

## APPENDIX B. GROUP-LEVEL RECORDS

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### B1. Introduction

**B1.0.** This appendix offers guidance in the creation of collective bibliographic descriptions for groups of graphic materials that were not originally conceived of or published as a finite set, whether assembled prior to acquisition or assembled by the repository into a unit for cataloging purposes. These groups may be based on provenance, administrative decisions, or curatorial decisions. The individual items may be published or unpublished. A group may be as small as two items, or so large that it is measured by number of containers rather than items. The only substantial differences between group records and item or multipart resource records are the treatment of the MARC fixed fields, greater flexibility in the statement of extent, and the option not to provide dimensions.

This appendix may also be helpful in creating portions of archival descriptions of graphic materials at any hierarchical level in catalog records and finding aids.

(See also B1.3)

“Groups” and “group-level” in this appendix are equivalent to “collections” and “collection-level” in DCRM(B) and DCRM(S), which take their language from *Cataloging Service Bulletin* no. 53 (1991) and no. 78 (Fall 1997), the Library of Congress’s adaptation for books of the existing practices used in the Prints and Photographs Division and in the Manuscript Division.

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

- It can be a means of providing access to unpublished groups of related material assembled by collectors (e.g., scrapbooks, albums, extra-illustrated books) or produced by creators (e.g., sketchbooks, photographs for a magazine assignment).

- It can be a means of providing access to an archival collection that consists entirely or almost entirely of still images using practices aligned with item-level and multipart-resource description for graphic materials.
- It can be a means of highlighting provenance or other shared characteristics of a group of materials by providing a summary-level description, thereby “adding value” to any other forms of intellectual access, such as item-level records or finding aids, and revealing collection strengths that may not otherwise be obvious.
- It can be a means of providing access to groups of similar material that would otherwise have identical or near-identical item-level records.
- It can be a means of providing temporary control of unprocessed material.
- It can be a cost-effective means of providing bibliographic control for low-priority items. Although this might seem to promise a solution to the problem of an institution’s limited means, it should be understood that adequately arranging and processing prior to cataloging also takes time. Since there are significant costs associated with under-cataloged materials, this rationale should be used with careful consideration.

**B1.2.** A group-level record may serve as the sole method of access for the resources, with contents information provided in notes. Alternatively, it may serve as a guide record, providing an overview when some or all of the contents are also to be represented by item-level bibliographic records (which may be created at any level of fullness using DCRM or other cataloging instructions). Item-level access may also be provided for some or all of the contents through inventories, finding aids, or databases (all referred to hereafter as “finding aids”), which may be linked to group-level records. Providing some form of item-level access to resources represented by a group-level record offers significant benefits for users and reduces the risk of redundant acquisition of those resources. Decisions about the appropriate type and level of description should be made based on institutional goals, priorities, and resources, as well as the attributes of the materials themselves (see introductory section X).

**B1.3.** These guidelines are *not* intended to supplant rules for traditional archival description. Archival and bibliographic description conventions for graphic materials are closely related, but the bibliographic emphasis in DCRM(G) aligns item-level and group-level practices for consistency across published and unpublished resources. Rules for archival description, which emphasize

hierarchical structures, are addressed in specialized sets of rules such as *Describing Archives: A Content Standard (DACs)*.

When creating traditional archival descriptions, it can be useful to incorporate DCRM(G) guidelines as a means of enriching the description of graphic materials. For example, DCRM(G) descriptions may be desirable when published material is being described, or when it is important to distinguish transcribed title information from bracketed devised or supplied title information.

- DCRM(G) may be applied to limited areas or elements of a description otherwise following rules for archival description (e.g., to the physical description or notes areas within a finding aid or a catalog record that otherwise follows DACS). Apply DCRM(G) only in areas or elements where there is no conflict with the archival rules.
- DCRM(G) may be applied to all elements within a designated section of a multi-level description otherwise following rules for archival description (e.g., a DACS finding aid in which DCRM(G) rules are used for a specified series or sub-series, or at a specified hierarchical level such as file or item). Specify which rules have been applied to the various parts of the description.
- DCRM(G) Appendix B may be applied to all areas of a group-level record or to all parts of a finding aid for collections entirely made up of graphic materials. If multi-level descriptions extend to the file or item level, DCRM(G) rules (Areas 1-7) may be applied at the appropriate level.

