India in the East, to Libya and Greece in the West, and extending north up to the Danube river.

Ancient Iranian Chronology and Cutter numbers

Susa		c.4000–2200	AS964	
	Susa I	c.4000–3500		/s
	Proto-Urban (Susa II)	c.3500–3000		/pu
	Proto-Elamite (Susa III)	c.3100–2800		/pe
	Sumero-Elamite (Susa IV)	c.2750–2500		/se
	Akkad domination	c.2500–2200		/a
Elam		c.2200–550	BE37	
	Old Elamite	c.2200–2000		/oe
	Middle Elamite (Iron I)	c.1200–1000		/me
	Hasanlu IV (Iron II)	c.1200–800		/h
	Neo-Elamite	c.800–700		/ne
	Median Empire	c.700–550		/m
Achaemenid		c.550–331	CA175	

(Persian Kings)

Darius I (the Great) built palaces at Susa and Persepolis, 558?–486 (r.522–486)

Cyrus I (the Great) founder of Empire, conquered Babylon 538 (d.529)

Xerxes I (the Great), c.519–465 (r.486–465), built at Persepolis

Battle of Marathon 490

Battles of Thermopylae and Salamis 480

Artaxerxes II rebuilt palace at Susa, d.359 (r.404-359)

Darius III, last Persian king, 380?–330 (r.336–330) defeated by Alexander the Great

Parthian	c.250 B.C.-A.D. 224	DP273
Sasanian	c. A.D. 226-651	ES252

Mesopotamian Art   EMS

This subcategory encompasses the art and architecture of Mesopotamia (both North and South), from the prehistoric and ancient periods through the Neo-Babylonian Empire, which ended circa 540 B.C., with the Persian invasion. Mesopotamia proper covers the area of Western Asia surrounding the Tigris and Euphrates rivers, from the mountains of Asia Minor to the Persian Gulf. For the most part, it includes the area of modern-day Iraq, overlapping with small parts of Iran, Syria, and Turkey (the indigenous ancient cultures of the latter three countries are arranged separately under Ancient Iranian Art, Syro-Palestinian Art, and Ancient Anatolian Art).

Mesopotamian Chronology and Cutter numbers

Late Neolithic	c.6000-4000	AN438
Jarmo		/j
Hassuna		/h
Samarra	c.5500–5000	/s
Halaf		/ha
Gawra		/g
Ubaid	c.5000–4000	/u
Warka		/w
Sumerian	c.4000–2340	BS955
Uruk	c.4000–2900	/u
Jemdet Nasr		/j
Protoliterate		/p
Early Dynastic I–IIIa	c.2900–2000	/ed1–3a
E.D. IIIb (Royal Tombs of Ur)		/ed3b
Akkadian	c.2340–2113	CA3152
Agade		/a
Sargon		/s
Naram-Sin		/n
Neo-Sumerian	c.2113–2000	DS955
Lagash (Gudea)		/l
3rd Dynasty of Ur (Ur-Nammu)		/u
Isin-Larsa	c.2000–1850	EI81
Amorite Kingdoms		/a
Old Assyrian	c.2000–1765	FA851
Old Babylonian	c.1890–1595	GB115
Hammurabi		/h
Mittanian Empire	c.1600–1350	HM685
Middle Assyrian	c.1350–1000	IA851
Ashur		/a
Kassite	c.1595–1160	JK19
Neo-Assyrian	c.883–612	KA851
Nimrud		/n
Khorsabad		/k
Nineveh		/ni
Neo-Babylonian	c.627–539	LB115
Babylon		/b

Syro-Palestinian Art   ESP

This category encompasses the art and architecture of ancient Syria and Palestine, from the neolithic and ancient periods through the Babylonian dominance of the region, which ended circa 540 B.C. with the Persian invasion. Ancient Syro-Palestine covers the area of present-day Syria, Lebanon, Israel (the coastal area of which is often referred to as "the Levant"), and part of Jordan. Additional information for the chronology was derived from *Ebla to Damascus: Art and Archeology of Ancient Syria* (booklet, Smithsonian Institution Traveling Exhibition Service, 1985).

Syro-Palestinian Chronology and Cutter numbers

Neolithic	c.8500–5000	AN438	
Jericho	c.7500–7000		/j
Halaf	c.5000		/h
Chalcolithic	c.3500–2750	BC436	
Protohistoric	c.3500–3000	CP967	
Tell Brak			/tb
Early Bronze	c.2750–1800	DB869	
Early Dynastic	c.3000–2250	ED9972	
Ebla	c.2900–2300		/e
Mari	c.2900–2250		/m
Old Syrian	c.2100–1600	FS995	
Ebla	c.2000–1600		/e
Mari	c.1820–1750		/m
Middle Bronze	c.1800–1300	GB869	
Byblos (royal tombs)			/b
Middle Syrian	c.1600–1200	HS995	
Mittani invasion	c.1600–1350		/m
Ugarit	c.1500–1200		/u
Hittite domination	c.1350–1200		/h
Late Bronze	c.1300–1000	IB869	
Ras Shamra			/rs
New Syrian	c.1200–540	JS995	
Aramean and Neo-Hittite	c.1200–750		/a
Assyrian invasion	c.750–612		/as
Babylonian domination	c.600–540		/b
Iron Age	c.1200–540	KI71	
Phoenicia	c.1200–540		/p
Kingdoms of Israel and Judah	c.1000–720		/ij

Medium and Section Codes

• Architecture   **Arch**

Architecture encompasses the built environment, including religious and civic buildings, monuments, tombs and dwellings. Other material included here: architectural diagrams (such as plans and reconstructions of buildings) and models, along with aerial views of excavated sites. Use the same designations as Western architecture whenever applicable.

• Arms and Armor   **Arm**

Use for weapons and armor regardless of material.

<u>Special Section Codes</u>

• Armor	**A**
• Weapons	**W**

• Ceramics   **Cer**

Ceramics include painted, incised, glazed or unglazed vessels, decorative bricks, and small-scale terracotta figures or objects, such as amulets, plaques, and idols. Tablets and other documents made of clay with pictograms or cuneiform texts on them—with or without additional images— are located here.

<u>Special Section Codes</u>

• Ceremonial objects	**C**
• Bricks	**B**
• Figures	**F**
• Furniture inlays	**FI**
• Tablets	**T**
• Vessels	**V**

• Furniture   **F**

Use for all domestic and ceremonial furniture, regardless of material.

<u>Special Section Codes</u>

• Case and display furniture	**C**
• Seating and reclining furniture	**S**
• Support furniture	**T**

• Glass   **G**

Use for objects whose principal component is glass, except for items of personal adornment that include glass, which are classified under *Jewelry*.

<u>Special Section Codes</u>

• Figures	**F**
• Plaques	**P**
• Vessels	**V**

• Jewelry   **J**

Use for all types of jewelry, regardless of material.

Special Section Codes

• Arm and hand jewelry   **A**
• Head jewelry   **H**
• Neck and chest jewelry   **N**
• Regalia   **R**
• Other jewelry   **X**

• Lapidary   **LAP**

Lapidary is generally used to classify small-scale objects made out of stone or minerals. The principal groups are: alabaster (LAP/a), chlorite (LAP/c), diorite (LAP/d), gypsum (LAP/g), and other stone (LAP/o). Metal jewelry adorned with precious or semi-precious stones is classified under *Jewelry*. Tools should be placed in the *Tools* category.

Special Section Codes

• Ceremonial objects   **C**
• Figures   **F**
• Furniture inlays   **FI**
• Vessels   **V**

• Masks   **Ma**

The *Mask* code should be used for all masks, no matter the material or usage.

• Musical Instruments   **MI**

Use for all types of musical instruments, regardless of material.

Special Section Codes

• Percussion instruments   **P**
• String instruments   **S**
• Wind instruments   **W**

• Metal   **MTL**

Use for vessels, implements, household ornaments, and other objects made out of metal. This category excludes all jewelry, which has its own category, and life-size heads (which are classified as *Sculpture*). The principal metals are bronze (MTL/b), copper (MTL/c), gold (MTL/g), and silver (MTL/s). Use this category when the principal component of an object is metal, yet might be decorated or otherwise include material like stone. For large-scale or life-size metal figures, use the *Sculpture* code. All metal jewelry should be classified by the *Jewelry* code.

Special Section Codes

• Ceremonial objects   **C**
• Figures   **F**
• Furniture inlays   **FI**
• Vessels   **V**

• Organic Material   **OM**

Organic material consists generally of small-scale objects made of material that was once alive. Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. The principal groups of organic materials are: bone (OM/b), ivory (OM/i), shell (OM/s), and other (OM/o).

<u>Special Section Codes</u>

• Ceremonial objects	**C**
• Figures	**F**
• Furniture inlays	**FI**
• Vessels	**V**

• Painting   **Ptg**

This includes fragments of murals and frescoes which have been detached from tombs, temples and palaces. Painted surfaces still intact in their original sites should be classified with the built structure under the *Architecture* medium code. Use the subject categories for Western Art, whenever appropriate.

• Sculpture   **Sc**

Use for large, three-dimensional works of art (principally statues) made of stone, or metal. Also include detached reliefs (whether painted or not). Reliefs which are still in situ (in either tombs, palaces, or temples) are classified under *Architecture*. Fragments of large-scale objects are also put in this category. Small-scale figurines are classified respectively as *Lapidary*, *Metal*, *Organic Material,* or *Ceramics*, depending on material.

<u>Special Sculpture Codes</u>

• Figures-Female   **FF**
  Use for unidentified persons,
  seated or standing

• Figures-Male   **FM**
  Use for unidentified persons,
  clothed or nude.

• Groups   **GR**
Use for partially or entirely
  un-identified groups of people.
  Use for depictions of royalty or
  officials with deities. Use also
  for groups of unidentified
  worshippers or priests.

• Heads-Female   **HF**
  Use for unidentified heads or
  busts of female figures.

• Heads-Male   **HM**
  Use for unidentified heads or
  busts of male figures.

- Mythology   **Myth**

  Use for figures of deities by
  themselves, whether identified
  or not.
- Portraits-Female   **PF**

  Use for identified sitters, royal
  or official.
- Portraits-Group   **PG**

  Use for identified groups of
  people, depicted without deities.
- Portraits-Male   **PM**

  Use for identified sitters, royal
  or official.
- Reliefs   **Re**

  Use only for reliefs detached
  from their original location.
  Use *Architecture* for reliefs
  in situ.

- **Seals**   **S**

  This category designates small objects of stone (sometimes precious or semi-precious), pierced through the center for suspension, carved on their sides with designs in order to create ornamental impressions when rolled over soft clay. Stamp-seals, often in the shape of animals, are included here. Baked or dried clay impressions from cylinder and stamp-seals are also grouped here.

  Special Section Codes

  - Cylinders   **C**
  - Impressions   **I**
  - Stamps   **S**

- **Transportation**   **T**

  Use for modes of land transport such as chariots.

  Special Section Codes

  - Equine and animal-powered   **E**
    vehicles and equipment

- **Tools**   **To**

  Use for all tools, regardless of material.

  Special Section Codes

  - Agricultural tools   **A**
  - Food tools   **F**
  - Hand tools   **H**
  - Writing tools   **W**
  - Miscellaneous tools   **X**

Format of the Call Number

List the Ancient Near Eastern general cultural division (*e.g.* EMS for Mesopotamia, EAN for Ancient Anatolia), the medium code and the culture/period Cutter number. Follow with a subject or special section code, filing code, and a copy number for each slide. Refer to the Filing Code section on page 16 for more information on how to create a proper code for complex three-dimensional objects.

Format of the Label

The call number is placed on the first line. For all media except *Architecture*, the period or culture name (in capitals) is placed on the second line, followed by the city or site (in lower case) associated with the object. The title of the object is listed on the third line. The date is placed on the fourth line, followed by the museum or collection.

For *Architecture*, the site or ancient city (in capitals) is placed on the second line, before the modern country name (in lower case), while the third line is a description of the building(s). The fourth line lists the date, and then, if it is a reconstruction, the name of the museum or site where the building has been relocated.

e.g.	EMS Sc DS955/l PM GU 1A c1 NEO-SUMERIAN. Lagash Gudea Worshipping: front. c.2150 B.C. Paris, Louvre Mus.	EMS Arch B1155 DC TH Ex 1 c1 BABYLON (Iraq) Facade of Throne Room (reconstr.) c.580 B.C. Berlin, Staatliche Museen.
	EMS OM/i KA851/n FI CO 1 c1 NEO-ASSYRIAN. Nimrud Cow Suckling its Calf. c.700 B.C. (ivory) Baghdad Museum.	EAN Arch FH676/s MO BO EX 1 c2 BOGHAZKÖY (Turkey) Lion Gate. c.1300 B.C.
	EAI Sc CA175 Re DA 1 c1 ACHAEMENID. Persian Archers from Palace of Darius I at Susa.c.500 B.C. Berlin, Staat.Mus.	ESP Ptg FS995/m Mrl ZI 1 c1 OLD SYRIAN. Mari Worship Scene from Palace of Zimrilim. c.1800 B.C. Paris, Louvre.

Asian Art

This category encompasses the arts of the Indian sub-continent (India, Pakistan, Bangladesh, and Sri Lanka), Central Asia (Afghanistan, Tibet, East Turkistan, Sikkim, Bhutan, and Nepal), China (including Mongolia and Manchuria), Japan, Korea, Burma, Cambodia, Indonesia, Thailand, and Vietnam (including Cham). Contemporary art of the various cultures are included here. Derive the Cutter number from the family name (or school) of a known artist. Use the period designation cutter for objects by unknown artists. Chronologies and Cutter numbers for all cultures are listed below. Dates given are A.D. unless otherwise specified or linked with a B.C. date. Chronologies are primarily derived from the fifth edition of Sherman E. Lee's *History of Far Eastern Art* and the Visual Resources Association's *Selected Topics in Cataloging Asian Art.*

Burma Chronology and Cutter Numbers   OBR

Proto-historic	2500 B.C.–A.D. 1st c.	AP924
Early Historical	2nd–10th c.	BE12
Classical	11th–13th c.	C614
Early Classical	1000–1100	DE12
Transitional	1100–1175	ET772
Late Classical	1175–1300	FL351
Neo-classical	1300–1800	GN38
Modern period	1800–present	M689

Cambodia Chronology and Cutter Numbers   OCB

Pre-Angkor period		AP922
(Early Khmer, Indian influence)		
Fu Nan	?-A.D. mid 6th c.	/a
Chen La	6th c.–802	/b
Koulen (Transitional)	802–877	/c
First Angkor	877–1002	BA581
Second Angkor	1002–1201	CA589
Sack of Angkor	*1437*	
Post Angkor	1437–1912	DA595
Modern period	1912–present	EM689

China Chronology and Cutter Numbers   OCH

• *Note:* Pinyin is used for the transliteration or romanization of Chinese terms. All terms in Wade-Giles, the former romanization, should be converted to meet this new standard. See *Appendix B* and *Appendix C* for Pinyin and Wade-Giles Transliterations.

Paleolithic	c.7000 B.C.	AP156
Neolithic	c.7000–c.2205 B.C.	BN438
Xia dynasty	c.2205–c.1766 B.C.	CX31

Shang dynasty	c.1766–1405 B.C.	DS529
capital at Ao	*c.1766–c.1300 B.C.*	
capital at Anyang	*c.1300–1045 B.C.*	
Zhou dynasty	1045–256 B.C.	EZ63
Western Zhou dynasty	1045–771 B.C.	EZ635
Eastern Zhou dynasty	771–256 B.C.	FZ63
Period of Spring and Autumn Annuals	772–481 B.C.	GZ63
Period of Warring States	481–221 B.C.	HZ63
Stylistic dating of Zhou period		
Early Zhou period	1045–c.900 B.C.	
Middle Zhou period	c.900–c.600 B.C.	
Late Zhou period	c.600–221 B.C.	
Qin dynasty	221–206 B.C.	IQ3
Han dynasty	206 B.C.–A.D. 220	JH233
Western Han dynasty	206 B.C.–A.D. 9	JH2335
Eastern Han dynasty	25–220	KH233
Age of Disunion	220–589 (Including Six Dynasties)	LD611
Northern dynasties	317–581	MN684
Northern Wei	386–535	/a
Eastern Wei	535–550	/b
Western Wei	535–557	/c
Northern Qi	550–577	/d
Southern dynasties	420–589	NS727
Sui dynasty	581–618	OS948
Tang dynasty	618–907	PT165
Five dynasties	907–960	QF565
Later Liang	907–923	/a
Later Tang	923–936	/b
Later Jin	936–946	/c
Later Han	947–950	/d
Later Zhou	951–960	/e
Song dynasty	960–1279	RS698
Northern Song dynasty	960–1127	RS6985
Southern Song dynasty	1127–1279	S698
Liao dynasty	916–1125	TL693
Jin dynasty	1115–1234	UJ61
Yuan dynasty	1271–1368	VY94
Ming dynasty	1368–1644	WM664
stylistically significant reigns		
Yongle	1404–1424	
Xuande	1425–1435	

Chenghua	1464–1487	
Zhengde	1505–1521	
Jiajing	1521–1566	
Wanli	1572–1620	
Qing dynasty	1644–1912	XQ35

stylistically significant reigns

Kangxi	1661–1722	
Yongzheng	1722–1735	
Qianlong	1735–1795	
Jiaqing	1795–1820	
Modern period	1912–present	YM689
Republic of China	1912–present	/a
Peoples Republic of China	1949–present	/b

India Chronology and Cutter Numbers — OIN

Pre-Buddhist	to 322 B.C.	AP922
Chalcolithic	c.4000–c.1500 B.C.	/a
Indus Valley	c.2500–c.1500 B.C.	/b
Aryan Invasions	c.2500–c.1500 B.C.	/c
Shaishunaga-Nanda	642–322 B.C.	/d
Buddhist Dominance	c.322 B.C.–after A.D. 600	B927
Maurya (Asoka)	322–185 B.C.	CM453
Sunga	185–72 B.C.	DS957
Andhra	70 B.C.–A.D. 3rd c.	EA533
Satavahana dynasty	220 B.C.–A.D. 236	/a
Kushan (including Gandhara)	late 1st c.–3rd c.	FK97
Gupta (including Harsha)	320–647	G977
Medieval	c.600–c.1200	HM489
Pallava (East peninsular)	c.500–800	JP165
Chalukyan (West peninsular)	550–end 12th c.	KC436
Rashtrakutan	753–c.900	LR22
Pala and Sena	c.730–c.1197	MP153
(West Bengal, Bihar, and Bangladesh)		
Rajputanna and Deccan	8th c.–c.1190	NR161
Chola (East peninsular)	897–after 1200	PC547
Later Medieval	1200–1756	QL351
Rajput style	c.1500–c.1900	R162

Rajput Regional Divisions

Ajmer	/aj	Deogarh	/f	Malwa	/m
Amber	/am	Garhwal	/g	Mandi	/m1
Baghal	/b	Guler	/g1	Mankot	/m2
Bandralta	/b1	Hindur	/h	Marwar	/m3
Basohli	/b3	Jaipur	/j	Mewar	/m4
Bhoti	/b4	Jammu	/j1	Nathdwara	/n

Bikaner	/b5	Jaswan	/j2	Nurpur	/o
Bilaspur	/b6	Jodhpur	/j3	Punch	/p
Bundelkhand	/b7	Kangra	/k	Siba	/q
Bundi	/b8	Kishangarh	/k1	Sirmur	/r
Chanba	/c	Kotah	/k2	Sirohi	/s
Datarpu	/d	Kotla	/k3	Suket	/t
Datia	/e	Kulu	/l	Uniara	/u

Sultanate of Delhi (north)	1206–14th c.	S954
Vijayanagar (south)	13th c.–1565	TV695
Madura (south)	1646–c.1900	UM183
Mughal dynasty	1526–1756	VM951
British Empire	1756–1947	WB862
Modern period	1947–present	YM689

Indonesia Chronology and Cutter Numbers   OID

Note: The islands which form the Indonesian group are Bali, Borneo (Sarawak, Kalimantan, and Brunei), Celebes (Sulawesi), Flores, Java, Lombok, Moluccas, Sumatra, Sumba, Sumbawa, and Timor.

Paleolithic	c.10,000–500 B.C.	AP156
Proto-historic	c.500 B.C.–A.D. 150	BP967
Nascent Hindu-Buddhist	c.150–c.750	CN244
Central Java	7th and 8th c.	DC395
Shrivijaya	c.750–c.850	ES561
Hindu Central Java	c.850–c.930	FH662
East Javanese period	c. 930–1478	GE13
Muslim conquest	15th and 16th c.	HM987
Wayang (Native) style	15th c.–present	JW357
Modern period	1945–present	M689

Japan Chronology and Cutter Numbers   OJ

Jomon	10,500–300 B.C.	AJ76
Incipient Jomon	10,500–c.8000 B.C.	
Initial Jomon	c.8000–c.5000 B.C.	
Early Jomon	c.5000–c.2500 B.C.	
Middle Jomon	c.2500–c.1500 B.C.	
Late Jomon	c.1500–c.1000 B.C.	
Final Jomon	c.1000–c. 300 B.C.	
Yayoi	300 B.C.–A.D. 300	BY36
Kofun (Haniwa culture)	248–646	CK77
Asuka	552–645	DA861

Nara	645–794	EN218
Early Nara (Hakuho)	645–710	EN2185
Late Nara (Tempyo)	710–794	FN218
Heian	794–1185	GH465
Early Heian (Jogan)	794–897	GH4655
Late Heian (Fujiwara)	897–1185	H465
Kamakura	1185–1333	K15
Nambokucho	1333–1392	LN174
Muromachi (Ashikaga)	1392–1573	M972
Momoyama	1573–1615	NM733
Edo (Tokugawa)	1615–1868	PE24
Early Edo	1615–1716	
Late Edo	1716–1868	
Meiji	1868–1912	QM512
Modern period	1912–present	RM689
Taisho period	1912–1926	
Showa period	1926–1989	
Heisei period	1989–present	

Korea Chronology and Cutter Numbers   OK

Paleolithic		AP156
Neolithic	6000 B.C.–A.D. 300	BN438
Bronze Age		/a
Iron Age		/b
Naknang	108 B.C.–A.D. 313	CN163
Lelang, Han Chinese dominance		
Three Kingdoms	57 B.C.–A.D. 668	ET529
Koguryo	36 B.C.–A.D. 668	ET5295
Paekche	18 B.C.–A.D. 663	FT529
Old Silla	57 B.C.–A.D. 668	GT529
Unified Silla Kingdom	668–935	HS584
Koryo	936–1392	K84
Choson (Yi dynasty)	1392–1910	LC551
Modern period	1910–present	M689

Laos Chronology and Cutter Numbers   OL

Chalcolithic	1000–100 B.C.	AC436
Dong Son	500 B.C.–A.D. 100	BD682
Archaic	3rd–6th c.	CA669
Pre-Angkor	550–681	DP922
Chen-la	600–802	EC518
Funan	600	F979
Koulon	802–877	GK88
First Angkor	877–1002	HA581

Second Angkor	1002–1201	JA589
Thai	1201–1437	KT364
Medieval	13th–19th c.	LM489
Modern period	20th c.	M689

Nepal Chronology and Cutter Numbers   ONP

Proto-historic	6th c. B.C.	AP967
Lichchhavi	300–880	BL699
Transitional	880–1200	CT772
Early Malla	1200–1482	DE12
Late Malla	1482–1769	EL351
Shah	1769–present	FS524

Thailand Chronology and Cutter Numbers   OTH

Paleolithic		5000–c.3500 B.C.	AP156
Neolithic	Ban Chieng culture	c.3500–c.1600 B.C.	BN438
Bronze Age	Ban Chieng culture	c.1600–600 B.C.	CB869
Nascent Hindu-Buddhist		4th-6th c.	DN244
Dvaravati period		6th–10th c.	ED988
Hindu-Javanese style		c.700–c.1000	/a
Cambodian dominance		1022–c.1250	FC176
Sukhothai		c.1250–1378	GS949
Ayudhya		1378–1767	HA989
Modern period		19th c.–present	M689

Tibet Chronology and Cutter Numbers   OTB

Pre-Buddhist period	before c.681	AP922
Srong	7–9th c.	BS7745
Monastic Period	842–1270	CM736
Sakya Period	1270–1345	DS158
Sitya dynasty	1345–1634	ES623
First Dalai Lama	*1391*	
Manchu period	1720–1888	FM629
Lhasa period	1888–1950	GL688
Chinese period	1950–present	HC539

Vietnam (Cham) Chronology and Cutter Numbers   OVM

Ancient	pre–A.D. 650	A538
Mi-so'n E-1	650–750	BM678
Hoa-lai	750–875	CH679
Dong-du'o'ng	875–925	DG682

Mi-so'n A-1	915–1000	EM678
Khu'o'ng-my	925–965	FK45
Tta-kieu	965–1000	GT882
Transitional	1000–1150	HT772
Binh-dinh	1150–1300	JB613
Yang-mum	1300–1471	KY22
Po rome	1471–present	LP832
Modern period	1900–present	M68

Medium and Section Codes

• Architecture   Arch

Architecture encompasses the built environment. That means residences, religious and civic buildings, bridges, monuments, sculpture parks, gardens, etc. It includes finished and never-constructed projects filed by location. Landscape architecture and design are also classified as *Architecture*. Other material classified with architecture include: architectural drawings and models for built works; aerial and panoramic views of cities and buildings; architectural sculpture, and to a limited degree, murals (exterior murals are filed as architectural decoration, interior murals are generally classified under artist as *Painting*). The architects or designers, when known, are cross-referenced in the online catalogue.

