Cataloging Architecture and Architectural Drawings
WITH CDWA, CCO, AND THE GETTY VOCABULARIES

Patricia Harpring
Managing Editor, Getty Vocabulary Program
Revised 27 August 2018

© J. Paul Getty Trust, author: Patricia Harpring. August 2018 For educational purposes only. Do not distribute.
## Table of Contents

- Which Standards to Use ..... 3
- General Information about Cataloging ..... 17
- AAT, TGN, ULAN, CONA, IA ..... 44
- Relationships: Equivalence, Hierarchical, Associative ..... 60
- Catalog Level, Classification, Work Type ..... 77
- Title / Name ..... 93
- Creator, Related People ..... 98
- Creation Date, Other Dates ..... 111
- Current Location, Other Locations ..... 120
- Materials and Techniques, Dimensions ..... 126
- Depicted Subject ..... 143
- Inscriptions, Watermarks, etc. ..... 159
- Events ..... 165
- Style and Culture ..... 168
- Descriptive Note ..... 171
- Provenance and Copyright ..... 175
- Edition and State ..... 178
- Other Important Data ..... 181
- Making Data Accessible, Getty vocabs. ..... 192
Which Standards to Use?

CDWA, CCO, others
What Standards and Vocabularies to Use?

• *Why use standards and controlled vocabularies? To build good data.*

• Using standards and controlled vocabularies will make the data more consistent, more usable in-house and in broader environments, and more able to withstand changes in technology and practices over time

• The greatest investment in cataloging is the human investment, with experts analyzing and recording data

• You do not want to re-do this effort if you move to a new system or share your data in new environments
  • Although of course you will wish to edit and add to data as you acquire new or additional information over time

• Your goal should be to record correctly once, and re-use data as needed going forward

• This presentation is a discussion of appropriate *standards and vocabularies*

• For a full discussion of managing a project, see [http://www.getty.edu/research/tools/vocabularies/managing_project.pdf](http://www.getty.edu/research/tools/vocabularies/managing_project.pdf)

“When we mean to build,
We first survey the plot,
Then draw the model;”
What Is CDWA?
Categories for the Description of Works of Art

- CDWA includes both a **conceptual framework** of elements and relationships, and cataloging **rules** for describing, documenting, and cataloging cultural works and related images
- Includes 540 elements
- **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture
What Is CDWA?

• CDWA is the result of the work of the Art Information Task Force (AITF), which included art historians, museum professionals, visual resource professionals, archivists, and librarians

• AITF reached consensus on categories of information for describing works of art, architecture, and other material culture

• CDWA is intended for the diverse disciplines and communities that use and create information about art, architecture, and other material culture
What Is CDWA?

- art works and material culture from all periods and all geographic areas
  - paintings
  - works on paper
  - sculpture
  - ceramics
  - metalwork
  - artifacts
  - photographs
  - manuscripts
  - furniture
  - decorative arts
  - performance art
  - architecture
  - volumes
  - groups

- visual “surrogates” of works of art and objects
  - photographs
  - slides
  - digital images
  - videotapes

- Includes guidelines for cataloging and documenting works of all types, including works themselves and the images of these works, as well as authorities

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What Is CDWA?

- The 540 categories are divided into a number of areas
- Only a few of these are considered “core”

http://www.getty.edu/research/publications/electronic_publications/cdwa/

- 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/Movements
- Subject Matter
- Context
- Exhibition/Loan History
- Related Works
- Related Visual Documentation
- Related Textual References
- Critical Responses
- Cataloging History
- Current Location
- Descriptive Note
- Person/Corporate Body Authority
- Place/Location Authority
- Generic Concept Authority
- Subject Authority
What Is CDWA?

- Relationships are critical to the CDWA model
- Links include the following:
  - object/work to another object/work, groups
  - related “authorities”
  - related images, sources

Entity Relationship Diagram for CDWA

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What Is CCO?

Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images

- Includes rules and examples for a core subset
- Derived from the CDWA categories and the VRA Core Categories
- For the Work
- For Images of the Work
- Authorities
- 116 elements total
- core elements

Chapter 1: Object Naming
  Work Type / Title
Chapter 2: Creator Information
  Creator / Creator Role
Chapter 3: Physical Characteristics
  Dimensions / Materials and Techniques / State and Edition/ Additional Physical Characteristics
Chapter 4: Stylistic and Chronological Information
  Style / Culture / Date
Chapter 5: Location and Geography
  Current Location / Creation Location / Discovery Location/ Former Location

Chapter 6: Subject
  Subject
Chapter 7: Class
  Class
Chapter 8: Description
  Description / Other Descriptive Notes
Chapter 9. View Information
  View Description / View Type / View Subject / View Date
Authority 1: Personal and Corporate Names
Authority 2: Geographic Places
Authority 3: Concept Authority
Authority 4: Subject Authority

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
What Is the FDA Guide?

A Guide to the Description of Architectural Drawings

- Guidelines for describing architectural drawings and documents
- Product of the Architectural Drawings Advisory Group (ADAG) was convened in 1983 by the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, Washington
- Maps to CDWA

- Repository/Location
- Group/Item ID
- Titles
- Document Type
- Origin/Maker
- Purpose
- Method of Representation/
- Point of View
- Physical Characteristics
- Technique, Medium, Support
- Inscription
- Dimensions
- Date of Execution
- Descriptive Note
- Related Groups/Items

- Bibliographic References
- Exhibition History
- Provenance
- Subjects/Built Works
- Subject/Built Work Names
- Subject/Built Work Location
- Related People/Corporate Bodies
- Subject/Built Work Characteristics
- Subject/Built Work Type
- Style
- Materials/Construction
- Subject/Built Work Date
- Subject/Built Work Biblio.
- People/Corporate Bodies (authority)
- Geographic Locations (authority)
Other Standards

• You may be compliant with multiple standards, they are not mutually exclusive
• Using CDWA should be possible if you comply with other rules or standards

Local practice
• Repositories will often have established local practice; any differences between that and CCO/CDWA should be reconcilable (CCO/CDWA is based on common and best practice), simply a question of parsing existing data into a CCO/CDWA/CONA-compliant form rather than editing the existing data

CIDOC CRM (Conceptual Reference Model), codified in ISO 21127:2006
• “definitions and a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation” – i.e., data model for cultural objects and related information
• http://www.cidoc-crm.org/

CONA (Cultural Objects Name Authority – Cultural Objects Networked Access)
• An implementation of CDWA, has its own editorial rules and data is published on the Getty site
• http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona
Other Standards

- Using CCO/CDWA/CONA should be possible even if you comply with bibliographic or archival standards

EAD: Encoded Archival Description (EAD)
- an XML standard for encoding archival finding aids

DCRM: Descriptive Cataloging of Rare Materials
- produced by a division of ALA
- applicable to various genres of works

RDA: Resource Description and Access
- new cataloging standard that will replace AACR2
- published in 2010, RDA is now available
- work continues on adaptations for certain genres
• CDWA and CCO are mapped to other standards
• You should be able to express your data in multiple formats and multiple standards
CDWA and CCO are mapped to 15 other standards

A project should be able to express data in multiple formats and multiple standards

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM) *in development*
- LIDO: Lightweight Information Describing Objects
- VRA Core: The Visual Resources Association Core categories 4.0
- RDA: Resource Description and Access *coming soon*
- DCRM: Descriptive Cataloging of Rare Materials *coming soon*
- CDWA Lite: CDWA Lite XML schema
- MARC/AACR: MARC formats produced by the Library of Congress, Anglo-American Cataloguing Rules national cataloging code
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings

*http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html*
Common Practice and Best Practice

- **Both CDWA and CCO are the result of consensus** reached by groups representing a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities; surveyed common practice across disciplines

- **CDWA/CCO are based on best practice**
  - Both CDWA and CCO committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions
  - But going further, to advise best practice for documenting cultural heritage works
  - To decide upon **core fields** required for every work cataloged
  - And to describe additional fields to **allow scholarly research, access, and discovery**
  - CDWA and CCO do not include all fields required for collections management

- An implementation CDWA is **CONA (Cultural Objects Name Authority)**, a resource developed by the Getty that may be better described as **cultural objects networked access**; CONA is discussed below
General Information about Cataloging

Key principles and core fields
Key Principles of Good Cataloging

- **What is the focus?** Establish the logical focus of each Record: a single item (movable work or built work), a group or collection of works, an image of a work, etc.
  - For architectural drawings, also catalog and link to the work depicted if possible (usually a built work)