## **B2. Identification of materials appropriate for group-level description**

**B2.1.** Groups normally fall into one of two categories:

- collections of items that come to a repository from a single creator, creating entity, or previous owner
- items gathered together by the repository for the purpose of processing and storage

**B2.2.** Types of materials appropriate to consider for group-level treatment include:

- groups of materials that can be understood collectively due to shared provenance or other characteristics such as format, time period, subject, or nationality

- › groups of materials for which access can adequately be provided with a collective set of access points
- › groups of materials that are judged not to merit item-level cataloging, but that collectively are of research value

### **B3. Arrangement and description**

**B3.1.** Arrangement and description are terms used to describe various types of processing activities that bring order and control to materials once the decision to catalog at the group-level has been made. They commonly involve the physical handling, sorting, and listing of materials, as well as preservation and housing activities. Additional guidance in these matters may be found in Mary Lynn Ritzenthaler and Diane Vogt-O'Connor's *Photographs: Archival Care and Management*, and Kathleen Roe's *Arranging and Describing Archives and Manuscripts*.

**B3.2. Arrangement.** Arrangement is the process of organizing materials with respect to their provenance and original order or of sorting individual items into meaningful groups and placing those groups into useful relationships with each other. Materials can be arranged in many logical ways, and the design of the arrangement should be determined by examining the material to consider the significance of their original order as well as the types of access most likely to serve the needs of researchers and other potential users. Different groups of material will require differing levels and methods of arrangement. For these reasons, decisions about arrangement must be made individually for each group.

**B3.2.1. Organized prior to acquisition.** For materials that come to the repository already well organized, every effort should be made to maintain this order. Maintaining the original order can reveal significant information about the creator's or previous owner's use of the materials and is, for this reason, a basic tenet of archival practice. Arrangement of such materials consists primarily of regularizing and documenting existing filing systems. The system of arrangement may be based on characteristics such as:

- › originating project
- › client
- › subject
- › genre/form

- › date

**B3.2.2. Organized by the repository.** Groups of material that come to the repository lacking any recognizable order must be examined, sorted, and arranged in some fashion prior to cataloging. Groups consisting of many items are normally divided into hierarchical subgroupings. Customary types of arrangement for graphic material include:

- › by content or topic
- › in chronological order
- › in alphabetical order (by artist, title, subject, etc.)
- › by genre/form

**B3.2.3. Acquired individually.** Materials originally acquired as individual items (whether simultaneously or over time) may be gathered together in intentionally assembled groups, as noted above. Appropriate repository staff, with curatorial, public service, and technical service knowledge, must determine which materials will be so combined, how they will be arranged, and at what level of fullness they will be described (e.g., whether the material will receive contents notes and/or individual physical descriptions, whether it will be classified and shelved with graphic materials or boxed and treated archivally, etc.). Intentionally assembled groups tend to be organized around one or more unifying factors, which may include:

- › artist
- › issuing body
- › genre/form
- › subject
- › nationality or artistic school
- › provenance
- › time period

**B3.2.4. Physical arrangement versus intellectual arrangement.** Groups of graphic materials, particularly photographic archives, often include many formats, sizes, and material types. Storage locations and physical arrangement of materials may differ from the intellectual order which is based on topic, original use, chronology, etc. For reasons of preservation and space efficiency, physically

similar materials are generally housed together regardless of intellectual categorization, but may be described in finding aids and catalog records together with intellectually similar materials. For this reason, bibliographic records and finding aids must provide clarity with regard to physical categories of material, potentially numerous storage locations, and intellectual content (topics, creators, provenance, and other significant context).

**B3.3 Description.** Description is the process of recording the information that was gathered during the sorting and arranging stages. For small groups of homogenous materials, a single bibliographic record may constitute the only description. For large groups, additional item-level or subgroup-level records may be created to describe the parts. For example:

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

Alternatively, a finding aid may supplement the group-level description. Finding aids vary widely in format, style, and complexity. They generally consist of two parts. The first is a narrative introduction that includes: biographical sketches or historical contextual information; a content summary highlighting strengths, gaps, weaknesses, and characterizing extent and depth; and information concerning the material's administration and use, such as restrictions on access. The second part is a listing of the items or groups of items contained in the group as a whole. For materials arranged hierarchically, the listings may stop at a subgroup level or may extend down to the file or item level.