• Arms and Armor   Arm

Use for weapons, armor, and armaments regardless of material.

<u>Special Section Codes</u>

• Armor	**A**
• Weapons	**W**

• Bronzes   Brz

Use for all bronze vessels. Due to their ceremonial function, bronze bells are also included here, rather than with *Musical Instruments*. Bronze figures or compositions should be located in the *Sculpture* section.

<u>Special Section Codes</u>

• Bells	**B**
• Food vessels	**F**
• Water vessels	**H**
• Wine vessels	**W**
• Other vessels	**X**

• Calligraphy   CL

Use for portable, written records of legends, literature, history, poetry, or accounts, whether in album leaves or scrolls painted or drawn on an animal, earthenware, or vegetable support

material that have very little or no illustrations accompanying the text. Use the *Manuscripts* code for book-form manuscripts, particularly Indian. Written records relating to Trade and Transport, regardless of medium, are classified here.

Special Section Codes

• History	**His**
• Literature	**Lit**
• Poetry	**P**
• Symbols/characters	**S**
• Trade	**T**
• Miscellaneous subjects	**X**

• Ceramics   Cer

Ceramics include painted, incised, glazed or unglazed vessels, functional objects, reliefs, and small-scale figures and animals**.** Large-scale or life-size ceramic figures should be classified as *Sculpture*. Ceramic masks should be placed in the *Mask* category. Tea sets should use the ceremonial object section code.

Special Section Codes

• Ceremonial objects	**C**
• Figures and ornaments	**F**
• Vessels	**V**

• Collage, Paper   CP

This category is used for works of art that consist of a flat surface with pieces of glued or stitched paper, fabric, photographs, and other material, which may also be painted or drawn upon that form a two-dimensional or low relief object. Photo-collages (where photographs are the principal medium) are classified under *Photography*. Assemblages and installations are considered *Sculpture*. Paper art (cast, woven, or embossed paper) is also placed here. Use the standard Western subject codes for this category.

• Costume   Cos

Use this category for all textiles and accessories worn on the body. All masks should be located in the *Mask* section with cross-references to costume if part of an overall theatrical ensemble. All other textiles should be catalogued under the *Textiles* category.

Special Section Codes

• Accessories (subdivided into C, F, M)	**A**
• Children's costume (infants and toddlers)	**C**
• Female costume	**F**
• Male costume	**M**
• Unisex costume	**U**

• Exchange   **Ex**

This category includes all forms of monetary or exchange media including coins, bank notes, tokens, stamps, coupons, and trading certificates made of any material. However, if a coin, bill, or stamp has been altered and used as something besides a form of exchange, it should be placed in its appropriate category. For example, coins made into jewelry would be placed in *Jewelry*.

Special Section Codes

• Coins   **C**
• Bank notes   **N**
• Stamps   **S**
• Other exchange   **X**

• Film, Video, Performance   **FVP**

This category is used to keep documentation of performance pieces, including motion pictures, in one area. Motion pictures, whether captured on film or video, may include popular films as well as "art" films. Use the standard Western subject codes for this category.

• Furniture   **F**

Use for domestic or ritual seating or case pieces regardless of material. Use the *Painting* code for painted screens, but include all other screens here.

Special Section Codes

• Screens   **B**
• Case and display furniture   **C**
• Seating and reclining furniture   **S**
• Support furniture   **T**

• Glass   **G**

Use for objects whose principal component is glass. It may include leaded or colored glass windows.

Special Section Codes
• Figures   **F**
• Vessels   **V**
• Windows   **W**

• Jewelry   **J**

Use for all types of jewelry, regardless of material.

Special Section Codes
• Arm and hand jewelry   **A**
• Head jewelry   **H**
• Neck and chest jewelry   **N**
• Other jewelry   **X**

• Lapidary   **LAP**

Lapidary is used for generally small-scale objects made out of stone or minerals. The category is subdivided into five areas: jade (LAP/j), jadeite (LAP/ja), nephrite (LAP/n), quartz (including rock crystal) (LAP/q), and other stone (including agate, lapis lazuli, etc.) (LAP/o). Metal jewelry adorned with precious or semi-precious stones is classified as *Jewelry*. Stone tools or implements should use the *Tools* code.

Special Section Codes
• Ceremonial objects   **C**
• Figures   **F**
• Vessels   **V**

• Masks   **Ma**

The *Mask* code should be used for all masks, no matter the material or usage. All other body coverings should be located in *Costume*.

Special Section Codes

• Animal masks   **A**
• Female masks   **F**
• Male masks   **M**
• Spirit/Demon masks   **S**

• Manuscripts   **Mss**

Use for book-form illuminations with text which remain as a unit or are still identifiable as a unit. Dispersed illuminations of leaves can be reunited by using this code. Use *Painting* or *Calligraphy* codes for scrolls depending on the amount of illustration or illumination. Use the standard Western subject codes for this category.

• Metal   **MTL**

Use for vessels, implements, ornaments, and other objects made out of copper (MTL/c), enameled metal (MTL/e), gold (MTL/g), silver (MTL/s), and other metals (MTL/o). Use this category when the principal component of an object is metal yet might be decorated or otherwise include material like stone or wood. Asian bronzes should use the *Bronze* medium classification. Metal jewelry adorned with stones is classified with a *Jewelry* medium code. Use the *Sculpture* code for large-scale or life-size metal figures. Tools made of metal should be classified in the *Tools* medium.

Special Section Codes

• Ceremonial objects   **C**
• Figures   **F**
• Vessels   **V**

• Musical Instruments   **Mus**

Use for all musical instruments except bronze bells, that are located in the *Bronzes* medium category.

Special Section Codes

• Percussion   **P**
• String instruments   **S**
• Wind instruments   **W**

- **Organic Material**   **OM**

  Organic material consists of generally small-scale objects made of material that was once alive. The category is subdivided into five principal areas: bone (OM/b) ivory (OM/i), lacquer (OM/l), shell (including coral) (OM/s), textiles (OM/t), and wood (OM/w). Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. The *Costume* code should be used for all textiles intended to be worn. Use the code *F* for all furniture. Use the *Sculpture* code for all large scale, three-dimensional sculpture. Masks are located in their own category. Although lacquer does not have its own subject code, all records for lacquer items should include a secondary subject heading (MARC tag 690).

  <u>Special Section Codes</u>
  - Ceremonial objects   **C**
  - Figures   **F**
  - Vessels/Trays   **V**

- **Painting**   **Ptg**

  Painting includes hanging or rolled scrolls, album leaves, fans, screens, sliding doors, murals, and illuminations excised from a manuscript or from an unknown manuscript. Use the *Manuscripts* code for groups of illuminations with or without calligraphy. Scrolls or screens that contain text without illustrations or where the illustrations play a minor part in the design are classified as *Calligraphy*. Use the standard Western subject codes for this category. Refer to page 15 for assistance in how to label screens and detail images.

- **Photography**   **PH**

  Works of art created using light-sensitive plates or paper which are exposed to light and pattern, often utilizing a camera, and produced with chemicals. Fine art photography and photo collage are placed in this category. Documentary or historical photography may be classified as part of the *Instructional Aids*, or "Z" section. Use the standard Western subject codes for this category.

- **Prints**   **Pr**

  Multiple copies of an image created using inks or pigments and a matrix with the image transferred to paper or some other support. Common techniques include lithography, drypoint, etching, monotype, wood block printing, silkscreen, or engraving. Use the standard Western subject codes for this category.

- **Sculpture**   **Sc**

  Use for large, three-dimensional works of art, principally made of stone, wood, terracotta, or bronze. Include fragments of large-scale objects in this category. Use standard Western *Decorative Arts* classifications for all small-scale bronze or ceramic figurines. Bronze vessels are classified in the *Bronzes* medium. Use the standard Western subject codes for works placed in this category.

- **Textiles**   **Tex**

  Use for rugs, wall hangings, and other flatweaves. Articles of clothing are classified under *Costume*.

- Blankets **B**
- Fabric **F**
- Rugs **R**
- Wall hangings **W**
- Other textiles **X**

• Tools T

Use to classify tools or implements that aid one in the completion of a task or operation.

Special Section Codes

- Agricultural tools **A**
- Heating or cooling devices **H**
- Hand tools **Hd**
- Writing tools **W**

• Toys and Games Toy

Items such as board and electronic games, playing cards, banks, stuffed animals, dolls and doll houses, and other miniature items like tools, toy trains, automobiles, and planes are included in the *Toy* category. Children's books should be catalogued with the Western classification *Manuscripts*.

Special Section Codes
- Animals and creatures **A**
- Costumes and disguises **C**
- Figures **F**
- Games and game pieces **G**
- Miniature domestic objects **M**
  and tools
- Structures **S**
- Transportation objects **T**
- Weapons **W**

• Transportation Tr

Use for modes of air, ground, or water transport like airplanes, automobiles, bicycles, boats, carts, horse riding, or sedan chairs, regardless of medium.

Special Section Codes
- Equine- and animal-powered **E**
  vehicles and equipment
- Human-powered vehicles **H**
- Watercraft **W**

Format of the Call Number

Country codes for Asian art begin with the letter O in order to place these works in one group. Consult page 4 for the appropriate code. The country code is followed by the medium code and Cutter number for the period if the work is anonymous. If the artist is known, use the Cutter for the artist rather than the period. A code for special sections, filing code, and copy number completes the call number. Refer to page 16 for assistance with creating the proper filing code for sculpture or any other complex two- or three-dimensional object.

Format of the Label

The call number is placed on the first line. If the work is anonymous, place the period name on the second line in all upper case letters, followed by "Dynasty." When there is a known artist, place the name in upper case letters on the second line followed by the period, placed in parentheses and using upper and lower case letters. The title, specific date (if known), and location of the object is placed on the third and fourth lines. For scrolls, indicate whether the object is a hand or hanging scroll.

e.g.	OCH Ptg M1119 NS AP 1 c1 MA YUAN (So. Song Dyn.) Apricot Blossoms. n.d. (alb) Taipei, Nat. Palace Mus.	OIN Arch A277 TM TA Ex 1 c1 AGRA Taj Mahal: general view. 1630-48.
	OCH Cer RS6985 V BO 1B c2 NORTHERN SONG Dynasty Bowl, lotus-shaped: oblique. (Ju-ware: 12th c.) Nat. Palace Mus.	OCB Sc CA589 An LI 1A c2 SECOND ANGKOR Lion: front. 12-13th c.Musée Guimet, Paris.
	OCH Brz GZ63 B BE 1A c1 SPRING & AUTUMN Period Chime of 26 bells (zhong): front. 770-476 BC. Zhengzhou, Henan Mus.	OJ Arm PE24 A AR 4A c1 EDO Period Armor w/design of Nio: front obl. n.d. Tokyo, National Museum.

Decorative and Industrial Arts

The decorative arts include objects that primarily possess aesthetic qualities but also serve a utilitarian purpose. Industrial objects encompass items of a useful nature where the concept of beauty might not be welcome. Traditionally, this section contains categories like furniture, lighting fixtures, jewelry, and costume. By also including industrial objects, we break with that tradition and try to expand this section as well as provide a framework for the inclusion of objects not previously represented in visual collections.

The decorative arts are primarily classified into categories by use but some objects are by material, specifically ceramic, glass, gold, silver, and wood. Industrial objects will include machines and implements relating to agriculture, daily living, transportation, and exchange. Production locations can be used to provide subdivisions for works (furniture, etc.) by anonymous makers. (*e.g.* AO18/ph [Anonymous 18th century (Philadelphia)]. Section codes, many specific to a particular medium category, are included here and should be used in place of subject codes.

Medium and Section Codes

• Arms and Armor **/Arm**

This category encompasses two distinct but related divisions. Arms are considered implements or mechanisms used for defense or attack in combat, hunting, or war. Armor is an object that is used to protect the body from physical harm. Both divisions may be either functional or decorative. Objects in this category include but are not limited to swords, breastplates, shields, cannons, helmets, daggers, firearms, clubs, gorgets, and spears. Not included here would be battleships, airplanes, tanks, or armored personnel carriers like trucks or jeeps. Classify these as *Transportation*.

Special Section Codes

• Armor **A**
• Weapons **W**

• Bookbindings **/Bk**

Bindings and covers for printed or illuminated materials. This category includes leather-tooled, embroidered, cloth covered bindings for books as well as jewelled and enameled metal covers or cases. Bindings and covers are frequently catalogued separately from the block of text. Magazines and journals should be catalogued using the *Serials* medium code.

Special Section Codes
• Bindings **B**
• Covers **C**

• Ceramics **/Cer**

Objects that are primarily composed of clay or other ceramic material and whose function is primarily domestic. This category includes items made from hard or soft paste porcelain, earthenware, and terracotta. It excludes clay or terracotta sculpture. Items in this

category would include plates, figurines, jugs, tiles, cups, plaques. etc. Large scale ceramic objects are considered *Sculpture*. Ceramic liturgical objects and lighting devices are classified as such.

Special Section Codes

• Figures and ornaments	**F**
• Plaques and tiles	**P**
• Vessels and trays	**V**

• Costume   /Cos

Costume includes items worn or carried for warmth, protection, or adornment but excludes jewelry and armor. This category would encompass shirts, dresses, robes, bathing suits, fans, hats, gloves, shoes, purses, belts, and kerchiefs, are placed in this category. Costume items used in liturgical ceremonies are classified as *Liturgical Arts*. Costumes used in theatrical productions are classified as *Theater Arts*.

Special Section Codes

• Accessories	**A**
(subdivided into C, F, M)	
• Children's costumes	**C**
(infants and toddlers)	
• Female costumes	**F**
• Male costumes	**M**
• Unisex costumes	**U**

• Domestic Furnishings   /DF

This category includes small household objects (like boxes, pedestals, or mounted objects) that can not easily be placed in any of the other categories of use or material. It also includes wall coverings applied to a ceiling or wall (such as wallpaper or stamped tin) and window coverings (such as draperies and shades). Tapestries and wall coverings are classified as *Textiles*. Furniture hardware such as fittings and knobs are located here, as are utilitarian furnishings such as firescreens.

Special Section Codes

• Barrier furnishings	**B**
• Figures and ornaments	**F**
• Hardware and fittings	**H**
• Plaques and tiles	**P**
• Support elements	**S**
• Vessels	**V**
• Window, ceiling, and	**W**
wall coverings	

• Enamel   /En

The enameling technique can be used to decorate many objects such as jewelry, furniture, frames, musical instruments, etc. Only enamel plaques and domestic objects that are primarily enamel are

included in this category. Objects like jewelry, liturgical vessels that include enamel as part of its decoration should be classified in the appropriate category.

<u>Special Section Codes</u>

• Figures and ornaments   **F**
• Plaques and tiles   **P**
• Vessels   **V**

• **Exchange**   **/Ex**

This category includes all forms of monetary or exchange media including coins, bank notes, tokens, stamps, coupons, and trading certificates made of any material . However, if a coin, bill, or stamp has been altered and used as something besides a form of exchange, it should be placed in its appropriate category. For example, coins made into jewelry would be placed in *Jewelry* and stamps used in mail art would (most likely) be placed in *Paper/Collage*.

<u>Special Section Codes</u>

• Coins   **C**
• Bank notes   **N**
• Stamps   **S**
• Other forms of exchange   **X**

• **Frames and Mirrors**   **/FM**

Frames for works of art, in all media, are classified here. Images of a work of art in a frame are classified under the appropriate media unless multiple copies exist. In this instance, slides can be placed in both categories. Hanging mirrors are included here. Free-standing mirrors are classified as *Furniture.*

<u>Special Section Codes</u>

• Frames   **F**
• Mirrors   **M**

• **Furniture**   **/Furn**

Furniture encompasses several types of movable, functional, and decorative objects. Seating and reclining furniture (beds, chairs, sofas, benches, etc.), case and display furniture (dressers, chests, desks, cupboards, bookshelves), support furniture (tables, stands, standing mirrors, easels, etc.) and screens (firescreens, dividers). Tall case clocks and other measuring devices contained in case furniture are classified as *Horology*. Keyboard instruments and mechanized musical case pieces are classified as *Musical Instruments*. Furniture for doll houses should be classified as *Toys*. Hanging mirrors should be classified as *Frames*.

<u>Special Section Codes</u>

• Screens   **B**
• Case and display furniture   **C**
• Seating and reclining furniture   **S**
• Tables and support furniture   **T**

• Glass /Gl

This category includes domestic objects made primarily of glass. It excludes jewelry, stained glass windows, and lighting devices. Objects in this group include figurines, vases, bowls, goblets, plaques, etc. Glass sculpture should be classified as such.

Special Section Codes

• Figures and ornaments	**F**
• Plaques and tiles	**P**
• Vessels	**V**

• Gold /Gold

This category includes objects made primarily of gold. Objects in this category would include figurines, ornaments, plaques, utensils and vessels for the table, and thimbles. This category excludes jewelry, coins, enameled boxes, bookbindings, etc. that can be placed in their category of use. Gold coins, jewelry, and liturgical objects are classified as such.

Special Section Codes

• Figures and ornaments	**F**
• Plaques	**P**
• Utensils	**U**
• Vessels	**V**

• Graphic Design /GD

Words and images used for commercial applications like billboards, posters, advertisements, packaging, signage, and book production are classified here. Objects that spoof graphic design like Warhol's Brillo boxes, Flavin's light sculpture, or Koon's billboards are classified in categories like *Sculpture* or *Painting* depending on the medium. Posters designed by artists (for example, Toulouse-Lautrec, Picasso, Lichtenstein) that previously were classified as *Graphics-Prints* are now placed here with the addition of the appropriate medium subject headings. Covers, illustration, or text from any serial should be catalogued under the *Serials* medium code.

Special Section Codes

• Advertising	**A**
• Book production	**B**
• Packaging	**P**
• Signage	**S**
• Typography/vignettes	**T**

• Heraldry and Emblems /HE

Heraldry is the display and use of device that bear the coats of arms of a family. Emblems are objects or representations of object symbolizing or suggesting other object or ideas especially by clear, natural aptness or association such as a balance as an emblem of justice. This category serves mainly as a reference aid for finding these images. Representations of heraldic devices or emblems, divorced from their settings, are classified here. Therefore, objects that display heraldic devices (like buildings, chests, or eating utensils for example) and emblems (like

images from paintings, sculpture, or emblem books for example) should first be placed in their category of use. Books on heraldry and emblems are classified as *Manuscripts*. Illustrations from them as examples of an idea or family would belong here.

Special Section Codes

- Emblems   **E**
- Heraldry   **H**

• Horology   /Hor

Objects used for measuring time, distance, speed, light and refraction. This would include clocks, quadrants, globes, compasses, sundials, and optical devices, regardless of media. Photography equipment is included here, yet devices like camera obscuras would be considered an optical device.

Special Section Codes

- Gauges   **G**
- Navigational instruments   **N**
- Optical devices   **O**
- Photographic equipment   **P**
- Timepieces   **T**

• Jewelry   /J

This category includes objects, generally composed of precious metals and stones but may contain materials like glass, plastic, wood, or porcelain, used for bodily adornment and ornamentation. Objects in this category include but are not limited to rings, earrings, brooches, necklaces, combs, clips, buckles, pendants, and pins. Gems (intaglio and cameo) that are not mounted are classified with *Seals*. Wrist watches and pocket watches are classified as *Horology*. Liturgical jewelry like miters, papal tiaras, and rings are classified under *Liturgical Arts*. Regalia like crowns and scepters are included here.

Special Section Codes

- Arm and hand jewelry   **A**
- Head jewelry   **H**
- Neck and chest jewelry   **N**
- Other jewelry   **O**
- Regalia   **R**

• Lighting Devices   /LD

Use for objects that illuminate the interiors and exteriors of buildings like chandeliers, candlesticks, sconces, flashlights, torches, oil or electric lamps, and lanterns regardless of medium. Signage utilizing neon or incandescent lights are classified as *Graphic Design*. Lighting devices used in religious ceremonies are classified as *Liturgical Arts*.

Special Section Codes

• Candleholders	**C**
• Exterior lighting devices	**E**
• Chandeliers and hanging lighting devices	**H**
• Mobile lighting devices	**M**
• Lamps	**L**
• Wall-mounted lighting devices	**W**

• Liturgical Arts   /Lit

This category includes all objects used in religious ceremonies and rituals, regardless of material. Objects classified here include reliquaries, chalices, crosses, croziers, miters, tiaras, and vestments This category excludes manuscripts and printed material like lectionaries, missals, bibles, and the like. Classify those objects as *Manuscripts*.

Special Section Codes

• Costume	**C**
• Furniture	**F**
• Jewelry	**J**
• Lighting devices	**L**
Use for candlesticks and lamps.	
• Objects	**O**
Use for crosses, croziers, etc.	
• Vessels	**V**
Use for chalices, reliquaries. etc.	

• Metal   /Mtl

Use this category for structural and decorative objects that cannot be located under other categories (such as *Tools, Jewelry, Liturgical*, etc.) or are architectural interior elements of renovated or destroyed buildings. Examples of these would include grillwork, barriers, gates, railings, and large urns and planters. Large-scale sculptures of metal should be catalogued under *Sculpture*. Hardware and other fittings are located in *Domestic Furnishings*.

Special Section Codes

• Support structures/grillwork	**S**
• Oversize vessels	**V**
• Miscellaneous objects	**X**

• Mosaics   /Mo

Mosaics no longer in situ from structures no longer extant are classified here. These would include fragments from walls, ceilings, or floors. This category excludes mosaic decoration in situ on walls, ceilings, or floors. They are classified as *Architecture* as a part of the structure they decorate. Mosaics no longer in situ but from extant structures are still classified as *Architecture.* Mosaic or intarsia furniture, jewelry, and other objects are classified as such.

• Ceiling mosaics   **C**
• Floor mosaics   **F**
• Wall mosaics   **W**

• Musical Instruments   /Mus

Musical instruments, regardless of material are classified here. Mechanical musical devices like music boxes and organettes are classified under *Horology*. Musical stands are located under in the *Furniture* category.

Special Section Codes
• Horn instruments   **H**
• Keyboard instruments   **K**
• Mechanical devices   **M**
• Percussion instruments   **B**
• String instruments   **S**
• Wind instruments   **W**

• Seals and Gems   /Seal

All seals are included in this group. Wax seals, stamp seals, or any other type of seal meant to leave an impression are included. The object that creates the impressions as well as the impression are included. Intaglio and cameo gems are also classified here with the exclusion of gems mounted as jewelry or as ornamentation to an object like a box.

Special Section Codes

• Gems   **G**
• Seals   **S**

• Silver   /Sil

Objects that are primarily composed of silver and whose function is primarily domestic are classified here. This category includes sterling, silver plate and gold-washed silver or vermeil. Objects in this category would include figurines, ornaments, plaques, utensils and vessels for the table, and thimbles. Silver jewelry, lighting devices, coins, liturgical objects, and furniture are classified as such.

Special Section Codes
• Figures and ornaments   **F**
• Presentation pieces and   **P**
    trophies
• Utensils   **U**
• Vessels   **V**

• **Stained Glass** /SG

Objects composed of pieces of glass, primarily in colors, pieced together with metal or mortar caning to form decorative panels that serve as structural elements are classified here. Windows located in their original settings are classified under *Architecture* as part of the building, using a special section code for stained glass. Panels that serve as independent screens or walls should be included here. Glass lamp shades are classified as *Lighting Devices*. Other varieties of stained glass objects should be placed in the appropriate category and given a stained glass subject heading.

Special Section Codes

• Domes **D**
• Ecclesiastical windows **E**
• Memorial windows **M**
• Residential windows **R**
• Screens and wall panels **S**
• Other stained glass **X**

• **Textiles** /Tex

The textiles category includes tapestries, needlework, embroidery, rugs, lace, etc. Articles of clothing are classified as *Costume*. Lace accessories are also classified as *Costume*. Religious vestments are classified as *Liturgical Arts*. Wall coverings such as wallpaper are catalogued under *Domestic Furnishings*.

Special Section Codes

• Furniture coverings and **F**
  upholstery
• Linens for bed, bath, and table **L**
• Needlework pictures, samplers **N**
• Rugs and floor coverings **R**
• Tapestries and wall hangings **T**
• Miscellaneous **X**

• **Theater Arts** /Thea

Objects used in the creation or performance of a theatrical program are included in this category. Stage and costume designs, theater costumes, models and props are classified here. Excluded would be clothing or objects not created specifically for theatrical productions but appropriated from daily use.

