

**CATEGORIES FOR THE DESCRIPTION OF WORKS OF ART (CDWA)**  
**High Level Categories**

OBJECT, ARCHITECTURE, OR GROUP

\* Indicates a *core* category

Object/Work \*  
Classification \*  
Orientation/Arrangement  
Titles or Names \*  
State  
Edition  
Measurements \*  
Materials and Techniques \*  
Facture  
Physical Description  
Inscriptions/Marks  
Condition/Examination History  
Conservation/Treatment History  
Creation \*  
Ownership/Collecting History  
Copyright/Restrictions  
Styles/Periods/Groups/Movements  
Subject Matter \*  
Context  
Exhibition/Loan History  
Related Works  
Related Visual Documentation  
Related Textual References  
Critical Responses  
Cataloging History  
Current Location \*  
Descriptive Note

AUTHORITIES / VOCABULARY CONTROL

Person/Corporate Body Authority \*  
Place/Location Authority \*  
Generic Concept Authority \*  
Subject Authority \*

## Example CDWA Record

<b>Classification*</b>	graphic arts	[Value from controlled vocabulary]
<b>Object/Work Type*</b>	drawing	[Value from controlled vocabulary]
<b>Title or Names*</b>	Group of Nine Standing Figures	
<b>Creation-Creator/Role*</b>	Parmigianino	
	draftsman: Parmigianino (Francesco Mazzola) (Italian painter, 1503 - 1540)	[Value from controlled vocabulary]
<b>Creation-Date*</b>	mid 1520s	
	earliest: 1523	latest: 1527
<b>Creation-Place</b>	probably Rome (Italy)	
<b>Styles/Periods</b>	Mannerist	[Value from controlled vocabulary]
<b>Subject Matter*</b>	male figures	apostles
	Spozalizio	[Value from controlled vocabulary]
<b>Measurements:</b>	124 x 131 mm	
	height: 124 mm	width: 131 mm
<b>Materials and Techniques:</b>	Pen and brown ink, and brush and brown wash, on tan laid paper, laid down on tan laid card	
	ink	laid paper
	wash	[Value from controlled vocabulary]
<b>Inscriptions/Marks</b>	Inscribed verso on mount, at left, in pen and brown ink (by. A. M. Zanetti): e La stampa intagliata all'acqua / forte in Londra da Enrico Vander / Borcht da [questo] disegno, che era di / quelli dello studio famoso del S. Conte / d'Arondell Inglese; at center left, in graphite: Parmigianino; at lower left, in graphite: S. Woodburn	
<b>Descriptive Note:</b>	This drawing may have been a preparatory study for a religious composition, possibly for a Marriage of the Virgin...	
<b>Related Works</b>	model for: object/work type: etching title: Six Apostles standing creator: Hendrik van der Borcht the younger creation date: 1636/1646	
<b>Current Location-Repository Name*</b>	Art Institute of Chicago	
<b>Current Location-Repository Location</b>	Chicago (Illinois, USA)	
<b>Current Location-Repository Numbers</b>	1978.275	

## **VRA Core 3.0 Elements**

Record Type  
Type  
Title  
Measurements  
Material  
Technique  
Creator  
Date  
Location  
ID Number  
Style/Period  
Culture  
Subject  
Relation  
Description  
Source  
Rights

## Example VRA Core Record

*The following data sets describe an etching in a museum collection and a digital image of the etching.*

Record Type = work  
Type = print  
Title = This is how it happened  
Title.Variant = As Sucedi  
Measurements.Dimensions = 24.5 x 35 cm  
Material.Medium = ink  
Material.Support = paper  
Technique = etching  
Technique = drypoint  
Creator.Personal Name = Francisco Jose de Goya y Lucientes  
Creator.Role = printmaker  
Date.Creation = ca. 1810-1814  
Location.Current Repository = Ann Arbor (MI,USA), University of Michigan  
Museum of Art  
Location.Creation Site = Madrid (ESP)  
ID Number. Current Accession = 1977/2.15  
Style/Period = Romanticism  
Culture = Spanish  
Subject = war  
Relation.Part of = Part of Disasters of war  
Description = This is how it happened is No. 47 (33) from the series "The Disasters of War", 4th edition, plates for the series ca. 1810-14, 1820, 4th edition was published 1906.  
Rights = Weber family trust