#### **B4. Elements of a group-level bibliographic record in MARC 21 format**

The guidelines below are listed by MARC 21 field, but may also be used with other representation standards. Fields for which no specific group-level instructions are required are not included here but may be used as appropriate. Punctuation follows ISBD and the MARC 21 format.

For rules that guide the main and added entry portions of group-level cataloging, follow institutional policy in consulting AACR2 or RDA, supplemented by use of appropriate national rule interpretations and policy statements.

**Leader:**

**06: Type of record.** If the group contains only graphic material, code as still image, type **k**. If the group also includes other material types (e.g., cartographic, music, manuscript, etc.), code as Mixed Materials, type **p**.

**07: Bibliographic level.** Use the value **c** ("collection-level" or group-level) or **d** ("subunit" or subgroup-level) as appropriate.

**Control fields:****007: Physical description fixed field**

Enter codes for positions 00 (Category of material), 01 (Specific material designation), 03 (Color), 04 (Primary support material), and, *optionally*, 05 (Secondary support material) using the MARC 21 007 code list for nonprojected graphics. Select codes that best apply to the bulk of the material.

007 kv bo  
(*Comment:* photographs, in black and white, on paper)

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

007 kv bo  
007 kj bo  
007 kv co  
(*Comment:* Photographs, in black and white, on paper; prints, in black and white, on paper; photographs, in color, on paper)

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

007 kv

**008: Fixed-length data elements**

**06: Type of date.** Coding choices are: **i** (date or inclusive dates of group) or **k** (year or range of years of bulk of group). The choice of code for 008/06 is made concurrently with a determination of the appropriate dates for 008/07-14.

**07-10: Date 1.** Give the only date, earliest date, or earliest bulk date, from the 260 field.

**11-14: Date 2.** Give the only date, latest date, or latest bulk date from the 260 field.

**15: Country.** If all the items were published or produced in a single country (or state, province, etc.), enter the code for that country. If the items were created in more than one country, enter the code **vp\_**.

**1XX field: Name main entry**

The main entry heading is determined by application of the appropriate cataloging rules. Title main entry is appropriate for many group-level records (see AACR2 rule 21.7). A 1XX name main entry is appropriate when all materials have the same personal creator or emanate from a single corporate body (AACR2 rule 21.4). *Optionally*, follow headings by a relationship designator in subfield †e or a relator code in subfield †4.<sup>9</sup>

```
110 2   †a San Francisco Call Bulletin (Firm).
110 1   †a United States. †b Farm Security Administration.
100 1   †a Brady, Mathew B., †d approximately 1823-1896, †e
        photographer.
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When the collected material is known by the name of its compiler, enter the record under the heading for that person or body. When the repository is the compiler, use a title main entry instead.

```
100 1   †a Honeyman, Robert B., †e collector.
        (Comment: Collective title is "Robert B. Honeyman, Jr. collection of early
        Californian and Western American pictorial material")
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**245 field: Title statement**

If the material does not bear a collective title, provide a title for the group and enclose it in square brackets. Devised titles should generally be in the language and script of the cataloging agency and should be both descriptive and distinctive, thereby highlighting the factor(s) that characterize the group as a

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<sup>9</sup> For more information, see the guidelines in RBMS Controlled Vocabularies.



whole. For large bodies of material, it is often useful to include the word “collection,” or (in the case of true archival collections) “archive” for clarity. Strive for consistency in title construction. Types of data appropriate for inclusion in collective titles include:

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

When describing material that collectively bears a title (e.g., a subgroup level at which file headings or job names appear on or with the material), transcribe the title according to applicable provisions of 1B. Do not enclose a transcribed title in square brackets.

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

Do include a general material designation (see 1C) but do not include a statement of responsibility unless transcribing it along with an associated transcribed title.