- **Minimum Records:** Include all of the core required CDWA/CCO/CONA elements

- **Cataloging rules:** Follow the CDWA/CCO/CONA rules; make and enforce additional local rules to allow effective retrieval, re-purposing, exchange, and linking of information

- **Terminology:** Use published controlled vocabularies, such as the Getty vocabularies. Use local controlled lists as necessary

- **Consistency:** Be consistent in all aspects of entering data and in establishing relationships between entities

- **Authoritative Sources:** For the content of records, rely upon recent, authoritative sources

- **Specificity vs Exhaustivity:** Establish rules for the degree of precision or granularity and the degree of depth and breadth that catalogers should employ

- **Knowable vs Unknown:** Establish rules for what should be done when information is unavailable; do not imply that a fact is unknown simply because the cataloger happens not to know it

- **Metadata standards:** Ensure that your underlying data structure, including relationships, is compliant with (or mappable to) established metadata standards

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
Establish the Focus

- What is the focus of your catalog record?
  Establish the logical focus of each Record:
  • a single item (a movable work or a built work)?
  • a component of a work, a work made up of several parts?
  • a physical group or collection of works?
  • an image of a work?
  • a conceptual work, i.e., *multiples*?
Establish the Focus

- Maintain separate records for work and the image

**Work Record:**
- CONA ID 700009515
- Record Type: item • Class: architecture
- Work Type: abbey
- Titles: Abbey Dore
- Creator Display: unknown architects, founded by Robert FitzHarold
  - Role: artist
- Person/Corp. Authority: unknown British Role: architects | Robert FitzHarold Role: patron
- Creation Date: founded 1147, consecrated 1275
- Start: 1147   End: 1275
- Subject: architecture Type: isness
- Virgin Mary Extent: dedication
- Current Location: Ewyas Harold (Herefordshire, England)
- Measurements: unavailable
- Value: Unit: Type:
- Materials and Techniques: masonry construction, red sandstone
  - Index: masonry construction | ferruginous sandstone
- Related Image [link to Image Record]: 602232r

**Image Record:**
- Image Number: 602232r
- Image Type: slide
- Image Source: Adams, Hereford, 1996
  - Page: 113
- Image Format: • black and white film • 35 mm
- Image Measurements: 2 x 2 inches
  - Value: 2  Unit: inches  Type: height
- View Description: detail
- View Type [link]: detail
- View Subject: western end
- View Date [controlled]: 1996
- Related Work [link to work]: CONA ID 700009515

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Establish the Focus

- Maintain separate records for the movable work (model or drawing) and the built work depicted
- Link the work depicted through Associative Relationships (for the few critical two-way relationships) or through Specific Subject, which is a one-way relationship from movable work to the built work

CONA ID: 700001994 Catalog Level: item
Class.: architecture  work Type: building complex
Getty Center (building complex; Richard Meier (American, born 1934); Richard Meier & Partner...; designed 1984–1991, constructed...)

Note: Complex of 12 buildings housing the Getty's collection of European and American art from the Middle Ages to the present. Design elements, gardens, and open spaces combine in the design by Richard Meier of the Getty Center to unite the parts of the J. Paul Getty Trust. Buildings contain the Getty Museum, the Getty Research Institute, the Getty Foundation, the J. Paul Getty Trust, and meal facilities.

Titles:
- Getty Center (preferred, C,U,English–P,U,U)

Classifications:
- architecture (preferred)
- Modern art
Establish the Focus

- As necessary, make separate records for the interior and exterior of a given built work, if clarification of data warrants it
- Link the interior to the record for the whole through hierarchical relationships
Establish the Focus

- Make separate records for previous versions of a work if warranted to capture the data adequately
- Link the two works via Associative Relationship, or as hierarchical siblings to a broader context for St. Peter’s
Establish the Focus

- The whole and its parts:
- Do you wish to catalog the photo separately?
- Maintain separate records for the part and whole, as necessary
- Or for a group and items in the group

**Relationship Type:** part of
**Related Work:** Title: Calotypes, Architectural

**CONA ID:** 700009517  **Catalog Level:** item
**Class.:** photographs  **Work Type:** salted paper print
**Title:** [Bonaly Towers, Colinton]