Special Section Codes
• Costumes **C**
• Costume designs **CD**
• Stage designs and models **SD**
• Miscellaneous **X**

- **Tools and Equipment**   /Tool

    Classify objects used to aid one in the completion of a task or operation. Hand tools might include hammers, screwdrivers, shovels, saws, and punches; power tools might include power drills, band saws. Agricultural equipment would include mowers, scythes, and combines. Communication devices would include objects like adding machines, telephones, typewriters, and computers. Heating or cooling equipment like fans, andirons, bellows, and furnaces. Food preparation equipment would include most kitchen equipment like pots and pans, utensils, ovens, and refrigerators. Microscopes, cameras, clocks, compasses, barometers, and other measuring devices are classified as *Horology*.

    <u>Special Section Codes</u>
    - Agricultural tools or   **A**
        equipment
    - Communication devices   **C**
    - Heating and cooling devices   **H**
        and equipment
    - Hand tools and equipment   **Hd**
    - Food preparation equipment   **K**
    - Machines   **M**
    - Power tools and equipment   **P**

- **Toys**   /Toy

    Items such as board and electronic games, playing cards, banks, stuffed animals, dolls and doll houses, and other miniature items like tools, toy trains, automobiles, and planes are included in the *Toy* category. Excluded would be children's books.

    <u>Special Section Codes</u>
    - Animals and creatures   **A**
    - Costumes and disguises   **C**
    - Figures   **F**
    - Games   **G**
    - Miniature domestic objects   **M**
        and tools
    - Structures   **S**
    - Transportation objects   **T**
    - Weapons   **W**

- **Transportation**   /Tran

    Objects and equipment used to transfer people and property from one place to another are classified here. This includes carriages, saddles, sedan chairs, automobiles, streetcars, trains, airplanes, boats, and trailers. Miniature versions of these items should be classified as *Toys*.

    <u>Special Section Codes</u>
    - Aviation and aerospace vehicles **A**
    - Auto-propelled vehicles   **C**

- Equine and animal-powered   **E**
   vehicles and equipment
- Human-powered vehicles   **H**
- Rail vehicles   **R**
- Watercraft   **W**

• Wood and Ivory   **/WI**

Objects composed primarily of wood or ivory that are not classified as *Bookbindings, Domestic Furnishings, Furniture, Jewelry, Tools, Toys,* or *Sculpture* are classified here. This would include eating utensils, plaques, vessels, and structural elements no longer associated with a structure like gates, doors, sashes, and lintels,

Special Section Codes
- Plaques   **P**
- Structural elements   **S**
- Utensils   **U**
- Vessels   **V**

Format of the Call Number

The call number is derived from the Country and Culture code list and the code for *Decorative Arts* (*DA*) linked with a slash and an abbreviation for the specific form. It is followed by a Cutter number for the maker, if known, or the Cutter number used for anonymous artisans. The section code replaces the subject code used for other art forms like *Painting* and *Sculpture*. It follows the Cutter number.

A two- or three-letter filing code is placed after the section code. It is based on the most significant form or function of the object at hand and is used to group similar objects together. For example, a tea table would receive the filing code TE, a side chair SI, a coffee pot CO, and so forth. Descriptive terms are not used to create a filing code. A descriptive term linked with a form like "floriform vase" or "two-handled cup" would not have a filing code of FL or TW, but have codes of VA and CU.

Some decorative objects have titles that the objects are best known by or have no relationship to the form of the object. Always use the same formula one would use when describing a more traditional art title. Helen Frankenthaler's three-fold screen *Gateway (IX)* would have a filing code of GA. Likewise, a "Century" vase would use CE.

A series of numbers and letters with punctuation are used to control the sequence of slides. There is no hard and fast rule for assigning sequence numbers in this section. Common sense and logic should prevail. It is important to plan a logical sequence of numbers. A call number that is too long or complicated will be difficult for users and staff alike. Refer to the section on the Filing Code on page 13 for more instructions on creating a proper call number sequence.

VTLS Data Entry

Enter the principal creator of an object in the 100 field, and any other collaborators in the 700 field. For firms like Gorham and Co., use the 110 field. In general, translate title of objects. You can include the non-English title in the Alternative Title-246 field in the MARC record. You may also include the non-Engnlish title on the slide label as space allows. As part of the date, remember to add the place of manufacture as a subfield E (\e) if known.

The decorative arts will have multiple occurrences of the medium subject fields (MARC tag 690). An electronic record will have one 690 field for decorative arts and one for the specific category, enamel for instance. An enamel liturgical object would also have a 690 field for liturgical arts. Standard VTLS entry procedures are used elsewhere within the record.

Format of the Label

The call number is placed on the first line of the label with the addition of a copy number. The second line lists the creator of the piece or its place of origin. The third and fourth line should indicate the title of the object, its date, materials (if room allows), and current location following the standard format for the rest of the collection.

e.g.

```
US DA/SG  T565  R  LA 1  c1
TIFFANY, Louis Comfort
Landscape Window.
c.1905. Houston, Mus.Fine Arts.
```

```
US DA/Furn  AO19  T  TA 1A  c1
ANON.. (Style of Cressent)
Writing Table (bureau plat):front.
ea. 19th cent. NGA:1942.9.215.
```

```
BEL DA/GD  M5973  A  RA 1  c1
MEUNIER, Henri
Rajah. 1897.
(lithograph). London, V&A.
```

```
FR DA/Mtl  G9635  S  GR  1A  c1
GUIMARD, Hector
Window grill from Castle
Henriette: side. 1889. London, V&A.
```

```
US DA/Furn  E127  S  CH 2B  c1
EAMES, Charles
Sidechair: slide view. 1946.
(plywood). Detroit Inst. of Arts.
```

```
IT DA/Lit  G136  L  TO 1.1   c1
GAGLIARDI, Giuseppe
Torchère (one of pair). 1744-49.
(silver). Lisbon, Mus. de S.Roque.
```

This category encompasses the arts of Early Christian (XN) and Byzantine (BYZ) periods. These two artistic styles include works from a far-ranging list of countries within the Roman Empire's conquests and lost territories. The geographical areas include but are not limited to: Armenia, Asia Minor, Bulgaria, Crimea, France, Georgia, Italy, Greece, Hungary, North Africa, Palestine, Romania, Russia, Serbia, Sicily, Spain, Syria, and Turkey (Anatolia & Cappadocia). Coptic art (predominantly from Egypt and formerly catalogued under Egyptian Art) has a separate chronology and series of Cutters from other Early Christian art, but uses the same culture code as Early Christian Art (XN).

Cutter numbers for known artists are derived in the same manner as Western Art and are placed after the Cutter number for the period or dynasty. The following chronology was adapted from *The Encyclopedia of Early Christianity* (Everett Ferguson, ed., New York, 1990), *The Oxford Dictionary of Byzantium* (Alexander P. Kazhdan, ed., New York, 1991), Lyn Rodley's *Byzantine Art and Architecture* (Cambridge, 1994) and *The Grove Dictionary of Art* (Jane Turner, ed., New York, 1996). Additional information was found at De Imperatoribus Romanis (*http://www.roman-emperors.org/*), Byzantine Studies on the Net (ByzNet) (*http://www.fordham.edu/halsall/byzantium*) and the Metropolitan Museum's Glory of Byzantium's exhibition website (*http://www.metmuseum.org/explore/Byzantium/byzhome.html*).

Early Christian Chronology and Cutter Codes   XN
(All dates are A.D.*)*

Pre-Constantinian Period	c.100–306	BC758
Rule of Constantine	306–337	C7585
Edict of Milan Issued, End of Christian Persecution	*313*	
Post-Constantinian Period	337–843	DC7588
Split b/w Latin West & Orthodox East	*c.484–519*	
Council of Nicaea II	*787*	

Coptic Chronology and Cutter Codes   XN
(All dates are A.D.*)*

Coptic	200-1000	MC785
Proto-Coptic	200-400	/a
Coptic	400-600	/b
Late Coptic	600-1000	/c

Byzantine Chronology and Cutter Codes   BYZ

(*All dates are* A.D.)

Early Christian (see previous page)	c.250–c.843	
Constantine moves capital of Roman Empire	*330*	
Theodosian Dynasty	379–518	AT389
Age of Justinian	518–610	BJ96
Heraclian Dynasty	610–717	CH531
Isaurian Dynasty	717–820	DI76
Iconoclastic Controversy	*726–843*	
Middle Byzantine	c.843–1204	
Phrygian (Amorian) Dynasty	820–867	EP577
Macedonian Dynasty	867–1056	FM141
Great Schism	*1054*	
Pre-Comnenian Dynasty	1056–1081	GK81
Comnenian Dynasty	1081–1185	HK815
First Crusade	*1095–1099*	
Angeli Dynasty	1185–1204	IA582
Second Crusade	*1187*	
Third Crusade	*1189–1192*	
Fourth Crusade	*1202–1204*	
Sack of Constantinople	*1204*	
Late Byzantine	1204–1453	
Latin Rule (Lascarids of Nicaea)	1204–1261	JL357
Palaiologan Period	1259–1453	KP153
Fall of Constantinople to Turks	*1453*	

Medium and Section Codes

• Architecture   **Arch**

Architecture encompasses the built environment. That includes residences, religious and civic buildings, bridges, catacombs, monuments, etc. Other materials classified as architecture include aerial and panoramic views of cities and buildings and exterior murals (interior murals are generally classified under artist or proper dynasty as *Painting*). The architects or designers, if known, are cross-referenced in the online catalogue.

Integrated or architectural mosaics are classified with the buildings they adorn with the addition of additional 690 medium headings for mosaics. Mosaic fragments from non-extant architecture or miniature mosaics are classified under the *Mosaics* media code. Do not include fragments or spolia of architectural sculpture from buildings no longer extant in this category. These objects

should be located in *Sculpture* with appropriate links in the 440 field to the original structure, if known. Refer to the *Architecture* section of this manual for further instructions on cataloguing the built environment. Wooden architectural fragments of unknown origin should be catalogued under *Organic Material.*

• Arms & Armor   Arm

Use for all weapons, armor, and armaments regardless of material.

<u>Special Section Codes</u>

• Armor	**A**
• Weapons	**W**

• Ceramics   Cer

This category includes painted, incised, and glazed or unglazed ceramic vessels, small-scale figures, tiles, objects, and reliefs. When a figure is identifiable as a religious figure or a portrait, use one of the standard subject codes for Western Art (such as *Religious Subjects*, *Religious-Virgin*, etc.). Ceramics used for liturgical purposes are placed in the *Liturgical Arts* section. Floor and wall tiles of extant buildings should be filed with the building they adorn. Large-scale or life-size ceramic figures should be classified as *Sculpture*.

<u>Special Section Codes</u>

• Figures	**F**
• Tiles	**T**
• Vessels and trays	**V**

• Exchange   Ex

This category includes all forms of monetary exchange. However, if an object of exchange, such as a coin, has been altered to form another type of object, like a piece of jewelry, use the proper medium code for the finished product and add appropriate subject references.

<u>Special Section Codes</u>

• Coins	**C**
• Other exchange	**X**

• Furniture   Furn

Use for domestic or religious seating regardless of material. Ivory-covered furniture is located here.

<u>Special Section Codes</u>

• Case and display furniture	**C**
• Seating and reclining furniture	**S**
• Tables and support furniture	**T**

• Glass G

Use for objects whose principal component is glass or glass paste, except for items of personal adornment or jewelry, which should be classified using the *Jewelry* media code. Liturgical items are placed in the *Liturgical Arts* section. Tesserae or miscellaneous mosaic fragments are located in *Mosaics*. When a figure is identifiable as a religious figure or a portrait, use one of the standard subject codes for Western Art.

Special Section Codes

• Figures	**F**
• Vessels	**V**

• Ivory Iv

Use for objects whose principal component is ivory, except for ivory-covered furnishings better located under the *Furniture* or *Liturgical Arts* media code.

Special Section Codes

• Bookbindings, covers	**Bk**
• Figures	**F**
• Icons, diptychs, polyptychs	**Ic**
• Vessels, caskets	**V**

• Jewelry J

The jewelry category should be used for objects of bodily adornment of any media including those made from metal, glass, ivory, and lapidary. Liturgical adornments are located here, as are objects of regalia such as imperial crowns and scepters.

Special Section Codes

• Arm and hand jewelry	**A**
• Head jewelry	**H**
• Neck and chest jewelry	**N**
• Regalia	**R**
• Other jewelry	**X**

• Lapidary LAP

Lapidary is generally used to classify small-scale objects made from stone or minerals. The category is subdivided into subsections of alabaster (LAP/a), bloodstone (LAP/b), jasper (LAP/j), lapis lazuli (LAP/lz), porphyry (LAP/p), sardonyx (LAP/sa), serpentine (LAP/se), steatite (LAP/st), and other lapidary (LAP/o). When a figure is identifiable as a religious figure or a portrait, use one of the standard subject codes for Western Art. Jewelry adorned with stones is classified as *Jewelry*. Ecclesiastic items should use the *Liturgical Arts* media code except for religious jewelry that is located in *Jewelry* section. Fragments of stone mosaics are located in *Mosaics*. Large-scale figures should be located in *Sculptur*e.

<u>Special Section Codes</u>
- Bookbindings, covers **Bk**
- Figures **F**
- Vessels **V**

• **Liturgical Arts** **Lit**

This category includes all smaller-scaled liturgical or monastic objects with religious significance except works that are better located in the *Furniture*, *Ivory*, *Jewelry*, or *Mosaics* sections.

<u>Special Section Codes</u>
- Costumes/Attire **Co**
  Includes textiles such as chasubles.
- Objects **O**
  Includes objects such as crosses, crosiers, etc.
- Textiles **T**
  Includes altar linens and other fabric fragments not intended as Costume/Attire.
- Vessels **V**
  Includes objects such as censers, patens, pyxides, and staurothekes (reliquaries made to hold pieces of the True Cross).

• **Manuscripts** **Mss**

Use for book-form or rolled illuminations (on any surface such as vellum, paper, or papyrus) with text that remains as a unit or is still identifiable as a unit. Dispersed leaves can be reunited with this code. Use this medium with the standard Western subject codes. Place excised illuminations from unknown manuscripts in *Painting*. Bookbindings and covers should be catalogued using the correct medium code for each object and a section code for bookarts materials (*Bk*).

• **Metal** **MTL**

Use for non-religious vessels, implements, ornaments, and other objects made out of bronze (MTL/b), copper (MTL/c), gold (MTL/g), enameled metal (cloisonné) (MTL/e), lead (MTL/l), silver (MTL/s), and other metals (MTL/o). Use this category when the principal component of an object is metal yet might be decorated or otherwise include material like stone or wood. When a figure is identifiable as a religious figure or a portrait, use one of the standard subject codes for Western Art. Jewelry made from metals adorned with stones is classified as *Jewelry*. Enamels included here should add an additional 690 medium descriptor tag for enamels in the online catalogue. Use the *Sculpture* code for large-scale or life-size metal figures, and use the *Tools* code for metal equipment.

Special Section Codes

- Bookbindings/Covers **Bk**
- Figures **F**
- Vessels **V**
- Miscellaneous metal **X**

• Mosaics   Mo

Use for miniature (portable) mosaic altars and all ceramic, glass, or stone mosaic fragments from non-extant or unknown buildings.

Special Section Codes

- Altars **A**
- Floor/Wall fragments **F**
- Miscellaneous fragments **X**

• Organic Material   OM

Organic material consists generally of small-scale objects made of material that was once alive except for pieces made predominantly from ivory. Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. The two principal groups of organic materials are bone (OM/b) and wood (OM/w). Large-scale, three-dimensional wood sculpture, as well as sarcophagi fragments are classified as *Sculpture*. All furniture is located under the *Furniture* medium classification. Architectural fragments such as lintels, when no source building is known, are included here.

Special Section Codes

- Architectural remnants **A**
- Ceremonial objects **C**
- Figures **F**
- Vessels **V**

• Painting   Ptg

Painting includes murals and illuminations excised from unknown manuscripts and all works in tempera and encaustic. Icons may be included here, unless their primary structural material is *Ivory*, *Lapidary*, *Metal*, or *Mosaics*. Use *Manuscripts* for groups of illuminations on vellum with or without text. Use the painting subject codes for Western art in cataloguing works in this medium.

• Sculpture   Sc

Use for large, three-dimensional works of art, such as tombs or figures, principally made of stone, wood, terracotta, or bronze. Include fragments of large-scale objects in this category. Architectural fragments and spolia whose original buildings are no longer extant are placed here. The following sculpture codes for Early Christian and Byzantine sculpture are different from those used in later Western art.

<u>Special Sculpture Codes</u>

• Animals   **An**
• Figures-Female   **FF**
   Use for unknown female figures
   or fragments of unknown sitters.
• Figures-Male   **FM**
   Use for unknown male figures or
   fragments of unknown sitters.
• Portraits-Female   **PF**
   Use for known female sitters.
• Portraits-Group   **PG**
   Use for known groups of sitters,
   or when the main figures of the
   group are identifiable.
• Portraits-Male   **PM**
   Use for known male sitters.
• Reliefs   **Re**
• Sarcophagi   **Sa**
• Stelae   **St**

• Seals   **S**

This category includes all types of seal impressions, regardless of material. Stamps and other seal-making materials are also located under this medium code.

<u>Special Section Codes</u>

• Impressions   **I**
• Stamps   **S**

• Textiles   **Tex**

This category includes all woven or embroidered clothing, fabric remnants, and textiles. Any religious vestments are classified under *Liturgical Arts.*

<u>Special Section Codes</u>

• Clothing   **C**
• Fabric   **F**
• Wall hangings   **W**
• Other textiles   **X**

• Tools   **To**

Use for all tools, regardless of material.

<u>Special Section Codes</u>

• Agricultural tools	**A**
• Food tools	**F**
• Hand tools	**H**
• Miscellaneous tools	**X**

Format of the Call Number

All call numbers should begin with a general cultural division code for Early Christian (XN), Coptic (XN), or Byzantine (BYZ) art, followed by the correct medium code, period/dynasty Cutter code, subject code, special section, or special sculpture code (if necessary), sequential filing code, and a copy number. If the artist is known, an additional Cutter number for the name of the artist follows the Cutter number for the period. Examples of architecture are treated in the same manner as Western architecture. Refer to the Filing Code section on page 15-16 for assistance in creating the filing code for multipiece objects and polyptychs.

Format of the Label

The call number is placed on the first line. On the second line, put either Early Christian or the correct Byzantine dynasty in all capitals, followed by the site of the object's fabrication or discovery (if known) in parentheses. When there is a known artist, place the name in upper case letters on the second line followed by the period, placed in parentheses and using upper and lower case letters. The title, date, and location of the object are placed on the third and fourth lines. Add specific materials used if space permits.

e.g.

XN Iv C7582 Ic NI 1A c1
EARLY CHRISTIAN (Rome)
Diptych of Nicomachi & Symmachi:
wing w/priestess. C.390-400. London, V&A.

BYZ Furn BJ96 S TH 1A.1 c1
JUSTINIAN (Constantinople)
Throne of Maximian: det. of Nativity.
c.550. (ivory/wd). Ravenna,Archepis.Mus.

BYZ J GM141 H EA 1A c1
MACEDONIAN Dyn. (Constantinople)
Pair of Basket Earrings: side.
(gold) NY, Metropolitan Museum.

BYZ Sc IK815 An LI 1r c1
KOMNENIAN Dynasty (Bulgaria)
Lion Slab: recto. c.1100.
(red schist).Sofia, Nat.Arkheol. Muzei.

BYZ Ptg KL357 RV MA 1 c1
LATIN RULE (Spain)
M&C on a Curved Throne.
13th cent. NGA 1937.1.1.

BYZ Ex GM141 C CO 1v c1
MACEDONIAN Dyn. (Constantinople)
Gold Soldius of Constantine VII.:verso.
945. NY,American Numismatic Society.

This category encompasses the arts and architecture of Egypt from the pre-historic and ancient periods through the end of the Roman period (c.395 A.D.) and of Nubia through the pre-historic periods to the Meroïtic. The Coptic period is now covered in the Early Christian cataloguing section.

Chronologies and Cutter numbers for all periods are listed below. Dates given are B.C. unless otherwise specified or linked with an A.D. date. Chronologies for Egypt are primarily derived from the exhibition catalogue *Ramesses the Great* by Rita Freed (Boston Museum of Science, 1988). Chronologies for Nubia are primarily derived from John Baines' and Jaromir Malek's *Atlas of Ancient Egypt* (New York, 1984 edition).

Egyptian Chronology and Cutter numbers   EG

Late Paleolithic	c.6500–4000	AP156
Pre-Dynastic Period	c.4000–3200	BP9231
Early Dynastic Period	3200–2780	CE125
Dynasties 1–2		
Old Kingdom	2780–2258	DO44
Dynasties 3–6		
First Intermediate Period	2258–2052	EF527
Dynasties 7–10		
Middle Kingdom	2134–1786	FM627
Dynasties 11–12		
Second Intermediate Period	1786–1570	GS445
Dynasties 13–17		
New Kingdom	1570–1085	HN532
Dynasties 18–20		
Third Intermediate Period	1085–715	IT445
Dynasties 21–24		
Late Period	730–332	JL351
Dynasties 25–31		
Ptolemaic Period	332–30	KP975
Alexander and Ptolemies		
Roman Period	30 B.C.–A.D. 395	LR758
Caesar and Roman Empire		

Nubian Chronology and Cutter numbers   NU

Neolithic	c.4500–4000	AN438
A Group	c.4000–2500	BA281
C Group	c.2500–2000	C4255
Kerma Culture	c.2500–2000	DK395
Egyptian occupation	c.2000–1500	E325

Kerma State	c.2000–1500	FK395
Egyptian conquest	c.1500–1000	GE325
Napata	712–657	HN195
25th Dynasty, "Kushite"		
Napata-Meroë State	c.500 B.C.–A.D. 395	JN195
Meroïtic-Egyptian	c.300–30	KM567
joint rule		
Meroïtic settlement	c.30 B.C.–A.D.395	LM567

Medium and Section Codes

• Architecture   **Arch**

Use the same designations as Western architecture, whenever applicable. Classify tombs that are reassembled in museums as *Architecture.*

• Arms and Armor   **Arms**

Use for weapons, armor, and armaments regardless of material.

Special Section Codes

• Armor   **A**
• Weapons   **W**

• Codices   **Cdx**

This designation applies to documents made of papyrus with hieroglyphic texts and/or images on them (i.e. examples from the "Book of the Dead").

• Ceramics   **Cer**

Ceramics include painted, incised, glazed or unglazed vessels, and small-scale terracotta figures or faience objects, such as amulets, plaques and Ushebtis (funerary figurines). Tools and other equipment are located in the *Tools* section.

Special Section Codes

• Animals   **A**
• Ceremonial objects   **C**
• Figures   **F**
• Toiletry   **T**
• Vessels   **V**

• Furniture   **F**

Use for all domestic and ceremonial furniture (i.e. chairs, stools, thrones, beds, headrests, etc.), regardless of material.

Special Section Codes
• Ceremonial   **C**
• Container furniture   **Co**
• Seating and reclining furniture **S**
• Tables and support furniture **T**

- **Glass**   **G**

    Use for objects whose principal component is glass, except for items of personal adornment that include glass, which are classified in the *Jewelry* section.

    Special Section Codes

    - Animals   **A**
    - Figures and ornaments   **F**
    - Vessels   **V**

- **Jewelry**   **J**

    Use for all types of jewelry, adornment, and regalia (i.e. crooks, flails, and scepters) regardless of material.

    Special Section Codes

    - Arm and hand jewelry   **A**
    - Head jewelry   **H**
    - Neck and chest jewelry   **N**
    - Regalia   **R**
    - Other jewelry   **X**

- **Lapidary**   **LAP**

    Lapidary is generally used to classify small-scale objects made out of stone or minerals. the six principal groups are alabaster (LAP/a), flint LAP/f), limestone (LAP/l), slate (LAP/sl), steatite (LAP/st), and other stone (LAP/o). Ostraca (decorated limestone flakes) are placed here. Metal jewelry adorned with precious or semi-precious stones is classified under *Jewelry*.

    Special Section Codes

    - Animals   **A**
    - Ceremonial objects   **C**
    - Figures   **F**
    - Toiletry   **T**
    - Vessels   **V**

- **Masks**   **Ma**

    The *Mask* code should be used for all masks that are separate, no matter the material or usage. For masks attached to other items, put under the respective material (i.e. if gold, put under MTL/g).

    Special Section Codes

    - Funerary masks   **Fu**

- **Metal**   **MTL**

    Use for vessels, household ornaments, and other objects made out of metal. This category excludes jewelry, which has its own category, and life-sized funerary "masks," which are classified as such. The principal metals are bronze (MTL/b), copper (MTL/c), gold (MTL/g), silver (LAP/s), and all other metals (LAP/o). Large-scale or life-size metal figures should be classified in the *Sculpture* section. Tools should use the *Tools* medium heading.

Special Section Codes

• Ceremonial objects	**C**
• Figures	**F**
• Funerary	**Fu**
• Myth	**M**
• Toiletry	**T**
• Vessels	**V**

• Musical Instruments   MI

Use for all types of musical instruments, regardless of material.