- 245 00 †a [Caroline and Erwin Swann collection of caricature and cartoon] †h [graphic].
- 245 00 †a [Collection of photographic views of mountains in Britain] †h [graphic].
- 245 00 †a [Interstate 35W bridge collapse photograph collection] †h [graphic].
- 245 00 †a [Tudor Engineering Company photograph archive] †h [graphic].
- 245 00 †a [Engravings of persons and places mentioned in Samuel Butler's Hudibras] †h [graphic].  
*(Comment: Prints inserted in an extra-illustrated copy of a separately cataloged published book)*

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- 245 00 †a [Architectural drawings for a hamburger restaurant for Blue Bell System, Inc., 1402 Park Road, N.W., Washington, D.C.] †h [graphic].
- 245 00 †a [Child labor in the United States depicted in photographs of field work and other agricultural activities] †h [graphic].
- 245 00 †a [Portraits of rulers, politicians, military figures and other notables, chiefly relating to the reign of Emperor Maximilian of Mexico, 1864-1867] †h [graphic].
- 245 00 †a [Visual materials from the Clare Boothe Luce papers] †h [graphic].  
(*Comment:* Title for a subgroup of a larger collection based on the larger collection's name)
- 245 00 †a [Baseball cards from the Benjamin K. Edwards Collection] †h [graphic].  
(*Comment:* Benjamin K. Edwards's collection of over 12,000 cigarette cards is subdivided by topic depicted)
- 245 10 †a Lower West Side, Buffalo, N.Y., 1972-77 †h [graphic].  
(*Comment:* Transcribed title from photographer's filing series identifies the site; a summary note explains that people rather than buildings are the focus)
- 245 10 †a Beebe Windmill, Hildreath Lane & Ocean Avenue (moved several times), Bridgehampton, Suffolk County, NY †h [graphic].  
(*Comment:* The creator of a set of architectural drawings and photographs provided this title for the group; similar information is written on the drawings and in a photo caption list)
- 245 10 †a Garrick and his contemporaries †h [graphic] / †c collected by George Daniel.  
(*Comment:* Title and statement of responsibility hand-written on first page)

### 246 field: Variant form of title

Record variant titles by which a group may be known if they differ substantially from the 245 title statement and provide a useful access point. If most or all of the individual items have the same title information and it is considered important, make an added entry for the title.

- 245 10 †a [Fang family San Francisco Examiner photograph archive negative files] †h [graphic].
- 246 3 †a San Francisco Examiner photograph archive negative files

- 245 10 †a Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California †h [graphic].
- 246 13 †a Migrant mother  
*(Comment: The negative and the print, cataloged as a group, have almost identical captions. The cataloger opted to transcribe the negative's caption as the title proper and quote the print's title in a note. Additional title access is given only to the photograph's popular title, "Migrant mother," also described in a note)*

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

All elements may be included in group-level records if appropriate. Bracket all elements that are used. In most cases, only the date element (subfield †c) is appropriate. Use 260 subfields †a, †b, †e, and †f only if the same place and/or the same publisher, printer, printseller, etc. apply to all items in the group. Use a single date or inclusive dates in the subfield †c, as appropriate.

- 260 †c [1968]
- 260 †c [between 1655 and 1687]
- 260 †c [between ca. 1500 and ca. 1600]
- 260 †a [Philadelphia], †c [between 1850 and 1890]
- 260 †a [Littleton, N.H.] : †b [B.W. Kilburn], †c [between 1898 and 1899]

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

- 260 †c [between 1924 and 1963, bulk between 1940 and 1950]

### 300 field: Physical description

**Extent.** Give the extent by counting or estimating the number of items, containers or physical carriers the group contains. Prefer terms used for the specific material designation (see 5B2), terms suggested for containers and physical carriers of multipart resources (see 5B4), or terms from an established vocabulary.

- 300 †a 2 photographs
- 300 †a 1 album
- 300 †a 357 prints
- 300 †a 17 albums

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300        †a 12 cartons, 3 oversize boxes

When using specific material designation terms, also record the number and type of containers or carriers, if considered important.

300        †a 260 prints in 4 volumes  
          (*Comment:* Prints bound in an extra-illustrated copy of Samuel Butler's Hudibras)

300        †a 357 prints in 1 album

300        †a ca. 185 drawings, prints, paintings and photographic prints in 2 boxes

300        †a ca. 2,000 photographic prints, posters, and other prints in 30 boxes, 11 cartons and 8 oversize folders

300        †a 92 drawings in 3 sketchbooks

300        †a 65 photographic prints, 2 broadsides, 3 postcards in 4 albums

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

300        †a 2 boxes of photographs : †b prints, chiefly albumen

When a group contains items in different media, techniques, or processes, provide a general indication or record the specific number for each category, if considered important. Terms for media, techniques, and processes may be freely combined with the use of conjunctions and prepositions as necessary. When such details are numerous or complex, give them in a note.