---

Record Type = image  
Type = digital  
Title = general view  
Measurements.Dimensions = 72 dpi  
Measurements.Format = jpeg  
Technique = scanning  
Creator = Fred Technician  
Date.Creation = 1999  
Location.Current Repository = Ann Arbor (MI,USA), University of Michigan  
Museum of Art  
ID Number.Current Repository = PCD5010-1611-1037-27  
ID Number.Current Repository = 1977\_2.15.jpeg  
Description = For more information, see  
[http://www.si.umich.edu/Art\\_History/demoarea/details/1977\\_2.15.html](http://www.si.umich.edu/Art_History/demoarea/details/1977_2.15.html)  
Source = University of Michigan Museum of Art  
Rights = University of Michigan Museum of Art

## **CCO Table of Contents**

### **Part 1: General Guidelines**

- I. How to Use This Guide**
- II. What Are You Cataloguing?**
- III. Minimal Descriptions**
- IV. Related Works**
- V. Works and Images**
- VI. Database Design and Relationships**
- VII. Authority Files and Controlled Vocabularies**
- VIII. Examples of Work Records**

### **Part 2: Elements**

- Chapter 1: Object Naming**
- Chapter 2: Creator Information**
- Chapter 3: Physical Characteristics**
- Chapter 4: Stylistic and Chronological Information**
- Chapter 5: Location and Geography**
- Chapter 6: Subject**
- Chapter 7: Class**
- Chapter 8: Description**
- Chapter 9. View Information**

### **Part 3: Authorities**

- Authority 1: Personal and Corporate Name Authority**
- Authority 2: Geographic Place Authority**
- Authority 3: Concept Authority**
- Authority 4: Subject Authority**

## AAT Facets

**Associated Concepts:** This facet contains abstract concepts and phenomena that relate to the study and execution of a wide range of human thought and activity, including architecture and art in all media, as well as related disciplines. Also covered here are theoretical and critical concerns, ideologies, attitudes, and social or cultural movements (e.g., *beauty, balance, connoisseurship, metaphor, freedom, socialism*).

**Physical Attributes:** This facet concerns the perceptible or measurable characteristics of materials and artifacts as well as features of materials and artifacts that are not separable as components. Included are characteristics such as size and shape, chemical properties of materials, qualities of texture and hardness, and features such as surface ornament and color (e.g., *strapwork, borders, round, waterlogged, brittleness*).

**Styles and Periods:** This facet provides commonly accepted terms for stylistic groupings and distinct chronological periods that are relevant to art, architecture, and the decorative arts (e.g., *French, Louis XIV, Xia, Black-figure, Abstract Expressionist*).

**Agents:** The Agents facet contains terms for designations of people, groups of people, and organizations identified by occupation or activity, by physical or mental characteristics, or by social role or condition (e.g., *printmakers, landscape architects, corporations, religious orders*).

**Activities:** This facet encompasses areas of endeavor, physical and mental actions, discrete occurrences, systematic sequences of actions, methods employed toward a certain end, and processes occurring in materials or objects. Activities may range from branches of learning and professional fields to specific life events, from mentally executed tasks to processes performed on or with materials and objects, from single physical actions to complex games (e.g., *archaeology, engineering, analyzing, contests, exhibitions, running, drawing (image-making), corrosion*).

**Materials:** The Materials facet deals with physical substances, whether naturally or synthetically derived. These range from specific materials to types of materials designed by their function, such as colorants, and from raw materials to those that have been formed or processed into products that are used in fabricating structures or objects (e.g., *iron, clay, adhesive, emulsifier, artificial ivory, millwork*).

**Objects:** The Objects facet is the largest of all the AAT facets. It encompasses those discrete tangible or visible things that are inanimate and produced by human endeavor; that is, that are either fabricated or given form by human activity. These range, in physical form, from built works to images and written documents. They range in purpose from utilitarian to the aesthetic. Also included are landscape features that provide the context for the built environment (e.g., *paintings, amphorae, facades, cathedrals, Brewster chairs, gardens*).

## **ICONCLASS Main Divisions**

- 0 Abstract, Non-representational Art
- 1 Religion and Magic
- 2 Nature
- 3 Human being, Man in general
- 4 Society, Civilization, Culture
- 5 Abstract Ideas and Concepts
- 6 History
- 7 Bible
- 8 Literature
- 9 Classical Mythology and Ancient History