Special Section Codes

• Ceremonial instruments	**C**
• Percussion instruments	**P**
• String instruments	**S**
• Wind instruments	**W**

• Organic Material   OM

Organic material consists generally of small-scale objects made of material that was once alive. Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. The four principal groups of organic materials are cartonnage (OM/c), textile (linen or flax) (OM/t), wood (OM/w), and other organic material (OM/o). Large-scale, three-dimensional wood sculpture, as well as sarcophagi fragments are classified as *Sculpture*. All furniture is located under the *Furniture* medium classification.

Special Section Codes

• Animals	**A**
• Ceremonial objects	**C**
• Containers	**Co**
• Costume	**Cos**
• Figures	**F**
• Games	**G**
• Toiletry	**T**
• Vessels	**V**

• Painting   Ptg

This includes fragments of murals and frescoes which have been detached from tombs and palaces. Scenes from painted tombs which are still intact go under *Architecture*, by site and type of structure (i.e. Tombs). Use subject categories for Western art, whenever appropriate, while adding *Fu* for scenes of a strictly funerary nature, specific to ancient Egypt. Fayum portraits (encaustic paintings on wood) should be catalogued here.

Special Section Codes

• Funeral paintings	**Fu**

• **Sculpture** **Sc**

Use for large, three-dimensional works of art (principally statues and sarcophagi) made of stone, wood, or metal. Also include detached reliefs (whether painted or not). Reliefs which are still in situ (in either tombs or temples) are classified under *Architecture*. Fragments of large-scale objects and sarcophagi covers are also put in this category. Small-scale figurines (under 30 cm. high) should be classified respectively as *Lapidary*, *Metal*, *Organic Material*,or *Ceramics*, depending on material.

Special Sculpture Subject Codes

• Animals (non-hybrid) **An**
• Figures-Female **FF**
  Use for unidentified sitters, clothed or nude.
• Figures-Male **FM**
  Use for unidentified sitters, clothed or nude.
• Groups **GR**
  Use for unidentified groups of people: couples and families with children. Also use for depictions of royalty and nobility with deities, even when the sitter is identified. Use *Portraits-Group* code for identified royal or noble couples without deities.
• Heads-Female **HF**
  Use for unidentified heads, busts, or fragments of female sitters.
• Heads-Male **HM**
  Use for unidentified heads, busts, or fragments of male sitters.
• Mythology **Myth**
  Use for gods and/or goddesses by themselves, including animal/ human hybrids.
• Portraits-Female **PF**
  Use for identified sitters.
• Portraits-Group **PG**
  Use for identified groups of sitters depicted without deities.
• Portraits-Male **PM**
  Use for identified sitters
• Portraits-Male/Block **PM/bl**
  Use for identified sitters in block form.
• Portraits-Male/Stelphorus **PM/st**
  Use for identified sitters with stelae.

• Reliefs   **Re**
   Use only for reliefs detached
   from their original location.

• Sarcophagi   **Sa**

• Stelae   **St**

• Tools   **To**

Use for all tools, regardless of material.

<u>Special Section Codes</u>

• Agricultural tools   **A**
• Food tools   **F**
• Hand tools   **H**
• Measurement tools **M**
• Writing tools   **W**

• Transportation   **T**

Use for modes of river transport such as large-scale boats (like those found near the pyramids at Giza) and ground transport such as chariots (like those found in the tomb of Tutankhamon).

<u>Special Section Codes</u>

• Equine and animal-   **E**
   powered vehicles
• Watercraft   **W**

Format of the Call Number

List the Egyptian or Nubian general cultural division (EG or NU), the medium code, and the period Cutter number. Egyptian art is filed by period within the medium and then by subject or section in an alphabetical sequence. Complete the call number by adding a filing code, followed by the copy number of the slide. Refer to page 16 or assistance with creating the proper filing code for sculpture or any other complex two- or three-dimensional object.

Format of the Labels

The call number is always placed on the first line. For all media except *Architecture*, the period name is placed on the second line. The title of the object is listed on the third line. The dynasty (or date) is placed on the fourth line, followed by the museum or collection. For *Architecture*, the site is placed on the second line by itself, while the third and fourth lines list a description of the building(s), along with the dynasty or date.

e.g.

EG Sc DO44 PG RA 1A c1
OLD KINGDOM
Rahotep & Nofret: front.
Dyn.4. Cairo, Egyptian Mus.

EG Arch G540 A PY 2 c1
GIZA
Pyramids of Menkaure, Khafre
& Khufu from the south. Dyn.4.

NU Sc FK395 FF WO 3B c2
KERMA STATE
Standing Woman: left side. 1500 BC.
(sandstone). DC, Nat.Mus. African Art.

EG LAP/sl BP9231 C NA 1 c1
PREDYNASTIC
Narmer Palette: recto/verso.
c.3200 BC. (slate). Egyptian Mus.

EG Ptg HN532 G HU 1 c1
NEW KINGDOM
Hunting Scene from Tomb of
Nebamun. 18th Dyn. British Mus.

NU Cer LM567 V BO 1A c1
MEROITIC Settlement
Bowl w/incised decoration: oblique.
c.100 AD. Cleveland Mus. Art.

This category encompasses the ancient arts and architecture of Greece, Rome, and Etruria. It does not include prehistoric or early Aegean cultures (Cycladic, Minoan, and Mycenean) which have their own sections in this manual. Chronologies and Cutter numbers are listed below, with special sections for Greek and Etruscan ceramics (vase painting) and terracotta objects, Greek jewelry, and Roman painting. All dates are B.C. unless noted otherwise. These chronologies are derived from *The Grove Dictionary of Art*.

Greek Chronology and Cutter numbers - General

Dark Age and Geometric	c.1050–700	AD219
Proto-Daidalic	c.700–675	BP967
Daidalic	c.675–600	CD132
Archaic		DA669
Early	c.700–600	E133
Middle	c.600–550	FM627
Late	c.550–500/480	GL351
Classical		HC6145
Early	c.500/480–450	JE133
High	c.450–375	KH638
Late	c.375–323	L351
Hellenistic		MH477
Early	c.323-220	NE133
High	c.220–150	OH638
Late	c.150–27	PL351

Greek Chronology and Cutter numbers - Ceramics (Vase Painting) and Terracotta

Protogeometric	c.1000–900	AP967
Attica		/a
Other regional styles		/b
Geometric	c.900–725	BG342
Attica		/a
Boetia		/b
Other Mainland Styles		/c
Island Styles		/d
Orientalizing	c.725–600	CO69
Proto-Corinthian	c.725–650	/c
Proto-Attic	c.675–650	/a
Other Areas		/b
Black-figure	c.625–475	DB627
Corinthian	c.625–425	/c
Early		/ca
Middle		/cb
Late		/cc

Attic	c.625–480	/a
Early	c.625–600	/aa
Middle	c.600–560	/ab
Late	c.560–480	/ac
Laconian		/f
Boiotian		/b
East Greek and Islands		/e
Chalcidian		/d
Caeretan		/g
Euboian		/h
Red-figure	c.540–200	ER312
Attic	c.530–4th c.	/a
First Generation	c.530–500	/aa
Late Archaic	c.500–480	/ab
Classical	c.480–425	/ac
Late 5th century		/ad
4th century		/ae
South Italian		/b
White-ground		FW582
Unpainted		GU54
Black-glaze		/a
Domestic Wares		/b
Hellenistic	323-27	H477

Greek Chronology and Cutter Numbers - Jewelry

Protogeometric	c.1050–600	AG342
Archaic	c.600–480	BA669
Classical	c.480–323	CC6145
5th century		/a
4th century		/b
Hellenistic	323–27	DH477

Greek Chronology and Cutter Numbers - Painting and Decorative Arts*

Decorative Arts includes Metal (gold, silver, bronze), Coins, Furniture, Glass, Ivory, Bone, Lighting Devices, and Textiles.

Geometric to Archaic	c.900–480	AG342
Classical	c.480–323	BC6145
5th century		/a
4th century		/b
Hellenistic	323–27	CH477

Etruscan Chronology and Cutter numbers - General

Early Iron Age	c.900–675	AI71
Orientalizing	c.675–480	BO69
Classical	c.480–300	C6145
Hellenistic	c.300–50	DH477

Etruscan Chronology and Cutter numbers - Ceramics (Vase Painting) and Terracotta

Impasto ware	c.900–775	AI34
Etrusco-Geometric	c.775–630	BG342
Orientalizing	c.675–575	CO69
Bucchero	c.675–500	DB918
Red ware	c.800–500	ER321
Etrusco-Corinthian	c.630–540	FC798
Black-figure	c.550–480	GB627
Red-figure	c.400–300	HR312
Black-glaze	c.350–200	JW582

Roman Chronology and Cutter numbers - General

Republic	509–27	AR425
Augustus	27–AD 14	BA923
Julio-Claudians	AD 14–68	CJ94
Flavians	AD 69–96	DF588
Trajan	AD 98–117	ET7685
Hadrian	AD 117–138	FH132
Antonines	AD 138–192	GA635
3rd century AD	AD 200–300	HT445
Tetrarchs	AD 284–306	JT348

Roman Chronology and Cutter numbers - Painting

Pompeii		
First Style	c.200–c.90	AF527
Second Style	c.90–20	BS445
Third Style	c.15–AD 45	CT445
Fourth Style	c.AD 40–c.90	DF773
Post-Pompeian	c.AD 77–c.110	EP857
Ostia	c.AD 100–c.300	FO85
Provinces		
Gaul		G269
Germany		HG373
Britain		JB862
Spain		KS732
North Africa		NA258

Medium and Section Codes

• Architecture   **Arch**

Architecture encompasses religious and civic buildings, monuments, tombs and dwellings. Other material included here are architectural diagrams (plans, reconstructions of buildings, and models) and aerial views of excavated sites. Integrated architectural sculpture and mosaics still in situ are classified here. Fragments from buildings no longer extant, however, should be located in either *Sculpture* or *Mosaics,* with appropriate links in the 440 field to the original structure. Fragments detached from buildings still extant (e.g. the fragments of friezes from the Parthenon preserved in the British Museum) are classified as *Architecture*. Use the same designations as Western architecture, whenever applicable.

• Arms and Armor   **Arm**

Use for weapons and armor regardless of material.

Special Section Codes

• Armor	**A**
• Weapons	**W**

• Calligraphy   **CL**

Use for written records of legends, literature, history, economy, or politics, written on walls, or in album leaves or scrolls of animal, earthenware, or vegetable support material that have very little or no illustrations accompanying the text. Use the *Manuscripts* code for bookform manuscripts with illustrations.

Special Section Codes

• Correspondence	**C**
• History	**H**
• Literature	**L**
• Economy/trade	**T**
• Politics	**P**
• Symbols/characters	**S**
• Miscellaneous	**X**

• Ceramics   **Cer**

Include only painted, unpainted, incised, glazed, and unglazed vessels here. Small-scale terracotta figures, objects, and plaques are classified as *Terracotta*. Impressions in clay from stone seals go in the *Seal* section. Clay tablets with written texts on them—with or without additional images—are classified as *Calligraphy*.

Special Section Code

• Vessels	**V**

• Exchange   **Ex**

This category includes all forms of monetary or exchange media, including coins made of any material.

<u>Special Section Codes</u>
- Coins   **C**
- Other forms of exchange   **X**

• Furniture   **Furn**

Use for all domestic and ceremonial furniture, regardless of material.

<u>Special Section Codes</u>
- Case and display furniture   **C**
- Seating and reclining furniture   **S**
- Support furniture   **T**

• Glass   **Gl**

Use for objects whose principal component is glass, except for items of personal adornment that include glass, which are classified under *Jewelry*.

<u>Special Section Codes</u>
- Figures   **F**
- Plaques   **P**
- Vessels   **V**

• Jewelry   **J**

Use for jewelry and gems, regardless of material.

<u>Special Section Codes</u>
- Arm and hand jewelry   **A**
- Head jewelry   **H**
- Neck and chest jewelry   **N**
- Gems   **G**
- Regalia   **R**
- Other jewelry   **X**

• Lapidary   **LAP**

Lapidary is generally used to classify small-scale objects made of stone or minerals. The principal groups are: alabaster (LAP/a), chlorite (LAP/c), diorite (LAP/d), gypsum (LAP/g), and other stone (LAP/o). Metal jewelry adorned with precious or semi-precious stones is classified as *Jewelry*.

<u>Special Section Codes</u>

- Ceremonial objects   **C**
- Figures   **F**
- Furniture inlays   **FI**
- Implements   **I**
- Vessels   **V**

• Lighting Devices　　　　　LD

Use for lamps and other objects used to illuminate the interiors and exteriors of buildings.

Special Section Codes

• Hanging lighting devices	**H**
• Standing lamps and braziers	**L**
• Table-top lamps	**T**
• Wall-mounted lighting devices	**W**

• Manuscripts　　　　　Mss

Use for illuminated manuscripts with text, whether in scrolls or in books. Manuscripts that are principally text are classified as *Calligraphy*. Use the standard Western subject codes for this category.

• Masks　　　　　Ma

Use for all types of masks, regardless of materials.

Special Section Codes

• Animal masks	**A**
• Female masks	**F**
• Male masks	**M**

• Metal　　　　　MTL

Use for vessels, implements, household ornaments, and small-scale figures made out of metal. This category excludes tools and jewelry, which have their own categories, as well as life-size heads and figures which are classified as *Sculpture*. The principal metals are bronze (MTL/b), copper (MTL/c), gold (MTL/g), and silver (MTL/s). Use this category when the principal component of an object is metal, yet might be decorated or otherwise include material like stone.

Special Section Codes

• Animals	**An**
• Ceremonial objects	**C**
• Figures Male	**FM**
• Heads-Male	**HM**
• Figures Female	**FF**
• Heads-Female	**HF**
• Implements	**I**
• Vessels	**V**

• Mosaics　　　　　Mo

This includes mosaics and fragments of mosaics that have been detached from tombs, temples, and palaces. Mosaics still intact in their original sites should be classified with the built structure under the *Architecture* medium code. Mosaics no longer in situ but from extant structures are classifed as *Architecture*. For detached mosaics, use the subject categories for Western Art, with appropriate links in the 440 field to the original structure.

<u>Special Section Codes</u>

• Ceiling mosaics	**C**
• Floor mosaics	**F**
• Wall mosaics	**W**

• Musical Instruments   **MI**

Use for all types of musical instruments, regardless of material.

.<u>Special Section Codes</u>

• Percussion	**P**
• String instuments	**S**
• Wind instruments	**W**

• Organic Material   **OM**

Organic material consists generally of small-scale objects made of material that was once alive. Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. The principal groups of organic materials are: bone (OM/b), ivory (OM/i), shell (OM/s), and other (OM/o).

<u>Special Section Codes</u>

• Animals	**An**
• Ceremonial objects	**C**
• Figures-Female	**FF**
• Figures-Male	**FM**
• Heads-Female	**HF**
• Heads-Male	**HM**
• Vessels	**V**

• Painting   **Ptg**

Use for all painting, including murals and frescoes still in situ, as well as detached fragments preserved in museums from extant and non-extant buildings. For detached wall paintings (and for works on panel like the Faiyum portraits), use the subject categories for Western Art. In the case of works still in place, use the *Mural* subject code, and a filing code based on the name of the building.

• Sculpture   **Sc**

Use for large, three-dimensional works of art, principally statues and reliefs made of stone or metal. Detached reliefs from no-longer extant buildings go here. Reliefs which are still in situ in tombs, monuments, palaces, or temples are classified under *Architecture*. Fragments detached from extant buildings-like the Elgin Marbles- are also put in *Architecture.* Small-scale figurines, statuettes, plaques and house models are classified as *Organic Material, Metal,* or *Terracotta*. Roman copies of Greek sculpture are classified as Greek, with the original Greek date and an (RC) on the label.

<u>Special Sculpture Codes</u>

• Animals	**An**
• Figures-Female	**FF**

  Use for unidentified persons,
  clothed or nude

• Figures-Male	**FM**

Use for unidentified persons,
clothed or nude.

• Groups	**GR**

Use for partially or entirely
unidentified groups of people.

• Heads-Female	**HF**

Use for unidentified heads or
busts of female figures.

• Heads-Male	**HM**

Use for unidentified heads or
busts of male figures.

• Portraits-Female	**PF**

Use for identified sitters.

• Portraits-Group	**PG**

Use for identified groups of
people, depicted without deities.

• Portraits-Male	**PM**

Use for identified sitters.

• Reliefs	**Re**

Use only when reliefs are detached
from their original location and
the building is no longer extant.
Use *Arch* for reliefs in situ and
for detached reliefs from existing
buildings.

• Sarcophagi and Tombs	**Sa**

• **Seals**	**Seal**

This category designates small flat or cylindrical stone objects that have been carved with designs
for the purpose of making impressions in soft clay Carved gems are classified as *Jewelry*. Baked
or dried clay impressions from cylinder and stamp-seals are grouped here.

Special Section Codes

• Cylinder seals	**C**
• Impressions	**I**
• Stamp seals	**S**

• **Terracotta**	**TC**

This category designates small-scale terracotta figures or objects, such as architectural
models, idols, figurines, amulets, and plaques. Tablets and other documents made of clay
with pictograms or written texts on them—with or without additional images—are located in
Calligraphy. Large scale reliefs in clay are classified as *Sculpture.*

Special Section Codes

- Animals   **A**
- Architectural models   **AR**
- Ceremonial objects   **C**
- Figurines   **F**
- Implements   **I**
- Plaques   **P**

• **Tools**   **TL**

Use for all tools and machinery, regardless of material.

<u>Special Section Codes</u>

- Agricultural tools and equipment   **A**
- Heating and cooling devices   **C**
- Hand tools and equipment   **Hd**
- Food preparation equipment   **K**
- Machines   **M**

• **Toys and Games**   **Toy**

Use for all toys, regardless of material.

<u>Special Section Codes</u>

- Animals and creatures   **A**
- Costumes and disguises   **C**
- Figures   **F**
- Games   **G**
- Miniature domestic objects   **M**
- Structures   **S**
- Transportation objects   **T**
- Weapons   **W**

• **Transportation**   **T**

Use for modes of land and water transport regardless of medium. Includes accessories like bridles and saddles.

<u>Special Section Codes</u>

- Equine- and animal-powered transport   **E**
- Human-powered transport   **H**
- Watercraft   **W**

Format of the Call Number

List the Ancient Greek, Etruscan, or Ancient Roman general cultural division code (*e.g.* GK for Ancient Greece, ETR for Etruscan, RMN for Ancient Rome), the medium code, and the period/style Cutter number. To organize numerous slides of objects from the same period and the same fabrication or discovery site, a forward slash and a lower case letter based on the site are added to the Cutter number (*e.g.* /a for Attica). Follow with a subject or special section code, filing code, and a copy number for each slide. Known artists are given their own Cutter numbers and filed alphabetically after all anonymous artists. Examples of architecture are treated the same as Western architecture, with the Cutter number based on the ancient city or site of the building. Refer to the Filing Code section on page 16 for more information on how to create a proper code for complex three-dimensional objects.

Format of the Label

The call number is placed on the first line. The second line is for the period/style name (in capital letters), followed by the site of fabrication or discovery in parentheses (in upper and lower case letters). When there is a known artist, place the name in upper case letters on the second line followed by the period/style in parentheses (in upper and lower case letters). The title of the object is placed on the third line (sometimes with the site of discovery of the object); the date and museum or collection are placed on the fourth line. Add specific materials used if space permits. For *Architecture*, the site or ancient city (in capitals) is placed on the second line, before the modern country name in parentheses (in upper and lower case). The title of the building goes on the third line, and the date on the fourth line (followed by the name of the museum if the building has been reconstructed there).

e.g. GK Cer AP967/a V AM 1.1 c1 PROTOGEOMETRIC (Attic) Amphora. early 10th c. BC. Athens, Kerameikos Museum.	GK Sc P919 FF AP 1A c1 PRAXITELES (Late Classical) Aphrodite of Cnidos. c.350 BC. (RC) Rome, Musei Vaticani.
GK Cer A178 V LE 1.1 c1 ACHILLES PAINTER (White-ground) Lekythos c.440 BC. Lugano, Von Schoen Coll.	RMN Arch N878 M HA Ex 1 c1 NORTHUMBERLAND (Britain) Hadrian's Wall. 122-130 AD.
GK Cer DB627/ab V KR 1.1 c1 BLACK-FIGURE (Middle Attic) Krater ("Francois Vase") from Chiusi c.570 BC. Flor., Museo Archeol.	GK Arch P439 RT AL Ex 1 c1 PERGAMON (Turkey) Pergamon Altar: west facade. c.156 BC. Pergamonmuseum.
GK Sc BP967/a FM KO 1A c1 PROTO-DAIDALIC (Attic) Kouros: front view. c.600 BC. Athens, Nat. Mus.	RMN Ptg BS445 Mrl MY 1.4.2 c1 POMPEII (Second Style) House of Mysteries: triclinium, winged genius & novice. c.50 BC.
ETR Ptg C6145/t Mrl TR 1.2.4 c1 CLASSICAL (Tarquinii) Tomb of the Triclinium: left wall, dancers. 470 BC.	RMN Mo HT445/t Myth BA 1.1 c1 3rd Century AD. (El Jem, Tunisia) Bacchus as God of Wine and Theatre. c.220-225 AD. NGA: 1961.13.1.

Islamic Art

Oleg Grabar sums up the problems of classifying Islamic art in his essay in *The Dictionary of Art* where he writes "Most of what is called Islamic art was made by Muslims for Muslims, but significant exceptions exist. In the 13th century, for example, Christian scenes appear on Syrian and northern Mesopotamian inlaid metalwork in a technique that is 'Islamic' but executed for patrons who may have well been Christians . . . Furthermore, under [different dynasties or] in the contemporary world, non-Muslims have erected buildings, designed cities, or decorated objects that were all destined for the use and enjoyment of Muslims. In short, the adjective 'Islamic' when used with the noun 'art' does not refer exclusively to the faith known as Islam, but to the complex and varied cultural settings that arose and grew when that faith was accepted by or imposed on a spectacular array of different and frequently very old artistic and cultural traditions. The term 'Islamic' is, therefore, different from such terms as 'Christian' or 'Buddhist'. The latter deal only with a system of beliefs and pious behavior, while Islam deals with all aspects of life. The term 'Islamic' is also different from such modifiers as 'Gothic' or 'Baroque',as it is not restricted to a period or style. And 'Islamic' is not, as 'French' or 'Chinese' tied to a land or a space with a continuous chronology of changing artistic forms."

It would be difficult to try to improve upon such a succinct definition of what Islamic is and is not. In this section, art of the Islamic world will not be classified by modern country name. The concept of geographical borders is hard to apply to art of a more ideological/religious nature rather than that based on political concerns. This category arranges the art of the Islamic world by dynasty rather than by modern country name. Architecture and art created following the decline of the Ottoman Empire are filed under modern country name. Excluded from this section is Islamic art in the Indian peninsula and Southeast Asia.

This section encompasses Muslim art from the flight of the Prophet Muhammad from Mecca to Medina in 622 to the decline and eventual fall of the Ottoman Empire in 1924. Dynasties are arranged alphabetically without regard to chronology. The list of dynasties and their years of dominance are primarily taken from Esin Atil's *Islamic Art and Patronage* (1990). Other texts consulted for the creation of this section include Oleg Grabar's *Formation of Islamic Art* (1987); Robert Irwin's *Islamic Art in Context* (1997); Esin Atil's *Art of the Arab World* (1975); and Titus Burckhardt's *Art of Islam, Language and Meaning* (1976). All dates given are A.D. and are indicated as Christian era dates rather than Islamic era. Art created after the end of the Ottoman empire is classified by modern country name, but otherwise using the same categories listed below. In general, the art included in this section will derive from the Middle East and North Africa.

There are few known Islamic artists. It would be more advisable to indicate, when known, the school or area of production. One finds an exception to the general lack of known artists in the area of illuminated manuscripts. Calligraphers are noted more often on a colophon than illuminators in Islamic manuscript production. The assembling of a manuscript would span many years and many hands, so that assigning a single name as principal creator would be inaccurate. Note the many hands participating in manuscript production as added entries.