300        †a 2 photographs : †b negative and print

300        †a ca. 30,000 photographs : †b ca. 10,000 prints, ca. 20,000 negatives

300        †a 9,220 items : †b chiefly architectural drawings

300        †a ca. 450 items : †b prints and photographic prints

300        †a 5 boxes of photographs : †b 3 boxes of photographic prints, 3 boxes of negatives

300        †a 16 prints : †b 10 woodcuts, 6 wood engravings

300        †a ca. 12,185 photographs in 13 containers : †b color and black and white prints, negatives, and slides

(*Comment:* Complex additional information is given in a note: 4 cartons, 6 boxes and 3 oversize folders containing ca. 6,285 photographic prints, ca. 5,150 negatives, ca. 750 slides)

- 300 †a ca. 8,000 pictures  
 (*Comment:* Complex additional information is given in a note: 39 envelopes of photographs grouped by play; 14 envelopes of photographs & other materials on various other subjects; 22 costume photographs mounted on cardboard; 140 color slides; 9 color prints; approx. 145 contact sheets with negative film strips attached)

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

- 300 †a ca. 750 photographs : †b prints  
 300 †a ca. 2,500 photographs : †b negatives

**Dimensions.** *Optionally*, provide details of the dimensions of the items and/or their containers. Generally, record dimensions in terms of height x width. Always specify what was measured. When materials are of more than two sizes, give the dimensions of the largest followed by the words “or smaller.” See also 5D1 and 5D4.

- 300 †a 20 photographs in 1 box : †b prints ; †c box 12 x 26 x 35 cm.  
 300 †a 4 albums ; †c albums 32 x 24 cm.  
 300 †a 25 prints in 1 volume : 19 engravings, 6 mezzotints ; prints 35 x 26 cm or smaller, all mounted to sheets 38 x 28 cm, in volume 39 x 30 cm.  
 (*Comment:* Prints mounted uniformly in an extra-illustrated edition of John Gay’s *Trivia*, most prints with vertical orientation)

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

- 300 †a 2 boxes of photographs : †b chiefly albumen prints on card mounts ; †c 17 x 12 cm (cabinet card format)  
 300 †a ca. 2,500 negatives in 5 boxes ; †c negatives 13 x 11 cm (4 x 5 format)

### 351 field: Organization and arrangement

Describe the way in which materials have been subdivided into smaller units or the order in which particular units have been arranged.

351        #a Organized in three series: 1. Professional life. 2. Travel. 3. Family.

351        #a Items are arranged chronologically.

### 4XX fields: Series statement

Do not use. If series titles of items in the group are significant, trace them in the appropriate 7XX field. A note supporting the tracing may also be provided.

500        #a Collection contains several series of stereographs, but most are from the Watkins' Pacific Coast series.

700 1     #a Watkins, Carleton E., #d 1829-1916. #t Watkins' Pacific Coast.

### 5XX fields: Notes

Inclusion of a variety of notes will help provide collective context to the materials being described. It is particularly important to describe the contents of the group in a 505 contents note and/or a 520 summary note, as described below. The order of notes presented below is recommended based on archival collection-level cataloging practice.

Mandatory notes and notes of particular importance to groups are listed below. For additional notes, see 7B.

### 500 field: General note

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

500        #a Collective title devised by cataloger.

500        #a Collection title specified by donors in their instrument of gift.

500        #a Title from photographer's logbook.

Record in a note the name and role of individuals or organizations responsible for creating or compiling all or most of the materials in the group or collection unless apparent from the rest of the description.

- 500 †a Collected chiefly by James Weldon Johnson and Carl Van Vechten.
- 500 †a Photographs attributed to James Parker.
- 500 †a Group assembled by repository.
- 500 †a The Library of Congress Prints and Photographs Division assembled these daguerreotypes into a collection to provide special storage and preservation measures. The Library continues to add materials to this collection on a regular basis.