**Alternate Title:** Calotypes, Architectural  **Type:** group title
**Creator:** Hill & Adamson (Scottish, active 1843 - 1848)
**Date:** 1843–1848
**Medium:** Salted paper print from a paper negative
**Location: Current:** J. Paul Getty Museum (Los Angeles, California)  **Repository No.:** 84.XO.734.4.4.10
**Other:** Scotland  **Type:** creation
**Dimensions:** 20.3 × 15.2 cm (8 × 6 in.)
**Inscription:** Secondary Inscription: Below image, recto mount, in brown ink by unknown hand: "Bonaly Tow, Colinton." Top left corner, recto mount, in pencil by unknown later hand: "$160."
**Subject General:** architecture
**Subject Specific:** Bonaly Tower | country residence

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Establish the Focus

- Do you wish to record “multiples”?
- Multiples refer to a conceptual grouping, used to collocate physical items made from the same plate, blocks, etc.
- or belonging to a series, etc.
- [illustrated with CONA records]

The print is cataloged as an item (movable work) owned by the museum repository

This record for the item is linked to record for the conceptual multiples, i.e., representing all the items (impressions) made from the same plate

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
When to Catalog Whole and Parts Separately

Create separate records when any of the following is true:

- Each part contains unique information that would be difficult to clearly delineate a single record
- Separate records are necessary to manage the works within the repository
- The parts are not physically joined to the whole, separate records may be needed to track loans, conservation, provenance, etc. separately
- Separate records will aid in the retrieval of the information and its display to the end user

**Example:** Will you need to retrieve records for each drawing in this box separately, based on the unique information (subject, inscription, etc.) of each? Or will your users be satisfied with having a reference to the entire box as an entity, not accessing the individual items?
When to Catalog Whole and Parts Separately

- There may be part/whole relationships between the structure and its components
- Dome is part of the basilica, dome had a major, separate design and building campaign

San Pietro (Città del Vaticano)
Original structure (324-1451)
Current structure (1451-present)
- Façade
- Dome
- Piazza

CONA ID: 700000167 Catalog Level: component
Record Type: Built Work Work Type: dome Classification: architecture
Titles: Dome of Saint Peter’s (preferred, C,U, CO, English, U,U)
Cupola di San Pietro (C,U, Italian-P, U,U)

Records are created for: architectural components for structural elements and enclosing structural elements, and dome (preferred) classifications.

Paintings

Dome of Saint Peter’s

(Objects Facet, Components (hierarchy name), structure and its objects parts), architectural components (preferred)

Dome

Creation Date: designed mid 1550s, constructed late 16th century

Materials: with chain compression ring; it buttressed by San Pietro (Città del Vaticano)

Style/Period/Group/Movement: Renaissance

Inscriptions:

Interior, around the inside of the structure: TV ES PETRVS ET SUPER HANC PETRVM
designed by Bramante, supported internally and externally by the apses and supported internally by the dome over a Greek cross plan.

Façade: ‘...you are on this rock I will build my church. ...I will give the keys of heaven…’

Languages: Vulgate, Matthew (to the glory of St Peter; Sixtus V, pope, in year XCI).
When to Catalog Whole and Parts Separately

**How to gain control of the material**
- Arrange the project in phases
- Group-level cataloging?
- Large groups, small groups, item-level cataloging
- Alternatively, catalog the group, and only the most important items in the group
- Or do only group-level cataloging, if required

- Many cataloging projects would like to employ item-level cataloging, but time, sheer volume of works in backlog, and available resources may not allow item-level cataloging, at least not in the first pass
- First, must gain control of the material so some sort of access is possible

Phase 1 = group
Phase 2 = box
Phase 3 = item
# Minimum Record

**CDWA, CCO, CONA**

<table>
<thead>
<tr>
<th>Core elements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Catalog Level</strong></td>
<td>item</td>
</tr>
<tr>
<td><strong>Classification</strong></td>
<td>drawings</td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>preparatory drawing</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Perspective cutaway of the Pantheon</td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>Giovanni Antonio Dosio (Italian, 1533-after 1609)</td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>1565/1568</td>
</tr>
<tr>
<td><strong>General Subject</strong></td>
<td>architecture</td>
</tr>
<tr>
<td><strong>Type</strong></td>
<td>description</td>
</tr>
<tr>
<td><strong>Specific Subject</strong></td>
<td>Pantheon (temple (building); unknown Ancient Roman, for the Emperor Hadrian…) cutaway (image)</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Gabinetto Disegni e Stampe, Uffizi (Florence, Italy)</td>
</tr>
<tr>
<td><strong>Repository Number</strong></td>
<td>2509 A</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>17.7 x 24.1 cm (6 7/8 x 9 1/2 inches)</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
<td>brown ink and brown wash over black chalk underdrawing on white laid paper, with squaring, for an engraving</td>
</tr>
<tr>
<td><strong>Index</strong></td>
<td>ink</td>
</tr>
<tr>
<td><strong>Related Work:</strong></td>
<td>preparatory for</td>
</tr>
</tbody>
</table>