Islamic Dynasties and Cutter Numbers

Abbasid of Baghdad	750–1258	A122
Abbasid of Cairo	1261–1517	A127
Aghlabid (Tunisia, Algeria, Sicily)	800–909	A267
Almohad (North Africa, Spain)	1130–1269	A451
Almoravid (North Africa, Spain)	1056–1147	A456
Aq Qoyunlus (eastern Turkey, western Iran)	1378–1508	A656
Artuqid (southeastern Turkey)	1102–1408	A792
Ayyubid (Egypt, Syria, southeastern Turkey, Yemen)	1169–1260	A989
Buyid (Iran, Iraq)	932–1062	B992
Fatimid (North Africa, then Egypt, Syria)	909–1171	F253
Ghaznavid (eastern Iran, Afghanistan, northern India)	977–1186	G411
Ghurid (easter Iran Afghanistan, northern India)	c.1000–1215	G427
Idrisids (Morocco)	789–958	I21
Ilkhanid (Iran)	1256–1353	I27
Jalayirid (western Iran, Iraq)	1336–1432	J26
Khwarazmshah (eastern Iran, Transoxiana)	c.305–1231	K45
Mamluk (Egypt, Syria, the Hijaz)	1250–1517	M265
Marinid (Morocco)	1196–1465	M337
Mughal (India)	1526–1858	(see *Asian Art* section)
Muluk al-Tuwaif (Spain)	c.1010–c.1090	M961
Muzaffarid (southern Iran)	1314–1393	M994
Nasrid (Granada)	1230–1492	N264
Ottoman (Turkey, eastern Europe, Arab lands, N. Africa)	1281–1924	O91
Qajar (Iran)	1779-1925	Q1
Qara Qoyunlus (western Iran and Iraq)	1380–1468	Q2
Safavid (Iran)	1501–1732	S128
Samanid (eastern Iran and Transoxiana)	819–1005	S187
Seljuk (Iran, Iraq)	1038–1194	S465
Seljuk of Rum (Anatolia)	1077–1307	S467
Seljuk of Syria (Syria)	1078–1117	S469
Timurid (Iran, Transoxiana)	1370–1506	T586
Tughliqid (Delhi)	1320–1414	T915
Tulunid (Egypt, Syria)	868–905	T924
Umayyad	661–750	U48
Umayyad of Spain	756–1031	U49
Uzbek or Shaybanid (Transoxiana)	1500–1598	U99
Zangid (Syria, northern Iraq)	1127–1222	Z29
Ziyarid (northern Iran)	936–c.1090	Z82

Modern Islamic Country Codes

Afghanistan	AFG	Libya	LY
Algeria	AE	Morocco	MC
Armenia	AI	Oman	ON
Azerbaijan	AJ	Pakistan	PK
Bahrain	BA	Qatar	Q
Bosnia/Hercegovina	BN	Romania	RO
Egypt	EGY	Saudi Arabia	SU
Georgia	GS	Spain	SP
Hungary	HU	Syria	SY
Iran	IRN	Tajikstan	TA
Iraq	IQ	Tunisia	TI
Israel	IS	Turkey	TU
Jordan	JI	Turkmenistan	TK
Kazakhstan	KZ	United Arab Emirates	TS
Kuwait	KU	Uzbekistan	UZ
Kyrgyzstan	KG	Yemen	YE
Lebanon	LE		

Medium and Section Codes

• Architecture   Arch

Architecture encompasses the built environment. That means residences, religious and civic buildings, bridges, monuments, sculpture parks, gardens, etc. It includes finished and never-constructed projects filed by location. Landscape architecture and design are also classified as *Architecture*. Other material classified with architecture include: architectural drawings and models for built works; aerial and panoramic views of cities and buildings; architectural sculpture, and to a limited degree, murals and tile decoration (exterior murals and tilework are filed as architectural decoration, interior murals are generally classified under artist as *Painting*). The architects or designers, when known, are cross-referenced in the online catalogue.

• Arms and Armor   Arm

Use for weapons, armor, and armaments regardless of material.

Special Section Codes

• Armor	**A**
• Weapons	**W**

• Book Arts   Bk

The written word is one of the most important aspects of Islam. Earlier traditions of codices and scrolls rapidly evolved into a horizontal, book form that was initially used principally for the *Koran* but soon included books of poetry, history, and science. Legal documents retained the old format of scrolls or rolls. This category attempts to unite all aspects to unite all aspects of the book. A complete manuscript is assigned an alphanumeric filing code followed by a decimal point Bindings are indicated by using a special section code **B**. Any details of the bindings are indicated

by using a decimal point and a number. The individual folios are indicated by folio number, **r** for recto, and **v** for verso. Details of the folio are indicated by adding a second decimal point and a number.

Illuminations from a dispersed manuscript are treated in the same manner. This system should allow for the electronic reconstruction of the manuscript. The electronic record will contain entries and notes for the various owners of the leaves. Illuminations from unknown manuscripts or manuscript fragments are classified using the special subject code **I**, as are bindings and calligraphy. Documents are also classified using the *Calligraphy* subject code. Tughras are calligraphic symbols of the ruler, including his titles and honorifics, and have their own special subject code.

Special Section Codes
- Bindings   **B**
- Calligraphy   **C**
- Illuminations   **I**
- Manuscripts   **M**
- Tughras   **T**

• Ceramics   Cer

Ceramics include painted, incised, glazed or unglazed vessels and reliefs. Ceramic light fixtures should be located under *Lighting Devices.*

Special Section Codes
- Decorative objects   **O**
- Tiles   **T**
- Vessels   **V**

• Costume   Co

Use this category for all textiles and accessories worn on the body except those better placed under the *Jewelry* code.

Special Section Codes

- Accessories   **A**
   (subdivided into C, F, M)
- Children's costumes   **C**
   (infants and toddlers)
- Female Costumes   **F**
- Male Costumes   **M**
- Unisex costumes   **U**

• Exchange   Ex

This code should be used for all forms of monetary or exchange media including coins, bank notes, tokens, stamps, coupons, and trading certificates made of any material. However, if a coin, bill, or stamp has been altered and used as something besides a form of exchange, it should be placed in its appropriate category. For example, coins made into jewelry would use the *Jewelry* code.

<u>Special Section Codes</u>
- Coins   **C**
- Bank notes   **N**
- Stamps   **S**
- Other forms of exchange   **X**

• Furniture   **F**

Use for domestic or ritual seating or case pieces regardless of material.

<u>Special Section Codes</u>
- Case and display furniture   **C**
- Seating and reclining furniture   **S**
- Support furniture   **T**

• Glass   **G**

Use for objects whose principal component is glass. It may include leaded or colored glass windows. Glass lamps should be catalogued under *Lighting Devices*.

<u>Special Section Codes</u>
- Figures   **F**
- Vessels   **V**
- Windows   **W**

• Horology   **H**

Objects used for measuring time, distance, speed, light and refraction. This would include clocks, quadrants, globes, compasses, and optical devices, regardless of media.

<u>Special Section Codes</u>
- Gauges   **G**
- Navigational instruments   **N**
- Optical devices   **O**
- Timepieces   **T**

• Jewelry   **J**

Use for all types of jewelry, regardless of material.

<u>Special Section Codes</u>
- Arm and hand jewelry   **A**
- Head jewelry   **H**
- Neck and chest jewelry   **N**
- Other jewelry   **X**

• Lapidary LAP

Lapidary is used for generally small-scale objects made out of stone or minerals. The category is subdivided into four areas: jade (LAP/j),nephrite (LAP/n), quartz (including rock crystal) (LAP/q), and other stone (including agate, lapis lazuli, etc.) (LAP/o). Metal jewelry adorned with precious or semi-precious stones is classified as *Jewelry*. Stone or mineral objects adorned with precious stones are classified by the supporting material. Stone tools or implements should use the *Tools* code.

<u>Special Section Codes</u>
- Objects **O**
- Vessels **V**

• Lighting Devices LD

Use the *Lighting Devices* code for all varieties of lighting objects, regardless of material.

<u>Special Section Codes</u>
- Candleholders **C**
- Chandeliers and hanging lighting **H**
- Mobile lighting **M**
- Lamps **L**
- Wall-mounted lighting **W**

• Metal MTL

Use for vessels, implements, ornaments, and other objects made out of brass (MTL/br), bronze (MTL/bz), copper (MTL/c), enameled metal (MTL/e), gold (MTL/g), iron (MTL/i), silver (MTL/s), steel (MTL/st), and other metals (MTL/o). Use this category when the principal component of an object is metal yet might be decorated or otherwise include material like stone or wood. Metal jewelry adorned with stones is classified with a *Jewelry* medium code. For inlaid metal, use the base metal for the specific classification. Use the *Sculpture* code for large-scale or life-size metal figures. Tools made of metal should be classified in the *Tools* medium.

<u>Special Section Codes</u>

- Ceremonial objects **C**
- Lighting devices **L**
- Vessels **V**

• Musical Instruments Mus

Use for all musical instruments, no matter the medium.

<u>Special Section Codes</u>
- Percussion **P**
- String instruments **S**
- Wind instruments **W**

• Organic Material   OM

Organic material consists of generally small-scale objects made of material that was once alive. The category is subdivided into five principal areas: bone (OM/b) ivory (OM/i), lacquer (OM/l), leather (OM/l), shell (including coral) (OM/s), and wood (OM/w). Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. Use the *Furniture* code for all furniture.

Special Section Codes
- Ceremonial objects   **C**
- Figures   **F**
- Vessels   **V**

• Painting   Ptg

Painting includes murals and oil paintings. Illuminations from known or unknown manuscripts are classified under *Book Arts*. Use the standard Western subject codes for this category.

• Photography   PH

Works of art created using light-sensitive plates or paper which are exposed to light and pattern, often utilizing a camera, and produced with chemicals. Documentary or historical photography may be classified as part of the *Instructional Aids*, or "Z" section. Use the standard Western subject codes for this category.

• Sculpture   Sc

There is little Islamic sculpture. Use this code for large, three-dimensional works of art, principally made of stone, wood, terracotta, or bronze. Include fragments of large-scale objects in this category. Use the standard Western subject codes for works placed in this category.

• Textiles   Tex

Use for rugs, wall hangings, and other flatweaves. Articles of clothing are classified under *Costume*.

Special Section Codes
- Blankets   **B**
- Fabric   **F**
- Rugs   **R**
- Wall hangings   **W**
- Other textiles   **X**

• Tools   To

Use to classify tools or implements that aid one in the completion of a task or operation.

Special Section Codes
- Agricultural tools or equipment   **A**
- Heating or cooling devices   **H**
- Hand tools and equipment   **Hd**
- Writing tools and equipment   **W**

• Transportation   T

Use for modes of ground, or water transport like airplanes, automobiles, bicycles, boats, carts, or sedan chairs regardless of medium. Includes accessories like bridles, saddles, etc.

<u>Special Section Codes</u>
• Equine- and animal-powered   **E**
    vehicles and equipment
• Human-powered vehicles   **H**
• Watercraft   **W**

Format of the Call Number

Country codes for Islamic art begin with the letters ISM. Consult page 4 for the appropriate code. The country code is followed by the medium code and the Cutter number for the dynasty. If the artist is known, use the Cutter for the artist rather than the period. A code for special sections, filing code, and copy number completes the call number. Refer to page 16 for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

Format of the Label

The call number is placed on the first line. If the work is anonymous, place the dynasty name on the second line in all upper case letters, followed by the area of origin (Morocco or Isfahan, for example). When there is a known artist, place the name in upper case letters on the second line followed by the period, placed in parentheses and using upper and lower case letters. The title, specific date (if known), and location of the object is placed on the third and fourth lines.

e.g.

EGY Arch C136 RC TU In 2.3 c1
CAIRO
Ibn Tulun Mosque: mihrab.
876-79.

ISM Cer O91 L LA 3 c2
OTTOMAN (Turkey)
Lamp from Mosque of Sokollu Mehmed
Paşa.1572. Istanbul, Arkeoloji Müzesi.

ISM Bk S128 M HAF 86r c1
SAFAVID
Divan of Hafiz: Celebration of
'Id (f.86r). c.1526/37.Priv.Coll.

ISM Tex O91 R BA 1 c2
OTTOMAN (Turkey)
Ballard Ushak Prayer Rug.
ea. 16th c. NYC, Met.Mus.Art

This category contains the indigenous arts of the native peoples of North America and Greenland, from ancient time, during early European contact, and after colonialization, approximately up to the 20th century. Native American Art is subdivided into nine geographical categories: *Arctic*, *California, Great Basin, Northwest Coast, Plains*, *Plateau, Southwest*, *Subartic*, and *Woodlands*, which replace older categories no longer in use by current scholars in the field. Former subdivisions are noted below with their new category titles.

Contemporary Native American art (of a traditional nature) should be catalogued with the proper culture, but using an additional Cutter number following the culture Cutter. Art by Native American artists that do not follow traditional practices should be catalogued under the proper country of origin (United States, Canada, or Denmark [for Greenland]) using the Western standard for medium and subject codes. If maintaining a tribal affiliation is still necessary, add two 690 fields—one for medium, country, and date and another with the medium, North America, and individual cultural grouping.

Cultures and other information for this section were drawn and adapted from *The Dictionary of Art* (Jane Turner, ed., New York, 1996), *Handbook of North American Indians* (William C. Sturtevant, ed., Washington, 1978), *The Arts of the North American Indian: Native Traditions in Evolution* (Edwin L. Wade, ed., New York, 1986), the Getty Institute's online *Art and Architecture Thesaurus,* and the University of New Mexico's cataloguing guide for Native American artifacts. The following is not intended as a complete list of Native American cultures, but one to be expanded and modified as scholarship continues and more images are acquired by the collection.

Native American Art Cutter numbers

Arctic (formerly Eskimo)   A+Culture Cutter

Akmak	AA315	Koniag	AK825
Aleut	AA372	Kutchin	AK973
Anangula	AA533	Labrador Inuit	AL126
Baffin Island Inuit	AB1432	Norton	AN882
Caribou Inuit	AC2672	Netsilik Inuit	AN471
Choris	AC551	Nukleet	AN965
Chugach	AC5592	Nunivak Island	AN9734
Copper Inuit	AC786	Old Bering Sea	AO443
Iglulik Inuit	AI247	Punuk	AP197
Ingalik	AI445	Québec Inuit (*use* Ungava)	
Inuit	AI615	Sarqaq	AS246
Inupiaq	AI618	Siberian Arctic	AS563
Inupiat (*use* Inupiaq)		Takli	AT136
Ipiutak	AI64	Thule	AT534
Kachemak	AK11	Ungava	AU573
Katladit	AK195	Yuit	AY948
Kobuk	AK75	Yupik	AY955
Kodiak	AK763		

California (formerly part of Western) C+Culture Cutter

Achomawi	CA179	Nisenan	CN724
Atsugewi	CA882	Nakipa	CN1635
Borjeño	CB7344	PaiPai	CP1485
Cahuilla	CC132	Patwin	CP322
Chumash	CC559	Pericú	CP4415
Costanoan	CC838	Pit River (*use* Atsugewi)	
Cupeño	CC974	Pomo	CP787
Diegueño	CD559	Quechan	CQ32
Gabrieliño	CG118	Salinan	CS165
Guaicura	CG8984	Serrano	CS487
Halchidhoma	CH157	Shasta	CS532
Huchiti	CH8827	Tipai	CT595
Hupa	CH958	Tübatulabal	CT884
Ignacieño	CI248	Tulare	CT917
Ipai	CI64	Wailaki	CW138
Kamia	CK153	Western Mono	CW527
Karok	CK184	Wintun	CW794
Kiliwa	CK495	Wiyot	CW853
Luiseño	CL953	Yana	CY21
Maidu	CM217	Yokuts	CY54
Miwok	CM685	Yuki	CY942
Monache (*use* Western Mono)		Yurok	CY959

Great Basin (formerly part of Western) G+Culture Cutter

Bannock	GB219
Catlow	GC3653
Chemehuevi	GC517
Danger Cave	GD1825
Goshute (*use* Gosiute)	
Gosiute	GG676
Kawaiisu	GK22
Lake Mojave	GL1925
Lemhi (*use* Shoshone)	
Lovelock	GL9113
Paiute	GP1494
Panamint	GP187
Pinto Basin	GP6595
Shoshone	GS559
Ute	GU89
Washo	GW319

Northwest Coast (formerly Northwestern) N + Culture Cutter

Alsea	NB4611	Makah	NM235
Bella Bella	NB4351	Methow	NM592
Bella Coola	NB4352	Niska	NK7221
Chehalis	NC5152	Nootka	NN819
Chelan	NC516	Nuu-chaa-nuulth (*use* Nootka)	
Chilkat	NC5352	Puyallup	NP9941
Chilkoot	NC5354	Quileute	NQ62
Chinook	NC5393	Quinault	NQ75
Clallam (*use* Klallam)		Salish	NS166
Coastal Salish (*use* Salish)		Sitka	NS6233
Coos	NC7783	Siuslaw	NS6237
Cowlitz	NC875	Skagit	NS6262
Entiat	NE61	Snuqualmi	NS6743
Eyak	NE97	Squamish	NS773
Gitksan	NG5361	Tillamook	NT574
Haida	NH149	Tillamuk (*use* Tillamook)	
Haihais	NH1532	Tlingit	NT6263
Haisla	NH1535	Tolowa	NT653
Heiltsuk	NH4662	Tsimshian	NT882
Kalapuya	NK145	Twana	NT969
Kitamat (*use* Haisla)		Utamilla	NU89
Klallam	NK633	Wentatchee	NW477
Kwakiutl	NK98	Wisham	NW8143
Kusan (*use* Coos)		Yahooskin	NY135
Lummi	NL9583		

Plains (formerly Plainsmen)   P + Culture Cutter

Arapaho	PA6621	Oglala	PO352
Arikara	PA699	Omaha	PO54
Assiniboin	PA848	Osage	PO81
Atsina	PA8818	Oto	PO88
Blackfoot	PB628	Pawnee	PP340
Blood	PB655	Piegan	PP613
Brules	PB892	Plains Cree	PP6992
Cheyenne	PC531	Plains Objiwa	PP6986
Comanche	PC728	Ponca	PP792
Crow	PC953	Sans Arc	PS229
Gros Ventres (*use* Atsina)		Santee	PS234
Hidatsa	PH632	Sioux	PS618
Hunkpapa	PH9375	Sutaio	PS965
Iowa	PI64	Tawakoni	PT234
Kansa	PK163	Teton	PT347
Kiowa	PK563	Two Kettles	PT974
Kiowa-Apache	PK565	Waco	PW115
Mandan	PM271	Witchita	PWW634
Mètis	PM5921	Yankton	PY235
Miniconjou	PM6655	Yanktoni	PY2351
Missouri	PM6785		

Plateau (formerly part of Northwestern)   R+ Culture Cutter

Cayuse	RC385	Pend d'Oreilles (*use* Kalispel)	
Coeur d'Alène	R673	Sahaptian	RS131
Columbia (*use* Sinkiuse)		Sanpoel (*use* Sanpoil)	
Eastern Mono	RE135	Sanpoil	RS228
Flathead	RF586	Shuswap	RS5625
Kalispel	RK148	Sinkiuse	RS6175
Klamath	RK63	Spokan	RS762
Klickitat	RK655	Tenino	RT293
Kutenai	RK955	Thomson	RT468
Lillooet	RL729	Umatilla	RU895
Modoc	RM6922	Walla Walla	RW187
Molala	RM717	Wasco	RW3122
Nespelem	RN462	Wenatchi	RW4675
Nez Percé	RN575	Wishram	RW8145
Nimipu (*use* Nez Perce)		Yakima	RY153
Okanagan	RO412		

Southwest (formerly Pueblo and Western) S + Culture Cutter

Acoma	SA1855	Mogollon	SM6965
Anasazi	SA534	Mohave	SM6972
Apache	SA6396	Navajo	SN3172
Basketmaker	SB315	Papago	SP2132
Chemehuevi	SC5177	Patayan	SP2942
Cochise	SC6622	Pima	SP644
Cochiti	SC6624	Pueblo	SP9773
Cocopa	SC667	Qahatika	SQ16
Concho	SC7442	Santa Domingo	SS2316
Fremont	SF855	Seri	SS485
Hohokam	SH7195	Tewa	ST354
Hopi	SH7922	Tiwa	ST6235
Hualapai	SH8743	Towa	ST737
Jicarilla	SJ615	Walapai (*use* Hualapai)	
Keresan	SK393	Yavapai	SY353
Lipan Apache	SL7645	Yuma	SY955
Maricopa	SM3336	Zuni	SZ931

Subartic (formerly part of North and East Forester) U + Culture Cutter

Ahtena	UA2872	Kutchin	UK975
Algonkin	UA3964	Montagnais	UM7587
Atnah	(*use* Ahtena)	Mountain	UM9285
Athabascan	UA8653	Naskapi	(*use* Montagnais)
Beaver	UB3682	Northern Ojibwa	UN8747
Beothuk	UB4815	Ottawa	UO893
Carrier	UC3162	Salteaux	US1762
Chilcotin	UC5355	Sarsi	US248
Chipewyan	UC5415	Sekani	US4632
Cree	UC913	Slave	US6313
Dogrib	UD6545	Tagish	UT1253
Han	UH233	Tahltan	UT1285
Hare	UH274	Tanaina	UT1612
Ingalik	UI445	Tanana	UT1614
Kaska	UK193	Tsetsaut	UT8827
Kolchan	UK817	Tutchone	UT9662
Koyukon	UK885	Yellowknife	(*use* Chipewyan)

Woodlands (formerly North and East Forester) W + Culture Cutter

Abnaki	WA1532	Montauk	WM7671
Caddo	WC1212	Nansamund	WN1884
Catawba	WC3571	Narragansett	WN2345
Cayuga	WC2853	Neutral	WN4975
Cherokee	WC5225	Nipmuc	WN7195
Chickahominy	WC5333	Ojibwa	WO393
Chickasaw	WC5337	Oneida	WO583
Chippewa	(*use* Ojibwa)	Onondaga	WO587
Chitimacha	WC5435	Pamunkey	WP1865
Choctaw	WC5457	Passamaquoddy	WP2855
Conestoga	WC7478	Pennacook	WP4122
Coushatta	WC8673	Penobscot	WP4163
Creek	WC9142	Pequot	WP4255
Delaware	WD3424	Potawatomi	WP8592
Erie	WC682	Quapaw	WQ15
Fox	(*use* Mesquaki)	Rappahannock	WR2212
Houma	WH8383	Sauk	WS2555
Huron	WH9653	Seminole	WS4717
Illinois	WI295	Seneca	WS4753
Iroquois	WI717	Shawnee	WS5353
Kickapoo	WK467	Shinnecock	WS5563
Machapunga	WM1497	Stockbridge	WS8647
Mahican	WM2145	Susquehanna	WS9645
Malecite	WM2453	Timacua	WT5823
Massachuset	WM4144	Tonkawa	WT6657
Menominee	WM5475	Tunica	WT9265
Menomini	(*use* Menominee)	Tuscarora	WT9643
Mesquaki	WM5825	Waccamaw	WW1133
Micmac	WM6253	Wampanoag	WW2495
Mohawk	WM6975	Wappinger	WW2524
Miami	WM6183	Winnebago	WW7765
Monacan	WM7345	Yuchi	WY943

Medium and Section Codes

• **Architecture**   **Arch**

Use the same applicable definitions and classifications as Western architecture. Works should be interfiled within the country of origin's architecture drawers, alphabetically by site name and by subject type. Use the *Architecture* chapter for more information. Modern diagrams or renderings of Native American architectural forms should be catalogued and filed under *Ethnographic Miscellany (X)* category. Mobile shelters such as tipis should be located with *Tools/Utilitarian Objects*.

 • **Arms/Hunting Weaponry   Arm**

Use this category for combat or hunting weaponry such as clubs, coup sticks, lances, and bladed-objects. Objects used in carrying weapons are also included under this medium heading, and should be catalogued under the variety of item they protect. For objects that are multi-functional, such as hatchet-heads with pipe bowls, identify the primary use and catalogue accordingly, adding extra subject fields as necessary. Objects used primarily for construction and/or utilitarian purposes are located under *Tools/Utilitarian Objects,* while clothing worn for battle (such as war bonnets, etc.) should be filed as *Costume*. Ceremonial weapons (such as effigy axes) should be placed under the medium *(Lapidary*, for example), followed with the appropriate special section code for ceremonial implements.

Special Section Codes

• Armor for body	**A**
• Bow and arrow equipment	**B**
• Clubs and coupsticks	**C**
• Guns	**G**
• Knives/bladed weapons	**K**
• Shields	**S**

• **Ceramics**   **Cer**

Ceramics included painted, incised, glazed or unglazed vessels, and small figures.

Special Section Codes

• Ceremonial objects	**C**
• Figures	**F**
• Figures-Animals	**FA**
• Vessels	**V**

• **Costume**   **Co**

Use to classify body coverings and adornments of any material (plant- or animal-derived). *Masks* and *Jewelry* should be catalogued under their own categories. Armor should be located under *Arms*. Fabrics used for decorative purposes and objects such as Basket shawls or "Chief blankets" are located under *Textiles*. Ceremonial wampum "belts" should be located under *Organic Material.*

Special Section Codes

• Accessories	**A**
• Female clothing	**F**
• Footwear	**Ft**
• Headresses	**H**
• Male clothing	**M**
• Unisex clothing	**U**

• Drawing   **Dr**

This category encompasses all works done on a paper. Illustration on other surfaces, such as cloth or hide, should be located under *Painting*, as should sand "paintings" using colored sand as the medium. Pictographs or other images "drawn" into stone should be located under *Sculpture* with the appropriate subject or special section code. The subject codes for Western art should be used except in the case of maps and visual records.

Special Section Codes *(only to be used if Western subject codes do not apply)*

• Maps   **Mp**
• Records   **R**

• Furniture   **Furn**

This category includes all domestic or ritual seating such as chairs and stools.

Special Section Codes

• Case and display furniture   **C**
• Seating and reclining furniture   **S**
• Screens   **Sc**
• Tables and support furniture   **T**

• Jewelry   **J**

This category encompasses all jewelry or other body adornments except for objects better placed in *Costume* or *Masks*. This category would include objects such as nose plugs and breastplates.