Record details about physical forms or genres present that are not recorded in the Physical Description (300), if considered important.

- 500 †a Includes photographic prints, cartes de visite, cabinet cards, negatives, prints, and a few photomechanical reproductions.
- 500 †a Contemporary leather-covered cartes de visite album, heavily embossed; metal clasp missing.
- 500 †a Accompanied by official "news photo sheets," in which the photographic prints were published, 1945-1946.

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

When access to the material or a portion thereof is restricted, explain the nature and extent of the restrictions. See also 7B18.1.

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

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

- 545 0 †a John Elliott Patterson was a forest entomologist with the US Bureau of Entomology, an amateur ornithologist, and an amateur photographer. He first worked in the Pacific Northwest (1913-1929), then in California at the Berkeley Forest Insect Laboratory. In 1950 he retired to Ashland, Oregon.  
(*Comment:* Group of ca. 800 photographic prints by an amateur photographer)
- 545 †a The San Francisco Call and the San Francisco Bulletin merged in 1929 to form the San Francisco Call Bulletin. The San Francisco News, published by the Daily News Co., merged with the San Francisco Call Bulletin to form the San Francisco News-Call Bulletin in 1959.

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(*Comment:* Archive of ca. 395,000 photographs taken by staff photographers of the San Francisco News-Call Bulletin and its predecessors)

- 545        †a Bella C. Landauer (1874-1960), a fellow of the Institute of Aerospace Sciences, compiled this collection and gave it to the American Institute of Aeronautics and Astronautics, which in turn gave the material to the Library of Congress. An expert on the history of commercial printing, Mrs. Landauer collected what she termed "scraps of old paper" and compiled several collections, including tradecards, bookplates, wine labels, and canceled railroad passes, many of which she donated to the New-York Historical Society. (Source: Special collections in the Library of Congress : a selective guide / compiled by Annette Melville).  
(*Comment:* Miscellany of ca. 1,400 aeronautical prints, drawings, posters, photographs, clippings, and printed ephemera)

### 520 field: Summary, etc.

Summary notes are narrative, free-text statements of the scope and contents of groups. Details may include forms of materials, dates of subject coverage, and the most significant topics, persons, places, or events. A summary note may be used in lieu of or in addition to a 505 note. If the contents are listed in a separate finding aid, use only a 520 note and also make a 555 finding aid note. See also 7B1.

If the contents of a multi-container group are not listed in a separate finding aid, it can be helpful to connect detailed subject information to a particular area or container number so that specific materials can be located more easily.

- 520        †a Photographs of cats, women, and a few men and children participating in the Garden State Cat Club's 15th annual show, held December 1-2, 1953, at the Wideaway Hall in Newark, N.J., for more than 300 cats from the United States, Canada, and Europe. Includes owners grooming cats; judges examining cats; owners holding cats with award ribbons; and people viewing cats in cages.
- 520        †a Primarily architectural drawings by Arthur B. Heaton for residential, commercial, industrial, religious, educational, recreational, health care, transportation, and organizations' buildings in a wide range of styles located in the Northwest and Northeast quadrants of Washington, D.C., and surrounding suburbs. The majority of the drawings were executed from 1910-1950. Among his commissions were single detached houses, some for prominent clients; groups of houses in the Burleith



section of Washington, D.C.; apartment houses in Lyon Village, Arlington, Virginia; Park and Shop, an early shopping center; Capital Garage; additions and alterations for the National Geographic Society; the Bishop's House at the National Cathedral; buildings for Sidwell Friends School; utility facilities for PEPCO; and wartime housing for the U.S. Government. Materials document various phases of the design process, from preliminary sketches to working drawings, including numerous full size details, to correspondence and specifications relating to building projects. The archive also includes some architectural drawings, landscape architecture drawings, and engineering drawings by other draftsmen and creators, including E. Burton Corning, Costigan, and Thomas W. Marshall.

- 520 †a Photographs of Pittsburg, Calif., including Los Medanos Hotel (:2--A), Pioneer Rubber Mills (:4--A), Contra Costa County Bank (:5--A), and two panoramic views of the town (:7-:8--G). Also includes views of Shasta Dam (:1--A), a portrait of Wigginton E. Creed (:6--A), an unidentified portrait (:3--A), and panoramic views of the Eastern and Western Lumber Company yard (Portland, Oregon?) (:9--G) and the Dempsey Lumber Company yard (Tacoma, Washington?) (:10--G).