- Instructions are available for defaults when core data is unavailable
- unavailable, undetermined, not applicable, unknown

---

© J. Paul Getty Trust, author: Patricia Harpring. August 2018. For educational purposes only. Do not distribute. Images may be under additional copyright.
Minimum Record
CDWA, CCO, CONA

<table>
<thead>
<tr>
<th>Core elements</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONA ID</strong> 700000141</td>
<td></td>
</tr>
<tr>
<td><strong>Catalog Level</strong> item</td>
<td></td>
</tr>
<tr>
<td><strong>Classification</strong> architecture</td>
<td></td>
</tr>
<tr>
<td><strong>Work Type</strong> church</td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong> Hagia Sophia</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ayasofya</td>
</tr>
<tr>
<td></td>
<td>Ayía Σοφία</td>
</tr>
<tr>
<td></td>
<td>Agia Sofia</td>
</tr>
<tr>
<td></td>
<td>圣索菲亚大教堂</td>
</tr>
<tr>
<td><strong>Creator</strong> Anthemios of Tralles and Isidoros of Meletus, the Elder</td>
<td></td>
</tr>
<tr>
<td><strong>Creation Date</strong> 532-537 CE; rebuilt in 12th century</td>
<td></td>
</tr>
<tr>
<td><strong>General Subject</strong> architecture</td>
<td></td>
</tr>
<tr>
<td><strong>Indexing Type</strong>: isness</td>
<td></td>
</tr>
<tr>
<td><strong>Specific</strong> Holy Wisdom (Religion/Mythology concepts)</td>
<td>Extent: dedication</td>
</tr>
<tr>
<td><strong>Current Location</strong> Istanbul (Turkey)</td>
<td></td>
</tr>
<tr>
<td><strong>Address Note</strong> 41.008548°N; 28.979938°E</td>
<td></td>
</tr>
<tr>
<td><strong>Dimensions</strong> dome: diameter 31 meters</td>
<td></td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong> system: bearing masonry, centralized plan</td>
<td></td>
</tr>
<tr>
<td><strong>Index</strong> masonry</td>
<td>bearing walls</td>
</tr>
</tbody>
</table>

• Instructions are available for defaults when core data is unavailable
• unavailable, undetermined, not applicable, unknown
Display vs. Indexing
CDWA, CCO, CONA

- **Information for display**: assumed to be in a format and with syntax that is easily read and understood by users
  - Includes free-texts, concatenated displays, or terms taken from a controlled source and used as-is
  - For certain fields, display should contain all the nuances of language necessary to relay the uncertainty and ambiguity that are common in art information
- **Information for indexing**: Certain key elements of information must be formatted to allow for retrieval, often referred to as *indexing*
  - indexing should be a conscious activity performed by knowledgeable catalogers who consider the retrieval implications of their indexing terms
  - not by an automated method that simply parses every word in a text intended for display into indexes
  - indexing fields should be controlled fields
  - various fields may require a) controlled vocabularies (e.g., creator), b) a simple controlled list (e.g., flags), or c) consistent formatting of certain information (e.g., start and end dates)
### Display vs. Indexing

**CDWA, CCO, CONA**

#### Examples

<table>
<thead>
<tr>
<th><strong>Creation Date:</strong> ca. 1759</th>
<th><strong>start:</strong> 1754  <strong>end:</strong> 1764</th>
</tr>
</thead>
<tbody>
<tr>
<td>display, free-text, may express uncertainty <em>(ca., possibly executed, etc.)</em></td>
<td>controlled, used to index the display, whole numbers only, signifying years, positive or negative (negative = years BCE)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Material &amp; Technique:</strong> graphite and black chalk on laid paper with squaring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>term:</strong> laid paper  <strong>role:</strong> support  <strong>extent:</strong> folio/leaf</td>
</tr>
</tbody>
</table>

| display, free-text, may express nuance *(on laid paper with …, etc.)* | index content of “display” with controlled term, linked to **AAT** term plus qualifier | controlled, controlled role and extent lists based on AAT |