Special Section Codes

• Arm and hand jewelry   **A**
• Head jewelry   **H**
• Neck and chest jewelry   **N**
• Other jewelry   **X**

• Lapidary   **LAP**

The *Lapidary* category should be used for most objects made from stone. The category is subdivided into argillite (LAP/a), turquoise (LAP/t), and other stone (LAP/o). Tools made from stone are located under the *Tools/Utilitarian Objects* category.

Special Section Codes

• Ceremonial objects   **C**
• Figures   **F**
• Figures-Animals   **FA**
• Recreational objects, toys   **R**
    and games
• Vessels   **V**

• Masks   **Ma**

The *Mask* code should be used for all masks, no matter the material or usage. All other head coverings should be located in either the *Costume* or *Jewelry* sections.

- Animal masks **A**
- Female masks **F**
- Male masks **M**
- Spirit/Shaman masks **S**

• Musical Instruments **MI**

Use for all musical instruments, regardless of material.

Special Section Codes

- Percussion **P**
- String instruments **S**
- Wind instruments **W**

• Organic Material **OM**

Organic material consists of small-scale objects that was once alive with the exceptions of plant and wood fibers made into cloth for use as *Costume* or *Textiles*. The category is subdivided into the principal areas of animal material (OM/a) (including antlers, bones, skin, fur, quills, and feathers), plant material (OM/p) (excluding wood, as it has its own designation), shell (OM/s), wood (OM/w), and other materials (OM/x). Use the category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like stone or ceramic. Objects containing several different types of organic matter should use the code for the primary substance. Items such as wampum (typically made of shell) would be located here. Use *Sculpture* for large-scale, three-dimensional sculpture. Small effigy figures should use the Ceremonial objects special section code. Use *Tools/Utilitarian Objects* for functional items and objects such as pipes.

Special Section Codes

- Ceremonial objects **C**
- Coverings and rugs **CR**
- Figures **F**
- Figures-Animals **FA**
- Recreational objects, toys **R**
  and games
- Vessels **V**
- Miscellaneous **X**

• Painting **P**

Includes work on canvas, rock, hides, cloth, and other supports, in addition to interior murals no longer in situ. This category should incorporate works that use pigments or other colorants temporarily suspended in a liquid at the time of creation or "sand paintings" that use sand mixed with pigment as the medium. The subject codes for Western art should be used except in the case of maps and historical records.

Special Subject Codes *(only to be used if Western subject codes do not apply)*

- Maps **Mp**
- Records **R**

• Sculpture   **Sc**

Use for large, three-dimensional works of art, principally made of stone, wood, or clay. Include remaining fragments of carved house beams and other totems or grave poles, as well as "rock drawings" carved into stone. Rock formations (that are not considered for architectural use) would also located here. In addition to the subject codes for Western art, use the following subjects for Native American-specific sculpture:

Special Subject Codes *(only to be used if Western subject codes do not apply)*

• Grave poles   **Gr**
• Totems   **T**

• Textiles   **Tex**

Use for fiber textiles that cannot be catalogued as *Costume*. Blanket shawls and "chief blankets," due to their mulptiple uses, should be located here. Objects made primarily from animal skins should be included under *Costume*, *Tools/Utilitarian Objects*, or *Organic Materials*.

Special Section Codes
• Blankets   **B**
• Fabric   **F**
• Rugs   **R**
• Wall hangings   **W**
• Other textiles   **X**

• Tools/Utilitarian Objects   **To**

Use this category to classify tools and other objects that serve utilitarian purposes. Warfare and hunting arms should be catalogued using the *Arms/Hunting Weaponry* code, but tools used in fishing, cleaning hides, and carving are classified here.

Special Section Codes

• Agricultural tools   **A**
• Cooking and serving   **C**
  tools
• Fishing equipment   **F**
• Hand tools   **H**
• Heating and cooling equipment **HC**
• Shelter and housing equipment **SH**
• Tobacco pipes and accessories **T**
• Weaving tools   **W**
• Miscellaneous tools   **X**

• Transportation   **Tr**

Use for modes of ground or water transport such as canoes or sleds. Include materials such as horse-riding equipment, paddles, and cradleboards used for infant transport.

Special Section Codes

• Equine- and animal-powered   **E**
  vehicles and equipment
• Human-powered vehicles   **H**
• Watercraft   **W**

• Ethnographic Miscellany   X

> Use cautiously to catalogue ethnographic documentation not otherwise classifiable by the usage of the media codes listed above. Images used as anthropological records may include historical reconstructions, ethnographic diagrams, and field photography depicting education, recreation, medicinal practices, and other rituals, domestic/labor scenes, celebrations, and dance. Objects photographed in sitú should be classified under the correct media and subject codes, whenever possible. Anonymous portraits of Native American sitters should be placed here, using the appropriate culture or country cutter number of the sitter.

Special Section Codes

- General scenes   **A**
- Craftsman and artisan   **C**
    depictions
- Dance/celebrations   **D**
- Ethnographic diagrams   **E**
- Funerary practices   **F**
- Landscape/environment **L**
- Medical practices   **M**
- Portraits - Female   **PF**
- Portraits - Male   **PM**
- Portraits - Group   **PG**
- Work/Labor scenes   **W**

VTLS Data Entry

The cataloguing of authority entries for anonymous Native American art is slightly different than the usual procedure in Western headings. To have the authority heading (tag *100 1*) properly reflect both the geographical subdivision and the individual culture, the entry should use the geographic (\z) and attribution qualifier (\j) subfields, as seen in the following:

100 1	*Artist. \z Geographic subdivision, \j Attribution Qualifier.*
100 1	Anon. (Native America). \z Arctic, \j Iglulik Inuit.
100 1	Anon (Native America). \z Northwest Coast, \j Tillamook.

For known artists creating art using traditional methods, the following should be used:

100 1	*Artist, \d Date. \e Culture relator*
100 1	Edenshaw, Charlie, \d c.1838-1924. \e Haida.

Format of the Call Number

For anonymous Native American art the call number for all Native American Art begins with a code *NA* (Native American) followed by the appropriate medium code. The code for medium should be followed in the call number by the Cutter number for the correct geographical category and culture. A special sections code, filing code, and copy number complete the line. Refer to page 13 for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

For images by known Native American artists, the call number should include two cutter numbers: the first for the tribal culture and the second for the individual artist. These images should be filed in the proper medium drawer behind the work of anonymous Native artists.

Format of the Label

The call number is placed on the first line. On the second line, place the geographical designation in all upper case letters, followed by the culture of origin [(*PLATEAU (Nez Percé)*, for example]. When there is a known artist, place the name on the second line. The title, dates (if known), material (as space allows), and location of the object are placed on the third and fourth lines.

e.g.

NA OM/w WO393 R PI 1A c1
WOODLANDS (Ojibwa)
Pipe Bowl & Stem:ob. (ash,
brass). 1840-60.Detroit Inst. Art.

NA X NH149 L TO 1 c1
NORTHWESTCOAST (Haida)
Village with Totem Poles, Brit.
Columbia, Anthony Island. 1901.

NA Tex SN3172 B BL1 c1
SOUTHWEST(Navaho)
Classic Blanket.
c.1855-65. Newark Museum.

NA Sc NT6263 Sc F OW 1A c1
NORTHWESTCOAST(Tlingit)
Owl Man Perched in Side of Crow:
front. (wd,hair). c.1891. Portland Art M.

NA Tr PC531 H BA1A c1
PLAINS (Cheyenne)
Baby Carrier: oblique. (buffalo hide,
beads). c.1870. Detroit Inst. Arts.

NA Cer SP9773 T1246 V PO 1A c1
TAFOYA, Margaret
Storage Jar:oblique. (blackware).
c.1920. Albuq., Maxwell Mus.

Pre-Columbian Art

This category encompasses the native arts of Meso-, Central-, South America, and the Caribbean prior to the arrival of the Europeans. General dates of conquest are 1520 with Cortes' conquest of Mexico and Pisarro's conquest of Peru and South America in 1540. After these dates, the Colonial period begins and slides are filed under modern country name. Dates given are A.D. unless otherwise specified or linked with a B.C. date.

Three geographic divisions are made and then subdivided into specific cultures. Mesoamerica (PCM) covers what is presently modern Mexico, Guatemala, Belize, and parts of Honduras and El Salvador. The Intermediate Area (PCI) includes lower Central America, the Caribbean, Ecuador, and parts of Venezuela, Colombia, and the edge of Peru. The Central Andes (PCA) covers Peru, and parts of Bolivia, Chile, Brazil, and Ecuador.

Central Andes Chronology   PCA

Peru and Bolivia

Archaic period		5000–1400/1200 B.C.
Early Horizon		1400/1200–400/200 B.C.
Early Intermediate period		400/200 B.C–A.D. 600/700
Middle Horizon		600/700–1000
Late Intermediate period		1000–1470
Late Horizon		1470–1532
Inca Empire		1438–1532

Northern Chile

Late Archaic period		4000–1000 B.C.
Early period	Formative	1000 B.C.–A.D. 300
Middle period (Tiahuanaco)	Intermediate	300–1100
Late period	Regional Culture 1	100–1470
Inca period		1470–1536

Intermediate Area Chronology   PCI

Antilles

Archaic period		100 B.C.–A.D. 200
Ceramic period		200–1492

Costa Rica and Panamá

Formative period		1000–200 B.C.	
Zoned Bichrome	period IV	200 B.C.–A.D. 500	jade
Early Polychrome	period V	500–750	gold
Middle Polychrome	period VI	750–1100	↓
Late Polychrome	period VII	1100–1540	

Colombia

First Painted Horizon	1000 B.C.–A.D. 500
Second Painted Horizon	500–1000
Climatic Horizon	1000–1540
San Augustín (site)	600 B.C.–A.D. 800

Note: The San Augustín period applies to site/culture of the Andean highlands. Lowland cultures include Calima, Tolima, Quimbaya, Darién, Sinu, and Tairona. These use the First Painted Horizon classification.

Ecuador

Formative period

Valdivia phase	3000–1500 B.C.
Machalilla phase	1500–1000 B.C.
Chorrera phase	1000–500 B.C.
Regional Development period	500 B.C.–A.D. 500
Integration period	500–1460
Inca period	1460–1532

Mesoamerica Chronology   PCM

Paleo-Indian period	10,000–7000 B.C.
Archaic period	7000–1500 B.C.
Pre-Classic period (also called Formative)	
Early	1500–1000 B.C.
Middle	1000–300 B.C.
Late	300 B.C.–A.D. 300
Classic period	
Early	300–600
Late	600–900
Post-Classic period	
Early	900–1200
Late	1200–1519

• *Note:* The following Teotihuacán and Monte Albán periods are more specific geographically than the above designations. The following general designations for each period are used instead. If Monte Albán III is used without the A or B, the general classification is given as "Classic Period."

Teotihuacán

Teotihuacán I	Late Pre-Classic	???–A.D. 100
Teotihuacán II	Late Pre-Classic	100–300
Teotihuacán III	Early Classic	250–550 (or 300–600)
Teotihuacán IV	Late Classic	550/600–700

Monte Albán

Monte Albán I	Late Pre-Classic	500–200 B.C.	Zapotec
Monte Albán II	Late Pre-Classic	200 B.C.–A.D. 200/300	
Monte Albán IIIA	Early Classic	200/300–600	
Monte Albán IIIB	Late Classic	600–900	
Monte Albán IV	Early Post-Classic	900–1200	
Monte Albán V	Late Post-Classic	1200–1519	Mixtec
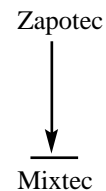
Mesoamerica (PCM) Cultures and Cutter Numbers

Aztec	A997	Miztec	M685
Chinesco	C539	Mixteca–Puebla	M6855
Chontal	C548	Nayarit	N331
Chupícuaro	C559	Olmec	O51
Classic Veracruz	C615	Remojadas	R389
Colima	C696	Tarascan	T177
Huastec	H874	Teotihuacán	T314
Izapa	I98	Toltec	T654
Jalisco	J26	Ulua	U42
Maya	M446	Zacatecas	Z13
Mexcala	M611	Zapotec	Z35

Intermediate Area (PCI) Cultures and Cutter Numbers

Atlantic Watershed	A881	Muisca (Chibcha)	M953
Bahía	B151	Nariño	N231
Calima	C153	Nicoya (Guanacaste)	N582
Carchi	C265	Parita	P232
Chiriquí	C542	Quimbaya	Q6
Chorrera	C550	Sinu	S618
Coclé	C666	San Augustín	S194
Conte	C761	Taíno	T134
Darién	D218	Tairona	T135
Diquís	D599	Tolima	T649
Guangala	G913	Tonosi	T666
Jama-Coaque	J27	Tumaco (La Tolita)	T925
Macaracas	M114	Valdivia	V146
Machalilla	M148	Veraguas	V474
Manteño	M292		

Central Andes (PCA) Cultures and Cutter Numbers

Chancay	C454	Lambayeque (Sicán)	L219
Chavín	C512	Moche	M688
Chimu	C536	Nazca	N334
Diagiuta	D536	Paracas	P221
Gallinazo	G168	Recuay	R311
Huari	H875	Salinar	S165
Ica	I15	Tiahuanaco	T551
Inca	I56	Vicus	V647

Medium and Section Codes

• Architecture   **Arch**

   Use the same, applicable definitions and classifications as in the Western *Architecture* category.

• Arms and Armor   **Arm**

   Use for weapons, armor, and armaments regardless of material. Ceremonial weapons should go under the specific media used (such as *Lapidary* or *Metal*).

   Special Section Codes

   • Armor   **A**
   • Weapons   **W**

• Ceramics   **Cer**

   Ceramics include painted, incised, and glazed or unglazed vessels, figures and reliefs.

   Special Section Codes

   • Animals   **A**
   • Ceremonial objects   **C**
   • Figures   **F**
   • Vessels   **V**

• Codices   **CDX**

   Use for portable hieroglyphic records of legends, history, or accounts, whether in album leaves or rolls painted or drawn on an animal or vegetable support material.

• Costume/Textiles   **CT**

   Use this category for all accessories worn on the body or other kinds of textiles. All masks should be located in the *Mask* section. Feather mantles should be located here rather than previously under *Organic Material*.

   Special Section Codes

   • Accessories   **A**
   • Female costume   **F**
   • Fabric   **Fb**
   • Male costume   **M**
   • Unisex costume   **U**
   • Other textiles   **X**

• Jewelry   **J**

   Use for all types of jewelry, regardless of material. Pectorals would be catalogued under this heading using the special section code for neck and chest jewelry.

   Special Section Codes
   • Arm and hand jewelry   **A**
   • Head jewelry   **H**
   • Neck and chest jewelry   **N**
   • Other jewelry   **X**

• Lapidary   **LAP**

Lapidary is used for objects made out of stone. The category is subdivided into five areas: flint (LAP/f), jade (LAP/j), obsidian (LAP/ob), turquoise (LAP/t), and other stone (LAP/o).

<u>Special Section Codes</u>

• Animals	**A**
• Ceremonial objects	**C**
• Figures	**F**
• Vessels	**V**

• Masks   **Ma**

The *Mask* code should be used for all masks, no matter the material or usage. All other body coverings should be located in *Costume/Textiles* or *Jewelry*.

<u>Special Section Codes</u>

• Animal masks	**A**
• Female masks	**F**
• Male masks	**M**
• Spirit masks	**S**

• Metal   **MTL**

Use this code for objects made out of bronze (MTL/b), copper (MTL/c), gold (MTL/g), silver (MTL/s), and other metals (MTL/o). Use this category when the principal component of an object is metal yet might be decorated or otherwise include material like stone or wood.

<u>Special Section Codes</u>

• Animals	**A**
• Ceremonial objects	**C**
• Figures	**F**
• Vessels	**V**

• Organic Material   **OM**

Organic material consists of objects made of material that was once alive. The category is subdivided into five areas: bone (OM/b), shell (OM/s), textiles (OM/t), and wood (OM/w). Use this category when the principal component of an object is organic yet might be decorated or otherwise include non-organic material like gold or stone. Use *Sculpture* for large scale, three-dimensional sculpture. Feather mantles should be classified as *Costume*.

<u>Special Section Codes</u>

• Animals	**A**
• Ceremonial objects	**C**
• Figures	**F**
• Vessels	**V**

• Sculpture   **Sc**

Use for three-dimensional works of art, principally made of stone, although a few wooden sculptures still exist. For small-scale ceramic or metal objects, use those media designations.

• Tools and Implements   **T**

Use to classify tools or implements that aid one in the completion of a task or operation. Ceremonial hand tools and weapons are still classified under their specific media (such as *Ceramics* or *Lapidary*), followed by a special section code designating ceremonial usage.

Special Section Codes

• Agricultural tools and equipment **A**
• Cooking tools   **C**
• Hand tools and equipment   **Hd**

• Wall Painting   **Ptg**

Use for two-dimensional painting on a flat, structural surface. Fresco is the most common technique employed. Use *Codices* for manuscript-like material and *Ceramics* for painted vessels.

Format of the Call Number

List the Pre-Columbian general division (PCM, PCI, or PCA) followed by the culture Cutter number, the medium code, subject or special section codes, and then filing codes and the copy number of the slide. Refer to for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

Format of the Label

The call number is placed on the first line. The culture with country and site (if known) in parentheses are placed on the second line. The title of the object or building is listed on the third line. The period (if space allows) and the date are placed on the fourth line followed by the location of the building or the owner of the object.

e.g.	PCM M446 Cer V DI 2 c1 MAYA (Campeche, Mexico) Tripod Dish. Late Classic. 600–900. St.Louis Art Mus.	PCA C536 OM/w J EAR 1 c1 CHIMU (North Coast, Peru) Mosaic Earplugs. Lt.Inter. 1000–1400. (wood, shell). Houston, MFA.
	PCM O51 Cer V BOT 2 c1 OLMEC (Las Bocas, Mexico) Bottle w/ Fish Monster. 1500–1000 BC. (blackware). Montreal, MBA.	PCM C696 Cer F-An DOG 1 COLIMA (Western Mexico) Half-Seated Dog. 100 BC–AD 300. (earthenware). Houston, MFA.

This category encompasses the prehistoric arts of the whole of Europe, including parts of northern and western Asia (including Russia) from 150,000 B.C. to 500 B.C. It excludes the prehistoric and ancient cultures of America, Africa, and South and Central Asia, which have their own sections in this manual. For Turkey and the Middle East, see the *Ancient Near Eastern Art* section. Also excluded are Cycladic, Minoan, and Mycenaean cultures which are placed in the *Aegean Art* section.

There are six main cultural divisions with each subdivided into specific cultures. Chronologies and Cutter numbers for all periods are listed below. If works have no subculture affiliation, use the Cutter number for the main culture division. The dates of the main divisions are averaged to include the widely varying time frames within which the cultures developed in different locations (the Mesolithic, for example, occurred in Europe from 10,000 to 3,000, and in the Middle East from 9,000 to 6,000). All dates are B.C.

Main Culture Divisions

Paleolithic	c.600,000–10,000	AP 156
Mesolithic	c.10,000–3000	BM578
Neolithic	c.6000–2000	CN457
Chalcolithic	c.4000–1400	DC436
Bronze Age	c.3500–500	EB869
Iron Age	c.1900–500	FI71

Paleolithic Subdivisions   PAP

Abbevillian	500,000–100,000	A124	(Europe)
Acheulian	480,000–150,000	A177	(Europe, Africa)
Amudian	400,000–100,000	A529	(Middle East)
Aurignacian	60,000–26,000	A928	(Europe, Middle East)
Chatelperronian	34,000–30,000	C492	(Europe)
Clactonian	400,000–100,000	C583	(Britain)
Creswellian	c.9850–8850	C923	(Britain)
Feddermesser	c.9850–8850	F293	(North Europe)
Grevettian	c.25,000	G837	(France)
Grimaldi	60,000–10,000	G861	(Italy)
Hamburgian	c.13,000–9850	H199	(Northern Europe)
Magdalenian	15,000-10,000	M190	(Western Europe)
Mousterian	70,000–32,000	M932	(Europe, Asia, Africa)
Perigordian	60,000–10,000	P444	(Western Europe)
Solutrean	60,000–10,000	S684	(France, Spain)
Tayacian	400,000–100,000	T236	(Europe)

Mesolithic Subdivisions   PBM

Ertebolle	c.5000	E655	(West Baltic)
Larnian	10,000–8000	L325	(Britain, Ireland)
Maglemosian	c.8000–5000	M195	(North Europe)
Natufian	8000–6000	N285	(Levant)
Obanian	8000–6000	O12	(Britain, Scotland)
Sauveterrian	10,000–8000	S262	(France, Spain)
Tardenosian	c.5000	T181	(France, Central Europe)

Neolithic Subdivisions   PCN

Almerian	c.4500–3500	A447	(Spain)
Boian	c.3500–2700	B678	(Bulgaria)
Bubanj	6000–4000	B917	(Yugoslavia)
Butmir	6000–4000	B983	(Yugoslavia)
Chassey	3800–2600	C488	(Spain, France)
Cortaillod		C827	(Switzerland)
Cucuteni	3380–3000	C963	(Romania)
Danilo	c.4000	D183	(Yugoslavia)
Danubian	c.4500–3500	D1678	(France Germany)
Egolzwil		E28	(Switzerland)
Funnel Beaker	c.3500	F979	(North Europe)
Gumelnita	2700–2000	G974	(Romania, Bulgaria)
Hamangia	c.3500	H198	(Romania, Bulgaria)
Horgen	c.2500	H811	(Switzerland)
Impressed Ware	5000–3500	I34	(Mediterranean)
Körös		K84	(Hungary)
Lengyel	c.3500	L566	(Danube region)
Maritza	3800–3200	M332	(Romania, Bulgaria)
Michelsberg		M623	(Spain, France)
Passage Grave	c.3200	P285	(Europe)
Plocnik	c.2700–2000	P729	(Serbia, Yugoslavia)
Rinyo-Clacton		R578	(Britain)
Rössen	c.4000–3500	R823	(Germany)
Salcuta	c.2700–2000	S159	(Romania)
Sesklo	c.4000	S493	(Greece)
Single-Grave	c.2500–2000	S617	(Germany, Scandinavia)
Starcevo	5000–3000	S795	(Serbia)
Stentinello		S825	(Sicily)
Tarxien		T176	(Malta)
Tisza	c.3500	T598	(Danube region)
Tripolye	c.3000	T835	(Russia, Romania)
Vinca	5000–3700	V767	(Yugoslavia)
Windmill Hill	c.3500	W763	(Britain)

Chalcolithic Subdivisions   PDC

Baden	4000–3000	B134	(Central Europe)
Bell Beaker	2600–1400	B 433	(Europe)
Bodrogkeresztur	3100–2700	B666	(Hungary)
Corded Ware	c.2500	C794	(Europe)
Gaudo	2600–2000	G266	(Italy)
Maikop	Late 3rd mill.	M217	(Russia)
Los Millares		L879	(Spain)
Mondsee		M741	(Austria)
Remedello	c.2000	R386	(Italy)
Rinaldone	2600–2000	R578	(Italy)
Seine-Oise-Marne	2400–1600	S457	(France, Spain)
Tiszapolgar	3300–3100	T598	(Hungary)

Bronze Age Subdivisions   PEB

Appennine	c.1600	A646	(Italy)
Deveral-Rimbury	c.1200–1000	D491	(Britain)
El Argar		E37	(Spain)
Fuzesabony	c.1600–1500	F949	(Hungary)
Hallstatt A and B	c.1200–800	H196	(Europe)
Hatvan		H361	(Hungary)
Hotting		H834	(Austria)
Knoviz		K72	(Bohemia)
Koban		K75	(Caucasus)
Lusatian	c.1200	L968	(North Europe)
Milavce		M637	(Czech Republic, Slovakia)
Nagyrev		N147	(Hungary)
Otomani	1600–1300	O187	(Hungary, Romania)
Pianello	c.1000	P581	(Italy)
Polado		P762	(Italy)
Talayot		T137	(Mallorca, Minorca)
Terremara	1500	T323	(Italy)
Tumulus	c.1500–1200	T925	(Central Europe)
Unetice		U54	(Bohemia)
Urnfield		U72	(Central Europe)
Wessex	c.1650–1400	W515	(Britain)

Iron Age Subdivisions   PFI

Basarabi	c.800–650	B297	(Romania)
Belgae		B429	(Britain)
Celtic		C392	(Europe)
Getian		G394	(Romania, Bulgaria)
Golasecca		G617	(Italy)
Hallstatt C and D	c.700	H196	(Central Europe)
La Tene		L351	(Europe)
Picene	1500	P585	(Italy)
Scythian	end 7th–4th c.	S430	(Russia, Near East)
Villanovian		V717	(Italy)

Medium and Section Codes

• Architecture   Arch

Architecture includes religious and civic buildings, monuments, tombs, and dwellings. Other material classified as *Architecture* are architectural diagrams, drawings, and models, and aerial and panoramic views of excavated sites. Use the same designations as Western architecture, whenever applicable.