*(Comment: Item numbers and alphabetic storage location codes have been included parenthetically for each item listed, following local convention.)*

- 520 †a 25 prints mounted in an extra-illustrated copy of John Gay's Trivia and representative of the period of the poem's publication (1716); all mounted on uniform sheets and bound in the late 19th century by an unknown collector. Illustrations include: two 18th century engraved portraits of John Gay; satirical views of London by artists Boitard, John June, John Collet, and other unidentified artists and engravers and published by John Bowles and Son, Robert Sayer, W. Humphrey, Alies March, and Carrington Bowles.

### 505 field: Formatted contents note

Formatted contents notes provide a structured method of recording item-level information. Elements may include artist, title, state, date of production or publication, extent, scale, etc. Assign a number to each item, record it within square brackets in the 505 note, and write it on each item. For most graphic materials (which generally lack routine bibliographic indicia), or for large groups, prefer the narrative 520 summary note to the 505 note. See also 7B14.

- 505 0 †a [1] Contents -- [2] List of illustrations -- [3] Preface.

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(*Comment:* Group of three drawings for illustrated headings in a published book)

### **524 field: Preferred citation**

Use to provide a specific citation format for citing the material. See also 7B19.

524        #a Cite as: The Louise Imogen Guiney Collection, Library of Congress, Prints & Photographs Division.

### **541 field: Immediate source of acquisition**

Record the immediate source from which the repository acquired the material unless this information is confidential. For group-level records, use only for materials acquired as a group or part of a group.

541 1       #c Gift; #a Cowles Communications, Inc.; #d December 13, 1971.

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

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

544        #n Related sound recordings are in the Alan Lomax CBS Radio Series Collection (AFC 1939/002), American Folklife Center, Library of Congress.

### **555 field: Cumulative index/finding aids note**

Specify the existence of any separate finding aid or similar control material. Use a standard bibliographic citation if applicable. An external electronic finding aid may be linked to from this field, if permitted by the local system (see also the 856 field).

555 8       #a Original caption cards, arranged by photonegative number, are available in the Reading Room.

555 0       #d Halliwell-Phillipps, J. O., A calendar of the Shakespearean rarities, drawings and engravings preserved at Hollingbury copse (London, 1887).

555 0       #a Finding aid available in the library and online.

**561 field: Provenance note**

Briefly describe any relevant history concerning the ownership of the materials from the time of their production up until the time of their acquisition by the repository. When the provenance and immediate source of acquisition are the same, do not make this note. Instead record the information only in the source note.

561        †a Prior to the donation to the Library, the collection was on deposit at the National Geographic Society where it was organized and maintained in a special location called the Bell Room.

**580 field: Linking entry complexity note (i.e., Relationship note)**

Use this note to state the relationship between the materials described and a broader collection of which it is a part. Use only when parts of the collection are being described in separate records (see also the 7XX fields).

580        †a Forms part of the Detroit Publishing Company Photograph Collection.  
 773 0       †t Detroit Publishing Company Photograph Collection †w (DLC) 93845504

580        †a In an extra-illustrated copy of Trivia / by Mr. Gay. London : Bernard Lintott, [1716].  
 773 8       †7 plam †a Gay, John, 1685-1732. †t Trivia, or, The art of walking the streets of London. †d London : Printed for Bernard Lintott, at the Cross-Keys between the Temple Gates in Fleetstreet, [1716].

**6XX fields: Subject headings**

Assign subject headings as specific as the material and institutional policy warrant. Prefer terms from controlled vocabularies such as the *Thesaurus for Graphic Materials* and *Art and Architecture Thesaurus*. Assign as many subject headings as seem appropriate, remembering that economy in processing may suggest that a reasonable limit be observed.

If considered important, subdivide headings with form terms appropriate to graphic materials or use the relationship designator “depicted” to indicate the pictorial nature. Subdivisions most commonly applicable include:

- › †v Photographs
- › †v Portraits

## APPENDIX B. GROUP-LEVEL RECORDS

- ‡v Pictorial works
- ‡v Posters

245 00 ‡a [Lantern slides of railroad and mining scenes in California] ‡h [graphic].

600 10 ‡a Agassiz, Louis, ‡d 1807-1873 ‡v Portraits.

610 20 ‡a Central Pacific Railroad Company ‡v Pictorial works.

650 0 ‡a Railroads ‡z California ‡v Photographs.

650 0 ‡a Mines and mineral resources ‡z California ‡v Photographs.

650 0 ‡a Transportation ‡z California ‡v Photographs.

  

245 00 ‡a [Illustrations of Shakespeare's Antony and Cleopatra] ‡h [graphic].

600 10 ‡a Shakespeare, William, ‡d 1564-1616. ‡t Antony and Cleopatra, ‡e depicted.

600 10 ‡a Shakespeare, William, ‡d 1564-1616 ‡x Characters ‡x Antony, ‡e depicted.

600 10 ‡a Antonius, Marcus, ‡d 83B.C.?-30 B.C. ‡x In literature, ‡e depicted.

600 10 ‡a Shakespeare, William, ‡d 1564-1616 ‡x Characters ‡x Cleopatra, ‡e depicted.

### 655 fields: Genre/form headings

Assign as applicable. Prefer the terminology found in the *Thesaurus for Graphic Materials*; terms from other controlled vocabularies such as the *Art and Architecture Thesaurus* and the *RBMS Controlled Vocabularies* may also be used as appropriate. As with subject headings, assign headings as specifically and numerously as the material and institutional policy warrant.

245 00 ‡a [Taller de Gráfica Popular collection] ‡h [graphic].

655 7 ‡a Relief prints ‡z Mexico. ‡2 gmGPC

655 7 ‡a Woodcuts ‡z Mexico. ‡2 gmGPC

655 7 ‡a Linocuts ‡z Mexico. ‡2 gmGPC

655 7 ‡a Lithographs ‡z Mexico. ‡2 gmGPC

655 7 ‡a Posters ‡z Mexico. ‡2 gmGPC

  

100 1 ‡a Mackay, Zelda, ‡d 1893-1985, ‡e collector.

245 10 ‡a [Zelda Mackay collection of daguerreian era photography in California] ‡h [graphic].

655 7 ‡a Portraits. ‡2 gmGPC

655 7 ‡a Group portraits. ‡2 gmGPC

655 7 ‡a Cityscapes. ‡2 gmGPC

655 7 ‡a Daguerreotypes. ‡2 gmGPC

655 7 ‡a Ambrotypes. ‡2 gmGPC

655 7 ‡a Tintypes. ‡2 gmGPC

655 7 ‡a Ceramic photographs. ‡2 gmGPC

  

100 1 ‡a Rhead, Louis, ‡d 1857-1926, ‡e artist.

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245 10  #a [Original illustrations for the 1918 Harper and
        Brother's edition of Lamb's Tales from Shakespeare] #h
        [graphic].
655 7   #a Book illustrations #y 20th century. #2 gmGPC
655 7   #a Drawings #y 20th century. #2 gmGPC

```

### 7XX fields: Added entries and linking entries

Types of added entries considered useful for various types of materials include: creators of collections, names of collections, author/title headings, etc. In cases where a person or corporate body is both the creator or issuing body and the subject of a collection, it may be appropriate to provide both a 6XX subject entry and a 1XX or 7XX entry.

If a linking entry complexity note has been used in field 580 to describe the relationship of the group being cataloged to a larger entity, make a linking entry for the larger entity using field 773.

### 856 field: Electronic location and access

Use to specify the location or means of access to an electronic finding aid prepared for the group or for other reasons, such as to point to scanned items or digital images. Take special note of the second indicator, which specifies the relationship of the electronic resource being linked to the item described in the record. (Electronic finding aids may, alternatively, be linked in the 555 #u field.)

```

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

```

## B5. Considerations when adding to groups

Sometimes items are added to groups after initial processing or cataloging has been completed. In such cases, edit or add to the description as necessary, paying particular attention to the following elements:

- dates (260 field and fixed fields)
- extent (300 field)
- contents (505 and/or 520 field)
- subject and genre/form headings (6XX fields)
- added entries (7XX fields)