• Arms and Armor   Arm

Use for weapons, armor, and armaments regardless of material.

Special Section Codes

• Armor	**A**
• Weapons	**W**

• Ceramics   Cer

Ceramics include painted, incised, glazed or unglazed vessels, small-scale figures, objects, and reliefs. Large-scale or life-size ceramic figures are classified as *Sculpture*.

Special Section Codes

• Ceremonial objects	**C**
• Figures	**F**
• Implements	**I**
• Masks	**M**
• Vessels	**V**

• Domestic Furnishings   DF

This category includes small household objects (like boxes, pedestals, or mounted objects), often of an ornamental nature, that can not easily be placed in any of the other categories.

<u>Special Section Codes</u>

• Figures and ornaments   **F**
• Plaques and tiles   **P**
• Vessels   **V**
• Other furnishings   **X**

• **Furniture**   **F**

Use for all domestic and ceremonial furniture (*i.e.* chairs, stools, thrones, beds, headrests, etc.), regardless of material.

<u>Special Section Codes</u>

• Case and display furniture   **C**
• Seating and reclining furniture   **S**
• Support furniture   **T**

• **Glass**   **G**

Use for objects whose principal component is glass, except for items of personal adornment that include glass, which are classified as *Jewelry*.

<u>Special Section Codes</u>

• Figures and ornaments   **F**
• Vessels   **V**

• **Jewelry**   **J**

Use for items of personal adornment.

<u>Special Section Codes</u>

• Arm and hand jewelry   **A**
• Head jewelry   **H**
• Neck and chest jewelry   **N**
• Regalia   **R**
• Other jewelry   **X**

• **Painting**   **Ptg**

Should incorporate those works that use pigments or other colorants suspended in a liquid at the time of creation. Most of prehistoric cave art goes here, including incised reliefs. Use the standard subject codes of Western painting.

• **Lighting Devices**   **LD**

Includes objects used for lighting, like stone oil lamps.

• **Musical Instruments**   **MI**

Use for all types of musical instruments, regardless of material.

- **Sculpture**   **Sc**

    Use for large, three-dimensional works of art made of stone, wood, or metal. Also include detached reliefs (whether painted or not). Fragments of large-scale objects are also put in this category. Use *Architecture* for reliefs in situ.

    Special Sculpture Codes
    - Animals   **An**
        Use for animal representations.
    - Figures-Female   **FF**
        Use for unidentified sitters, clothed or nude.
    - Figures-Male   **FM**
        Use for unidentified sitters, clothed or nude.
    - Groups   **GR**
        Use for unidentified groups or people: husbands and wives, families and/or relatives.
    - Heads-Female   **HF**
        Use for unidentified heads, busts, or fragments of female sitters.
    - Heads-Male   **HM**
        Use for unidentified heads, busts, or fragments of male sitters.
    - Reliefs   **Re**
        Use only for reliefs detached from their original location.

- **Seals and Gems**   **Seal**

    This category includes wax seals, stamp seals, or any other type of seal meant to leave an impression. This means the object that creates the impressions as well as the impression itself. Intaglio and cameo gems are also classified here with the exclusion of gems mounted as jewelry or used as ornament on objects like boxes.

    Special Section Codes
    - Gems   **G**
    - Seals   **S**

- **Tools and Implements**   **TL**

    Use for all tools, regardless of material.

    Special Subject Codes
    - Agricultural tools   **A**
    - Hand tools   **H**

• **Transportation**   **T**

Use for modes of river and sea transport such as boats and for ground transport such as chariots.

<u>Special Subject Codes</u>
• Equine and animal-powered   **E**
   vehicles
• Watercraft   **W**

Format of the Call Number

Start with the main cultural division (*e.g.* PAP for Paleolithic, PFI for Iron Age). Follow with a Cutter number derived from the name of the culture subdivision (*e.g.* A124 for Abbevillian), a forward slash, and a one letter abbreviation for the name of the site if known (*e.g.* /l for Lascaux). Add the medium code, the subject code, and a filing code based on the title (*e.g.* J R CR 1). Complete the call number by adding the copy number of the slide. Refer to page 16 for assistance with creating the proper filing code for sculpture or any other two- or three-dimensional object.

Format of the Label

The call number is always placed on the first line. For all media, the name of the cultural subdivision is placed in upper case letters on the second line, followed by the present-day country of the site of discovery, in parentheses, in upper and lower case letters. The name of the site of discovery is placed on the third line. An object description is placed on the fourth line with, if space permits, the date of the object and the location of the museum, if applicable.

e.g.   PAP A928/l Ptg Mrl MA 1 c1   PCN A447/p Ptg Mrl ID 1 c1
                AURIGNACIAN (France)   ALMERIAN (Spain)
                La Baume Latrone Cave.   Pena Tu Site .
                Mammoth. 13000 BC.   Idol. 5000 -2000 BC.

                PAP M190/m LD LA 1 c1   PFI C392/g Sc HM HE 1A c1
                MAGDALENIAN (France)   CELTIC (Britain)
                Mouthiers.   Gloucester Site.
                Sandstone lamp. Paris, Mus.of Man.   Male Head. Manchester City Mus.

                PFI S430/k DF An RE 1 c1   PEB W515/s Arch RX ST 1 c1
                SCYTHIAN (Russia)   WESSEX (Britain)
                Kuban Site.   Stonehenge (Salisbury Plain).
                Reindeer. 7th c.BC. Hermitage.   Aerial view. 2200-1300 BC.

The section for *Instructional Aids* is also referred to as the "Z" section. Slides in this area help explain the history, creation, and scientific background of works of art. Slides in the Z section are organized in the categories *Cartoons, Diagrams, Maps, Movements, Portraits,* and *Techniques*. Slides relating to the history and architecture of the National Gallery of Art are also found here and are indicated by "Z NGA" in the call number. The consistent use of the letter Z on the slide label clearly sets these slides apart from those of the regular collection.

• Cartoons   Ct

Cartoons about major artists like Picasso and Rembrandt are catalogued in the *Z Portrait* section. This category relates to cartoons, caricatures, documents, and spoofs of a humorous nature related to general art periods, collectors, museums, antiquities, and the like. These can include drawings, photographs, t-shirts, ceramics, or other objects of popular culture.

Special Section Codes

• Architecture	**Arch**	• Museum	**Mus**
• Art Instruction	**Ins**	• Mythology	**Myth**
• Art History	**AHis**	• Painting	**Ptg**
• Graphic Arts	**GA**	• Photography	**Ph**
• History	**His**	• Politics	**Pol**
• Iconography	**Icon**	• Sculpture	**Sc**
• Decorative Arts	**DA**		

Format of the Call Number and Labels - Cartoons

Begin the call number with *Z Ct*. Abbreviate the art medium or other division, using upper and lower case letters. Create a filing code in uppercase letters using the first two letters of the title or main subject of the cartoon coupled with a number for filing sequence.

The call number goes on the first line of the label. In uppercase letters on the second line indicate the name of the movement (*e.g.* Futurism, Gothic), division (*e.g.* Museums, Art Instruction), or type of painting, architecture, etc. (*e.g.* Renaissance, Greek). The third and forth line should describe the image or quote the text associated with the cartoon. Indicate the source and date of the image on line four in parentheses.

e.g.

```
Z Ct Arch ST 1  c1              Z Ct  Ptg  FU 2  c1
PREHISTORIC                     FUTURISM
Stonehenge. "I get it!"         Sale at Macy's, Christmas Eve.
(New Yorker, 5/9/94)            (New Yorker, 3/31/90)
```

VTLS Data Entry - Cartoons

For data entry in the bibliographic record, enter cartoonists' names in the 100 field, a general statement of the cartoon's theme in the 245 field with captions in quotes added in subfield B <\b>, then in a 260 subfield B , enter the published source with a space and a colon after the name, and the source date in a 260 subfield C <\c>.

• Diagrams   D

Use for diagrams which cannot be filed with specific objects or sites. Types of diagrams included here should help explain artistic principles and concepts of the categories represented by the special section codes listed below.

Special Section Codes

• Architecture	**Arch**		• Iconography	**Icon**
• Color	**Clr**		• Line	**Line**
• Cosmology	**Cos**		• Optics	**Op**
• Design	**Des**		• Perspective	**Per**
• Form	**Form**		• Proportion	**Prp**

Format of the Call Number and Labels - Diagrams

Following *Z D*, add the proper section code. Then derive a two-to-three letter filing code based on the author/creator/scientist's name or the type of instrument or concept being explained and add a number for the filing sequence. Decimals are reserved for different diagrams from the same work by the same author. Indicate the copy number.

After the call number, in upper case letters, indicate on line two of the label the category of diagram (or the creator's or scientist's name). Lines three and four should describe the type of diagram depicted, followed by the title and date of the treatise in parentheses.

```
e.g.      Z D  Op  CAM  2  c1              Z D  Clr  CHE 1.2  c1
          OPTICS                           CHEVREUL, M.E.
          Diagram of a Camera Obscura.     Chromatic Circle of Hues (from
          c.1830. (wood engraving).        "Principles of Harmony...1860").
```

VTLS Data Entry - Diagrams

Enter the author/creator/scientist's name in the 100 field, a general statement of the diagram's theme in the 245 field (with the title of the source in quotes, if necessary, but without a subfield). Then in the 260 field, enter the city of publication followed by a space and a colon, and then the date of publication in a subfield C <\c> with a period. The source title is entered again in the 440 field to group together diagrams from the same work. Enter the museum or corporate name in the 710 field if the published source is a rare book.

• Maps   Map

Use for maps of the world, hemispheric divisions, regions, individual countries, paths of migration, crusades and the like. Maps of specific cities and towns should be filed here also, and not in *Architecture* as has been the rule in the past. Maps showing the travels or painting sites of individual artists are catalogued in the *Z Portraits* section.

Special Section Codes

• Africa	**AF**		• Europe	**EU**
• Asia	**A**		• North America	**NA**
• Australia	**AU**		• Oceania	**O**
• Central America	**CA**		• South America	**SA**

Format of the Call Number and Label - Maps

Start the call number with *Z Map*, then indicate the continental division with an abbreviation from the above list, a colon, and then a two-to-three letter country code from page 4 of this manual. If the map shows a city, province, or region, then add a city code after the country code, followed by the year, period, or dynasty of the map. Country codes are generally comprised of two capital letters; city codes have three letters, with the first one capitalized. A number is added for filing sequence, then the copy number. The label should spell out the continental division in capital letters on the second line. The third and fourth lines should name the country in upper and lower case letters, the city if applicable, and a description of the subject and date or period of the map.

World maps and maps of broad hemispheric areas are handled differently. A simple *WO* followed by the date is sufficient for the call number of world maps. The label should include the creator of the image, if known, and its date or period. Maps of the different hemispheres use the hemispheric code (*EH*, *WH*, *NH*, or *SH*) in the call number, followed by the date and a number for filing sequence. The label should spell out the hemisphere in capital letters on the second line and the regions on the third, with all other information on the third and fourth lines. Maps of political divisions, trade routes, and paths of migration that overlap two or more regions are filed here. Maps that show paths through various adjacent countries, or empires in only one region or continent are filed under that regional division.

e.g.	Z Map EU:IT 1988 1 c1 EUROPE Italy. 1988.	Z Map WO 1492 1 c1 WORLD World Map by Hans Burkomeier. 1492.
	Z Map EH 1918 1 c1 EASTERN HEMISPHERE Europe and the Middle East in 1918.	Z Map EU:IT.Ven 1550 1 c1 EUROPE Italy. Venice: city map. c.1550.
	Z Map SA 1550 1 c1 SOUTH AMERICA Spanish colonial empire in 1550.	Z Map EU:IT.Tus 1500 1 c1 EUROPE Map of Tuscany. 1000-1500.

VTLS Data Entry - Maps

Enter creator/designer/cartographers' names in the 100 field, a general statement of the map's subject and dates in the 245 field with additional information entered in subfield B <\b>. With rare maps, in the 260 field (see VTLS cataloguing section), enter the city of publication followed by a space and a colon, then the name of the publisher in 260 subfield B <\b>, and the date of publication in subfield C <\c>. Also in the case of rare maps, enter the museum or corporate name in the 710 2 field. For all maps, enter the country, city, and century in the 650 field (e.g.: Maps \z Netherlands \x Delft \z 17th century; or Maps \z Eastern Hemisphere). The names of cities are entered in the 710 1 field.

• Movements   MV

Use this category for documents, views of exhibitions, posters, invitations, and publications relating to important art movements. Do not use for exhibition views of or cartoons about individual artists: these are classified in the *Z Portraits* section. Cartoons related to general art movements go in the *Z Cartoons* section.

<u>Special Section Codes</u>

• Abstract Expressionism	**AbEx**	• Futurism	**Fut**
• Art Deco	**ADec**	• Impressionism	**Im**
• Art Nouveau	**ANou**	• Minimalism	**Min**
• Classicism	**Cl**	• Modernism	**M**
• Conceptualism	**Conc**	• Pop	**Pop**
• Constructivism	**Cnst**	• Post-impressionism	**Pim**
• Cubism	**Cubm**	• Realism	**Real**
• Dadaism	**Dada**	• Romanticism	**Rom**
• Earthworks	**Earth**	• Secessionist	**Sec**
• Fauvism	**Fauv**	• Surrealism	**Sur**
• Expressionism	**Exp**	• Symbolism	**Symb**

Format of the Call Number and Labels - Movements

Following *Z Mv*, indicate the art movement by a three-to-four letter abbreviation in upper and lower case letters followed by a number for filing sequence. On the second line of the label, indicate the movement in capital letters. On the third and fourth line describe the item (view of an exhibition, poster, publication, etc.). As space allows, indicate the date and present location of the object at hand.

e.g.
```
Z Mv  Fut 1 c1                    Z MV  Mod 5  c1
FUTURISM                         MODERN ART
Futurist Manifesto. (by Boccioni)  Armory Show, installation view.
1910. Museum of Modern Art, NY.   New York, 1913. Archives of Am.Art.
```

VTLS Data Entry - Movements

Enter author/creator/photographers' names in the 100 field, then a general statement of the item's theme in the 245 field (with the title of the source in quotes, if necessary, but without a subfield). Enter the city of publication of the source with a space and a colon after the name in the 260 field, the name of the publisher in 260 subfield B <\b>, and the publication date in 260 subfield C <\c>. For installation views of important or landmark exhibitions, add a 711 2 field with the exhibition's name and date.

• Portraits   P

Photographs, paintings, graphics, and movie or video stills of individual artists, collectors, patrons, dealers, art historians, museum professionals, and other personalities from the art world. Also included here are images of the families of individuals, views of their studios, residences, exhibitions, memorials, as well as documents, advertising, and landscapes related to significant works of art and people. Cartoons derived from general art movements and divisions of art history go in *Z Cartoons*.

<u>Special Subject Codes-Portraits</u>

• Advertisements based on art	**Ad**
• Books, title pages, etc.	**Bk**
• Cartoons, caricatures, and satire	**Ct**

   based on works and lives of major
   artists, such as Rembrandt, Picasso,
   Whistler, etc.

- Documents and correspondence   **Doc**
- Exhibition views   **Exh**
- Family members, companions   **Fam**
  and friends with or without the
  primary person
- Genealogical diagrams, family **Gen**
  trees
- Landscape photos of areas   **L**
  depicted in art
- Portraits of individual sitters,   **P**
  including self-portraits
- Portraits of groups of two or **PG**
  more sitters. The cutter number
  should be derived from the most
  prominent member of the group,
  or from the first to appear on the
  left if all are equally prominent
- Residences   **Res**
- Studio views   **Stu**
- Tombs, graves, memorials,   **TM**
  and monument views
- Technical objects, such as   **T**
  Monet's palette, Whistler's
  brushes, etc.

Format of the Call Number - Portraits

The call number begins with the letter "Z" followed by a double space and a Cutter number based on the last name of the person depicted. Next is a letter code (two-to-four letters in length) based on the subject of the image followed by a space and then a number to control the sequence of the slides. Different images of the same person are given a new number after the subject code. For details of an image, use decimal points with additional numbers.

A separate filing code may be added to organize groups of slides in any category. This filing code is added after the subject code and before the number. Hence, a filing code based on the site (e.g. Prout's Neck = PR) helps to organize landscape photos of the same location; a filing code based on the title of the object (e.g. Mona Lisa = MO) organizes cartoons springing from the same artwork; and a filing code based on the year (e.g. 1880 for a portrait of Whistler) arranges the images chronologically.

For slides of individuals related to the primary entry subject, and even for companions and friends, use the subject code *Fam* and a number to control the sequence. Use this subject code also for groups of family members, shown with and without the primary entry subject. For groups of people or artists not related by family, use the Cutter number of the most prominent person in the picture (or the first or most important person on the left of the image), then add the subject code *PG*. Views of a person's residence, studio, or grave site are placed in this section even when a portrait of the person has not yet been added to the collection. Cartoons, Documents, books, advertisements, and landscape photographs are also placed in the *Z section*. Landscape photos should be grouped together by site (e.g. Prout's Neck = PR, Adirondack = AD, etc.)

Portraits of National Gallery of Art Donors, Trustees, and Staff are filed in separate drawers in the Z section. The procedure for creating the call number for such slides is the same as for regular portraits, except that an "NGA" follows the Z.

Format of the Label - Portraits

The first line of the label contains the call number and a copy number. The second line contains the name of the sitter, with the surname given in capital letters. The third and fourth lines contains a description of the view. Indicate the creator, the medium, and current location of the image in brackets on the fourth line as space allows.

e.g.	Z W5763 P 2 c1 WHISTLER, James McNeill Whistler. (ptg.by Sickert). NG,London.	Z W5763 Fam 1 c1 WHISTLER, James McNeill Whistler's Mother. 1845. (Daguerreotype). DC, NPG.
	Z M275 PG 1 c1 MANET, Edouard Edouard Manet & Gustave Courbet (photo) Priv. Coll., Paris.	Z W5763 Res 1 c1 WHISTLER, James McNeill Whistler's Paris Apartment, 1880. (photo).
	Z G613 TM 1 c1 GOGH, Vincent van Van Gogh's grave site. Auvers, France.	Z R385 Doc 1 c1 REMBRANDT van Rijn Receipt from the auction of Rembrandt's house. 1654.
	Z L81 Ct Mo 4 c1 LEONARDO Cartoon of the Mona Lisa. New Yorker, 1996	Z H766 L PR 1 c1 HOMER, Winslow Prout's Neck, Maine: rocky coast.
	Z NGA M5252 P 1 c1 MELLON, Paul on horseback at Rokeby Farms, VA.	Z NGA M525 Res 5 c1 MELLON, Andrew W. Washington Apartment: Drawing Room. 1932.

VTLS Data Entry - Portraits

Use standard VTLS authorities and procedures to create these records. Enter the artist/creator/photographers' names in the 100 field, then a general statement of the subject in the 245 field (with the title of the source in quotes if necessary but without a subfield). If the creator is unknown, do not enter anything in the 100 1 field and the 690 field. Enter the subject of the portrait in the 600 field, with headings like *Documents*, *Residence*, or *Studio* in 600 subfield X <\x>. For documents, enter the city of publication with a space and a colon after the name in the 260 field, the name of the publisher in 260 subfield B <\b>, and the publication date in subfield C <\c>. If the document is a letter between two correspondents, enter the writer in the 100 1 field and the recipient in the 700 field with the word *correspondent* in subfield E <\e>. If the document mentions a pertinent work of art (or if the residence/studio has a view of one), enter the artist's name and dates in the 600 field, followed by a subfield T <\t> with the name of the work. Similarly, if the residence or studio is an important one, enter the city in the 610 field, with the name of the structure in the subfield B <\b>. For installation views of important or landmark exhibitions, add a 711 2 field with the exhibition's name and date.

• Techniques   T

Use for images relating to the technical production and conservation of works of art. This section includes diagrams, tools, and materials and methods of painting, printmaking, drawing, the decorative arts, sculpture, photography, manuscripts, and architecture. Woodblocks carved by

known artists go here, as well as photos of life drawing classes, demonstrations of technique, and things of that nature. Some of the following technique medium codes are further broken down to specific subdivision codes.

<u>Special Medium Codes with Subdivisions</u>

- Architecture **Arch**

  - *masonry* **m**
  - *wood frame* **w**
  - *steel frame* **st**
- Collage **C**
- Decorative Arts **DA**

  - *ceramics* **c**
  - *frames* **f**
  - *furniture* **fu**
  - *glass* **gl**
  - *horology* **ho**
  - *metalwork* **m**
  - *mosaics* **mo**
  - *textiles* **t**
- Drawing **Dr**

  - *brush* **b**
  - *chalk* **chk**
  - *charcoal* **chc**
  - *metalpoint* **m**
  - *pen* **p**
- Manuscripts **Mss**
- Painting **Ptg**
  - *acrylic* **a**
  - *fresco* **f**
  - *gouache* **g**
  - *mural* **m**
  - *oil* **o**
  - *watercolor* **wclr**
- Papermaking **Ppr**
- Photography **Ph**
- Printmaking **Pr**

  - *engraving* **en**
  - *etching* **et**
  - *intaglio* **int**
  - *linocut* **l**
  - *monotype* **mo**
  - *woodcut* **w**
- Sculpture **Sc**

  - *bronze* **b**
  - *wood* **w**
  - *clay* **c**
  - *plaster* **p**
  - *stone* **s**

<u>Special Subject Codes</u>

- Conservation of art images   **C**
- Diagrams of the different   **D**
  techniques
- Forgeries (anonymous); forgeries of   **F**
  known artists' works go in the
  Portraits section
- Art instruction   **I**
- Materials, tools, and equipment   **M**
- Working methods, artists at   **WM**
  work, unfinished paintings,
  and reconstructions

Format of the Call Number and Label - Techniques

Start the call number with *Z T,* then indicate the primary medium division, followed by a colon. Next, add a medium subdivision, if applicable, followed by the appropriate subject code, and a number for filing sequence. After the call number, the second line of the label should spell out in upper case letters the medium subdivision (or the main medium division when it is not subdivided). The third and fourth lines should briefly describe the tool or work process and the creator, date, and source of the image when necessary.

e.g.

    Z T DA:c WM 1 c1   Z T Pr:w M 4 c1
    CERAMICS   WOODCUT
    Firing a kiln in the   Milton Avery's woodblock for
    16th century.   "Birds & Sea" NGA:1991.233.117

VTLS Data Entry – Techniques

For culturally significant tools (or for illustrations of work processes by known artists), follow standard procedures for cataloguing a work of art. Woodblocks and etched copper plates from the NGA permanent collection are fully catalogued according to set standards of VTLS data entry for any Gallery object.

• National Gallery of Art   NGA

National Gallery of Art Architecture   Z NGA Arch

Use for images relating to the architecture of the Gallery: general views, aerial views, designs, plans, maps, models, exteriors, interiors, and grounds (including overall views of outdoor sculpture areas) of the National Gallery of Art.

<u>Special NGA Building Codes</u>
- Complex (both buildings)   **C**
- East Building   **E**
- West Building   **W**
- Sculpture Garden   **SG**

Special Subject Codes

• Aerial views	**A**
• Construction	**C**
• Designs, plans, maps, models	**D**
• Exteriors	**Ex**
• Grounds, gardens, fountains	**G**
• Interiors	**In**
• Miscellaneous	**X**

East Building Interior View Codes:

• Concourse
  (includes walkway,
  buffet, cascade, etc.)
	C

• Ground Level	**G**
• Mezzanine	**MZ**
• Upper Level	**UP**
• Study Center	**S**
• Tower	**T**

West Building Interior View Codes:

• East Garden Court	**EC**
• East Sculpture Hall	**EH**

• Ground floor galleries
  (followed by either *N*
  or *S* and *gallery #*)
	G

• Main floor galleries (followed by *gallery #*)	**M**
• Rotunda	**R**
• West Garden Court	**WC**
• West Sculpture Hall	**WH**

Format of the Call Number and Label - NGA Architecture

Following *Z NGA*, the call number has the abbreviation *Arch* followed by a *NGA Building Code* distinction (*C*, *E*, *W*, or *SG*), a *Subject Code,* and an *Interior View Code* or an *Exterior View* designation, if necessary. Next comes a number to control the sequence of slides. A lower case a,b,c, etc. is added to the original numeral for each additional but different image; decimals are used for details. The second line should spell out *Complex*, *East Building*, *West Building*, or *Sculpture Garden* in upper case letters. The third and fourth lines should include a description of the image, in lower case letters, and then the date of photography.

Views of lobbies, maintenance areas, and facilities like the old cafeteria are coded with a simple *In* without an additional interior location designation.

e.g.	Z NGA Arch W Co 1 c1 WEST BUILDING under construction 1939.	Z NGA Arch E D 3 c1 EAST BUILDING Plan by I.M. Pei. 1974.

Z NGA Arch C A 1 c1
COMPLEX
Aerial view of NGA complex.
1978.

Z NGA Arch C A 1d c1
COMPLEX
Aerial view of NGA complex.
1991.

Z NGA Arch E In MZ 1 c1
EAST BUILDING
Mezzanine: Calder Mobile.
1980.

Z NGA Arch E In C 4 c2
EAST BUILDING
Concourse: moving
walkway w/ shop.

Z NGA Arch W In GN 2 c2
WEST BUILDING
Ground floor Gallery GN-2

Z NGA Arch W In GS 2 c1
WEST BUILDING
Ground floor Gallery GS-2

Z NGA Arch W In M 44
WEST BUILDING
Main Floor Gallery 44

Z NGA Arch W In R 5b c1
WEST BUILDING
Rotunda niche.

Z NGA Arch W In 7
WEST BUILDING
Original air-conditioning
c.1945.

Z NGA Arch W In 8
WEST BUILDING
Original cafeteria.
c.1973.

East and West Building Exteriors

Note: For exteriors, refer to the following diagram (*Fig.1*) to find the numeral used to represent the side of the gallery shown in the slide. The numeral is then used following the subject code for exteriors.

e.g.
Z NGA Arch W Ex 1 c1
WEST BUILDING
North Facade.

Z NGA Arch E Ex 3 c2
EAST BUILDING
South Facade.

Note: A lower case a,b,c, etc. is added to the original numeral for each additional but different image of that side of the Gallery; decimals are for details.

e.g.
Z NGA Arch W Ex 3d c1
WEST BUILDING
Mall Facade from S.W.
Feb. 1971.

Z NGA Arch E Ex 2a c2
EAST BUILDING
East Facade with
blooming cherry trees.

Z NGA Arch E Ex 4.1 c2
EAST BUILDING.
West Facade: knife's edge.

Z NGA Arch W Ex 1g c1
WEST BUILDING
North Side: portico.
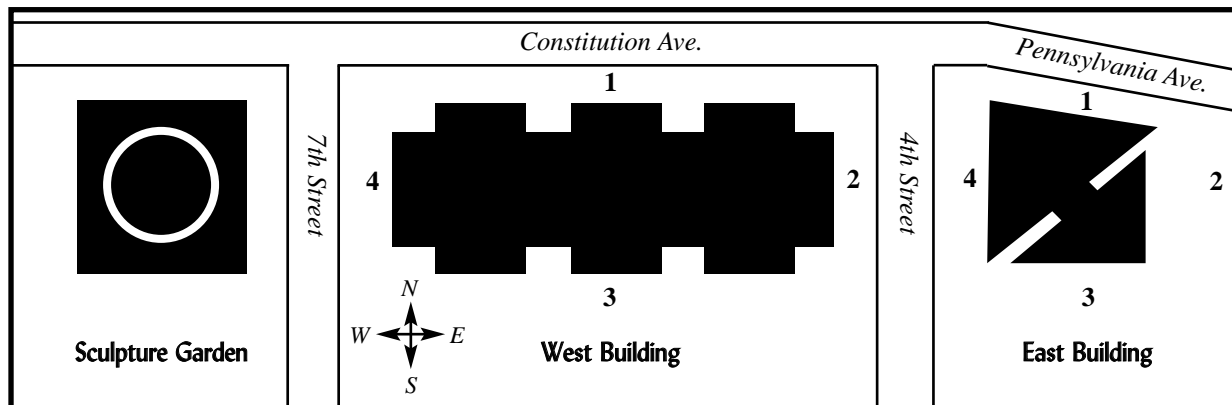
Fig.1 For exteriors of the East and West buildings use one of the following codes: *North = 1   East = 2*
South = 3   West = 4

VTLS Data Entry-NGA Architecture

There are four VTLS MARC records for the NGA architecture section already in existence in the system: one for the *Complex*, one for the *West Building*, one for the *East Building*, and one for the *Sculpture Garden*. To add slides in any of these four divisions means adding new subject entries to the existing record and attaching new item screens to it. The item screen records the call number (which progresses significantly from the main record call number), a description of each individual image, and the source/date of the slide.

> *e.g.*   *1. ITEM CALL NO:*   Z NGA Arch E Ex 3.1a
> *8. UNITS* :   EX: KNIFE'S EDGE
> *14. FREE TEXT:*   NGA, 1997.

NGA Staff, Trustee, and Donor Portraits   Z NGA

Use for portraits and group portraits of NGA staff members, trustees, donors and donors' residences.

Format of the Call Number and Label - NGA Staff, Trustee, and Donor Portraits

Follow the same procedures for cataloguing these slides as in the *Z Portraits* section, except that the call number starts with *Z NGA*.

> *e.g.*   Z NGA M525 Res 2a c1
> MELLON, Andrew W.
> Washington Apartment:
> Drawing Room. 1932.

NGA Departments   Z NGA   Dept

Include images that show activities and operations of the various departments of the National Gallery of Art.

Special NGA Department Codes

• Administration	**Adm**	• Education	**Edu**
• Architect	**Arc**	• Gallery Archives	**GA**
• CASVA	**CASVA**	• Horticulture	**Hort**
• Curatorial	**Cur**	• Library	**Lib**
• Conservation	**Con**	• Music	**Mus**
• Deputy Director	**DD**	• Photolab	**Pho**
• Design and Installation	**DID**	• Registrar's Office	**Reg**
• Director	**D**	• Security	**Sec**
• Editor's Office	**Edit**		

Format of the Call Number and Label - NGA Departments

Following *Z NGA*, the call number has the abbreviation *Dept* followed by one of the special NGA Department Codes listed above.

A combination of the number 1 and lower case letters, a,b,c, etc., are added to control the sequence of slides. The number 1 is used because only <u>one</u> VTLS record exists for each department. The individual image's call number, description, and source is listed on the item screen.

The label should spell out the name of the department in upper and lower case letters, a period, followed by a description of the image with the date.

<table>
<tr><td>e.g.</td><td>Z NGA Dept Reg 1c c1
Registrar's Office. Art handlers
hanging American paintings in
NGA Collection. 1991.</td><td>Z NGA Dept Edu 1g c1
Education.
Art Information Desk.
1969.</td></tr>
</table>

NGA Documents   Z NGA Doc

This category includes correspondence, newspaper or magazine articles, film or video stills, and photographs related to the founding and history of the National Gallery of Art.

<u>Special Subject Codes</u>
- Correspondence, including   **COR**
  letters, telegrams, etc.
- Newspaper and magazine   **NEW**
  articles and headlines.
- Photographs of significant   **PH**
  occasions and ceremonies.

Format of the Call Number and Label - NGA Documents

After *Z NGA*, the call number has the abbreviation *Doc* followed by one of the special subject codes. Next comes a number to control the sequence of slides. A lower case a,b,c, etc. is added to the original numeral for each additional but different image. The second line of the label describes the image in upper and lower case letters; the third and fourth lines have the date and the present location of the image.

<table>
<tr><td>e.g.</td><td>Z NGA Doc PH 1a c1
Dedication Ceremony,
close-up.
March 17, 1941.</td><td>Z NGA Doc NEW 1 c1
"Mellon Gives Priceless Art,
Bldg, to U.S." Headline from
Sunday Star, Jan. 3, 1937.</td></tr>
</table>

VTLS Data Entry - NGA Documents

Use standard VTLS authorities and procedures to create these records. Enter the artist/creator/photographers' names in the 100 field, then a general statement of the subject in the 245 field (with the title of the source in quotes if necessary but without a subfield). If the creator is unknown, do not enter anything in the 100 1 field and the 690 field. Enter names of individuals in photographs in the the 600 field, and National Gallery of Art in the 650 field with *History* in subfield X <\x>. For documents and books, enter the city of publication with a space and a colon after the name in the 260 field, the name of the publisher in a 260 subfield B , and the publication date in subfield C </c>. If the document is a letter between two correspondents, enter the writer in the 100 1 field and the recipient in the 700 field with the word correspondent in subfield E <\e>. If the document mentions a pertinent work of art (or if the residence/studio has a view of one), enter the artist's name and dates in the 600 field, followed by a subfield T <\t> with the name of the work. Similarly, if the residence or studio is an important one, enter the city in the 610 field, with the name of the structure in the subfield B <\b>. Enter the museum or corporate name in the 710 2 field if the published source is a rare book or document.

NGA Exhibitions   Z NGA Exh

Includes all installation views, lines waiting outside, famous people at opening receptions, and exhibition ephemera related to special exhibitions at the National Gallery of Art.

Format of the Call Number and Label - NGA Exhibitions

After Z NGA, the call number has the abbreviation Exh followed by a shortened version of the name of the exhibit with a number to control the sequence of slides. The label uses an abbreviated form of the exhibit in upper and lower case letters on the second line. On the third and fourth lines is a description of the image and the date.

VTLS Data Entry - NGA Exhibitions

Since all the slides documenting an exhibition are catalogued in only one VTLS record, the call number must be modified on each item screen, in addition to the description of the image in field 8 and the source in field 14. Enter names of individuals in photographs in the the 600 field, and National Gallery of Art in the 650 field with *Exhibitions* in subfield X <\x>. Add a 711 2 field with the exhibition's name and date to the main record.

e.g.	Z NGA Exh Barnes 2 c1 Great French Paintings from the Barnes Foundation (1993). Renoir Room.	Z NGA Exh THB 1 c1 Treasure Houses of Britain (1985). Prince & Princess of Wales at opening reception.

Appendix A - Abbreviations for Labels

Abbreviations help to conserve crucial space in label copy. Link together abbreviations by using slashes and spaces. When a descriptive abbreviation is paired with another term, colors and material for instance, use a space between the two terms and link paired terms with a slash. When linking together abbreviations for subject material use periods and slashes as needed.

e.g.   oil on canvas = o/c
pencil and brown ink with white heightening on laid paper = pcl&i w/htng./p
Virgin and Child with Saints John and Catherine = V&C w/Ss.John & Catherine
Galleria Nazionale de Arte Antica -= Gal.Naz.Arte Antica

Biblical

Adoration	Ador.
Annunciation	Annun.
Ascension	Ascn.
Christ/Jesus Christ	JC
Christian	Xian
Crucifixion	Cruc.
Nativity	Natv.
Madonna	Mad.
Resurrection	Resur.
Virgin and Child	V&C

Colors

black	blk
blue	bl
brown	brn
gray/grey	gy
green	grn
red	rd
white	wh
yellow	ylw

Media - Materials - Supports

acrylic	a
albumen	alb
aluminum	alm
Arches paper	Ap
bronze	brz
canvas	c
cardboard	cdbd
chalk	ck
charcoal	chcl
color	clr
crayon	cryn

cyanotype	ctype
daguerreotype	dtype
gelatin	gel
gold	gd
graphite	grph
ink	i
iron	ir
Japan paper	Jp
laid paper	lp
mixed media	mxm
oil	o
paint	pt
panel	pnl
paper	p
pastel	pstl
pencil	pcl
photograph	phto
platinum	plat
silver	sil
silverpoint	silpt
steel	stl
tempera	T
terracotta	tc
watercolor	wclr

Media Codes for Call Number

Architecture	Arch
Collage/Paper	CP
Drawing	Dr
Decorative Arts	DA
Film/Video/Performance	FVP
Manuscripts	Mss
Painting	Ptg
Photography	PH
Prints	Pr
Sculpture	Sc

People

Anonymous	Anon.
After	aft.
Architect	arch.
Attributed	attr.
Brothers	Bros.
Emperor	Emp.
Father	Fr.
Heilige	H.
Madame	Mme.
Mademoiselle	Mlle.
Mister	Mr.
Mistress	Mrs.
Monsieur	M.
Mr. & Mrs.	M/M
Saint	St.
Saints	Ss.
San	S.
Santa	Sta.
School	Sch.
Signore/Señor	Sr.
Signora/Señora	Sra.
Signore & Signora	S/S

Places

Academy	Acad.
Avenue	Ave.
Bibliotheque/teca	Bib.
Boulevard	Blvd.
Cathedral	Cath.
Collection	Coll
exterior	ext.
facade	fcd.
Gallery/Galleria	Gal.
interior	int.
Library	Lib.
Metropolitan	Met.
Modern/e	Mod.
mountain	Mt.
Museum	Mus.
Musée des Beaux-Arts	MBA
Museum of Fine Arts	MFA
Nacional	Nac.
National	Nat.
National Gallery	NG
Nazionale	Naz.

Palace	Pal.
Private Collection	Priv.Coll.
Royal/Rijksmuseum	RM
State Museum	SM
Street/Strasse	St.
Theater/Theatre	Thtr.
Unknown location	Unk.loc.
University	Univ.

Things

and	&
background	bkgd.
before	bef.
between	bet.
book	bk.
bottom	bot.
catalogue	cat.
catalogue raisonné	cat.ras.
center	ctr.
century	cen.
circa	c.
detail	det.
dynasty	dyn.
exhibition/exhibited	exh.
figure/s	fig/s.
finished	fin.
folio	fol.
foreground	frgd.
group	grp.
heightening	htng.
illumination	illm.
illustration/illustrated	ill.
left	lt.
lower	lwr.
no date	n.d.
oblique	obl.
obverse	obv.
opposite	opp.
original	orig.
page	p.
portrait	port.
possibly	poss.
probably	prob.
publish(ed)	pub.
recto	r.
relief	rel.
reverse	rev.

right	rt.
room	rm.
sketch	sk.
study	sty.
technique	tech.
with	w/
upper	up.
verso	v.

Processes

aquatint	aq
drawing	dwg
drypoint	drypt
etching	etch
engraving	eng
gouache	gche
heightening	htg
lithograph	lith
metalpoint	mtlpt
monoprint	mono
print	prt
printed	prtd
painted	ptd
painting	ptg
silkscreen	slksc
spitbite	sptbt
wash	wh
woodcut	wdct

a
ai
an
ang
ao

cha .... zha
ch'a .... cha
chai .... zhai
ch'ai .... chai
chan .... zhan
ch'an .... chan
chang .... zhang
ch'ang .... chang
chao .... zhao
ch'ao .... chao
che .... zhe
ch'e .... che
chen .... zhen
cheng .... zheng
ch'eng .... cheng
chi .... ji
ch'i .... qi
chia .... jia
ch'ia .... qia
chiang .... jiang
ch'aing .... qiang
chiao .... jiao
ch'iao .... qiao
chieh .... jie
ch'ieh .... qie
chien .... jian
ch'ien .... qian
chih .... zhi
ch'ih .... chi
chin .... jin
ch'in .... qin
ching .... jing
ch'ing .... qing
chiung .... jiong
ch'iung .... qiong
chiu .... jiu
ch'iu .... qiu
cho .... chuo
ch'o .... chuo
chou .... zhou

ch'ou .... chou
chu .... zhu
chü .... ju
ch'u .... chu
ch'ü .... qu
chua .... zhua
ch'ua .... chua
chuai .... zhuai
ch'uai .... chuai
chuan .... zhuan
chüan .... juan
ch'uan .... chuan
ch'üan .... quan
chuang .... zhuang
ch'uang .... chuang
chüeh .... jue
ch'üeh .... que
chun .... zhun
chün .... jun
ch'un .... chun
ch'ün .... qun
chung .... zhong
ch'ung .... chong
chüo .... jue
ch'üo .... que

eh .... e
ei
en
eng
erh .... er

fa
fan
fang
fei
fen
feng
fo
fou
fu

ha
hai
han
hang

hao
he
hei
hen
heng
ho .... he
hou
hsi xi
hsia .... xia
hsiang .... xiang
hsiao .... xiao
hsieh .... xie
hsien .... xian
hsin .... xin
hsing .... xing
hsiu .... xiu
hsiung .... xiang
hsü .... xu
hsüan .... xuan
hsüeh .... xue
hsün .... xun
hsüo .... xue
hu
hua
huai
huan
huang
hui
hun
hung .... hong
hua

i .... yi

jan .... ran
jang .... rang
jao .... rao
je .... re
jen .... ren
jeng .... reng
jih .... ri
jo .... rua
jou .... rua
ju .... ru
juan .... ruan
jui .... rui

jun .... run
jung .... rong

ka .... ga
k'a .... ka
kai .... gai
k'ai .... kai
kan .... gan
k'an .... kan
kang .... gang
k'ang .... kang
kao .... gao
k'ao .... kao
ke, ... ge
k'e .... ke
kei .... gei
ken .... gen
k'en .... ken
keng .... geng
k'eng .... keng
ko .... ge
k'o .... ke
kou .... gou
k'ou .... kou
ku .... gu
k'u .... ku
kua .... gua
k'ua .... kua
kuai .... guai
k'uai .... kuai
kuan .... guan
k'uan .... kuan
kuang .... kuang
k'uang .... kuang
kuei .... gui
kui .... gui
k'uei .... kui
k'ui .... kui
kun .... gun
k'un .... kun
kung .... gong
k'ung .... kong
kuo .... guo
k'uo .... kuo

la
lai
lan

lang
lao
le
lei
leng
li
lia
liang
liao
lien .... lian
lieh .... lie
lin
ling
liu
lo .... luo
lou
lu
luan
lueh .... lue
lung .... long
luo

ma
mai
man
mang
mao
me
mei
men
meng
mi
miao
mieh .... mie
mien .... mian
min
ming
miu
mo
mou
mu

na
nai
nan
nang
nao
ne

nen
neng
ni
niang
niao
nieh .... nie
nien .... nian
nin
ning
nio .... nue
no .... nuo
nou
nu
nuan
nueh .... nue
nung .... nong
nuo .... nue
o
ou

pa .... ba
p'a pa
pai .... bai
p'ai .... pai
pan .... ban
p'an .... pan
pang .... bang
p'ang .... pang
pao ... bao
p'ao .... pao
pei .... bei
p'ei .... pei
pen .... ben
p'en .... pen
peng .... beng
p'eng .... peng
pi .... bi
p'i .... pi
piao .... biao
p'iao .... piao
pieh .... bie
pien .... bian
p'ien .... pian
pin .... bin
p'in .... pin
ping .... bing
p'ing .... ping
po .... bo

p'o .... po
p'ou .... pou
pu .... bu
p'u pu
sa
sai
san
sang
sao
se
sen
seng
sha
shai
shan
shang
shao
she
shei
shen
sheng
shih .... shi
sho
shou
shu
shua
shuai
shuan
shuang
shui
shun
shuo
so .... suo
sou
ssu .... si
su .... si
suan
sui
sun
sung .... song
susu
szi .... si

ta .... da
t'a .... ta
tai .... dai
t'ai .... tai
tan .... dan

t'an .... tan
tang .... dang
t'ang .... tang
tao .... dao
t'ao .... tao
te .... de
t'e .... te
teh .... te
tei .... dei
teng .... deng
t'eng .... teng
ti .... di
t'i .... ti
tiao .... diao
t'iao .... tiao
tieh .... die
t'ieh .... tie
tien .... dian
ting .... ding
t'ing .... ting
tiu .... diu
to .... duo
t'o .... tuo
tou .... dou
t'ou .... tou
tsa .... za
ts'a .... ca
tsai .... zai
ts'ai .... cai
tsan .... zan
ts'an ....can
tsang .... zang
ts'ang .... cang
tsao .... zao
ts'ao ....cao
tse .... ze
t'se .... ce
tsei .... zei
tsen .... zen
ts'en .... cen
tseng .... zeng
ts'eng .... ceng
tsou .... zou
ts'ou .... cou
tsu .... zu
ts'u .... cu
tsuan zuan
ts'uan .... cuan

tsui .... zui
ts'ui .... cui
tsun .... zun
ts'un .... cun
tsung .... zong
ts'ung .... cong
tso .... zuo
ts'o .... cuo
tu .... du
t'u .... tu
tuan .... duan
t'uan .... tuan
tun .... dun
tung .... dong
tzu .... zi
tz'u ci

wa
wai
wan
wang
wei
wen
weng
wo
wu

ya
yang
yao
yeh .... ye
yen .... yan
yin
ying
yo
yu .... you
yü .... yu
yüan .... yuan
yüeh .... yue
yüen .... yuan
yün .... yun
yung .... yong

ba .... pa
bai .... pai
ban .... pan
bang .... pang
bao .... pao
bei .... pei
ben .... pen
beng .... peng
bi .... pi
bian .... pien
biao .... piao
bie .... pieh
bin .... pin
bing .... ping
bo .... po
bu .... pu

ca .... ts'a
cai .... ts'ai
can .... ts'an
cang .... ts'ang
cao .... ts'ao
ce .... ts'e
cen .... ts'en
ceng .... ts'eng
cha .... ch'a
chai .... ch'ai
chan .... ch'an
chang .... ch'ang
chao .... ch'ao
che .... ch'e
chen .... ch'en
cheng .... ch'eng
chi .... ch'ih
chong .... ch'ung
chou ....ch'ou
chu .... ch'u
chua .... ch'ua
chuai .... ch'uai
chuan .... ch'uan
chuang .... ch'uang
chui .... ch'ui
chun .... ch'un
chuo .... ch'o
ci .... tz'u, ts'u
cong ....ts'ung

cou .... ts'ou
cu .... ts'u
cuan .... ts'uan
cui .... ts''ui
cun .... ts'un
cuo .... ts'o

da .... ta
dai .... tai
dan .... tan
dang .... tang
dao .... tao
de .... te
dei .... tei
deng .... teng
di .... ti
dian .... tien
diao .... tiao
die .... tieh
ding .... ting
diu .... tiu
dong ... tung
dou .... tou
du .... tu
duan .... tuan
dui .... tui
dun .... tun
duo .... to

e .... eh
er .... erh

ga .... ka
gai .... kai
gan .... kan
gang .... kang
gai .... kao
ge .... ke, ko
gei .... kei
gen .... ken
geng .... keng
gong .... kung
gou .... kou
gu .... ku
gua .... kua
guai .... kuai

guan .... kuan
guang .... kuang
gui .... kui, kuei
guo .... kuo
he .... he, ho
hong .... hung

ji .... chi
jia .... chia
jian .... chien
jiang .... chiang
jiao .... chiao
jie .... chieh
jin .... chin
jing .... ching
jiong .... chiung
jiu .... chiu
ju .... chü
juan .... chüan
jue .... chüeh, chüo
jun .... chün

ka .... k'a
kai .... k'ai
kan .... k'an
kang .... k'ang
kao .... k'ao
ke .... k'e, k'o
ken .... k'en
keng .... k'eng
kong .... k'ung
kou .... k'ou
ku .... k'u
kua .... k'ua
kuai .... k'uai
kuan .... k'uan
kuang .... k'uang
kui .... k'ui, k'uei
kun .... k'un
kuo .... k'uo

le .... le, lo
lian .... lien
lie .... lieh
long .... lung
lue .... lueh, luo
luo .... lo

mian .... mien
mie .... mieh

nian .... nien
nie .... nieh
nong .... nung
nue ... nueh, nuo, nio
nuo .... no

pa .... p'a
pai .... p'ai
pan .... p'an
pang .... p'ang
pao .... p'ao
pei .... p'ei
pen .... p'en
peng .... p'eng
pi .... p'i
pian .... p'ien
piao .... p'iao
pie .... p'ieh
pin .... p'in
ping .... p'ing
po .... p'o
pou .... p'ou
pu .... p'u

qi ....ch'i
qia .... ch'ia
qian .... ch'ien
qiang .... ch'iang
qiao .... ch'iao
qie .... ch'ieh
qin .... ch'in
qing .... ch'ing
qiong .... ch'iung
qiu .... ch'iu
qu .... ch'ü
quan .... ch'üan
que .... ch'üeh, ch'üo
qun .... ch'ün

ran .... jan
rang .... jang
rao .... jao
re .... je
ren .... jen
reng .... jeng

ri .... jih
rong .... jung
rou .... jou
ru .... ju
ruan .... juan
rui .... jui
run .... jun
ruo .... jo

shi .... shih
si .... su, szu, ssu
song .... sung
sua .... so

ta .... t'a
tai .... t'ai
tan .... t'an
tang .... t'ang
tao .... t'ao
te .... t'e, teh
teng .... t'eng
ti .... t'i
tian .... t'ien
tiao .... t'iao
tie .... t'ieh
ting .... t'ing
tong .... t'ung
tou .... t'ou
tu .... t'u
tuan .... t'uan
tui .... t'ui
tun .... t'un
tuo .... t'o

xi .... hsi
xia .... hsia
xian .... hsien
xiang .... hsiang
xiao .... hsiao
xie .... hsieh
xin .... hsin
xing .... hsing
xiong .... hsiungh
xiu .... hsiu
xu .... hsü
xuan .... hsüan
xue .... hsüeh, hsüo
xun .... hsün

yan .... yen
ye .... yeh
yi .... yi, i
yong .... yung
you .... yu
yu .... yü
yuan .... yüan
yue .... yüeh
yun .... yün

za .... tsa
zai .... tsai
zan .... tsan
zang .... tsang
zao .... tsao
ze .... tse
zei .... tsei
zen .... tsen
zeng .... tseng
zha .... cha
zhai .... chai
zhan .... chan
zhang .... chang
zhao .... chao
zhe .... che
zhei .... chei
zhen .... chen
zheng .... cheng
zhi .... chih
zhong .... chung
zhou .... chou
zhu .... chu
zhua .... chua
zhuai .... chuai
zhuan .... chuan
zhuang .... chuang
zhui .... chui
zhun .... chun
zhua .... cho
zi .... tzu,tsu
zong .... tsung
zou .... tsou
zu .... tsu
zuan .... tsuan
zui .... tsui