<table>
<thead>
<tr>
<th><strong>Current Location:</strong> Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>controlled, concatenated from linked vocabulary, suitable for display as is, free-text is not required for display here (display is created by algorithm that gathers values from name plus location fields in ULAN)</td>
</tr>
</tbody>
</table>

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Specificity and Exhaustivity
CDWA, CCO, CONA

- **Specificity** refers to the degree of precision or granularity used (e.g., *antae* rather than the broader *piers*)
  - However, catalogers should use terms only as specific as warranted by authoritative sources
  - As with all indexing, it is better to be broad and accurate rather than specific and incorrect

- **Exhaustivity** refers to the degree of depth and breadth that the cataloger uses
  - Often expressed by using a larger number of indexing terms or a more detailed description
  - However, is it useful to index by using every possible applicable term?
  - If not, where do you draw the limit?
  - **Index the most important or most prevalent characteristics**
Specificity

- Cater your approach to the knowledge of the cataloger or to the available authoritative information
- E.g., do not include information if not warranted by sources
- Do not guess
- Use only authoritative sources and research
- Broad and accurate is better than specific but incorrect
- E.g., if you were uncertain -- using a more general term would be better than incorrectly labeling the material as ferruginous sandstone (for which red sandstone is a UF term)

Display Materials:
- masonry construction; red sandstone

Index:
- ferruginous sandstone [AAT 300011398]
- masonry construction [AAT 1000643679]
Specificity

- Cater your approach to the knowledge of the cataloger or to the available authoritative information
- E.g., do not include information if not warranted by sources

Display Materials:
masonry construction; red sandstone

Index:
ferruginous sandstone [AAT 300011398]
masonry construction [AAT 1000643679]
Exhaustivity

- How many aspects of a work will you catalog?
- Only core fields, or do you need others?
- How many terms do you assign to each indexing field of a work record?

---

**CONA ID:** 700009250  
**Catalog level:** item  
**Class.:** architecture  
**Work Type:** multipurpose building  
**Titles:** Wiltern Theater  
  Warner Brothers Western (historical)  
**Creator:** architects: Stiles Clements for Morgan, Walls & Clements; restoration developer: Wayne Ratkovich, architect: Brenda Levin; theater interior: G. Albert Lansburgh (American, 1876-1969)  
**Creation Date:** 1930-1931; restoration began in 1981  
**Style:** Art Deco  
**Culture:** American  
**General Subject:** architecture  
**Type:** isness  
**Current Location:** City of Los Angeles (California, United States)  
**Address Note:** 34.0611°N 118.3078°W; 3790 Wilshire Blvd, Los Angeles, CA 90010  
**Dimensions:** 12 stories; 155 ft (47 m) in height, originally 2,344 seats  
**Mat. & Tech.:** high-rise, applied masonry exterior: clad in bright turquoise tile with gold accents  
**Event:** landmark status  
**Note:** National Register of Historic Places, 1979  
**Descriptive Note:** High rise office complex housing a noted theater on the ground floors, located at Wilshire Boulevard and Western, at the western edge of the Koreatown neighborhood of Los Angeles. Designed as a vaudeville house...
Exhaustivity
for a group

- Should terms reflect all items in the group?
- Or use broad terms, because you plan to use specific terms in records for each item?

**Catalog level:** group
**Class.:** architectural drawings
**Work Types:**
  - preliminary drawings
  - presentation drawings
  - working drawings
  - sections
  - elevations
  - plans
**Title:** Group: Drawings for Falling Water (Kaufman House), Bear Run, Pennsylvania
**Creator:** Frank Lloyd Wright
[link]: Wright, Frank Lloyd. Role: architect
**Creation Date:** 1936-1937
**Descriptive Note:** Wright designed the house for Pittsburgh department store owner Edgar J. Kaufmann, whose son, Edgar Jr., was a Taliesin fellow...
**Current Location:** Frank Lloyd Wright Home and Studio
Uncertainty and Ambiguity: Display
CDWA, CCO, CONA

**Uncertainty and ambiguity in display fields**

- When important information is described as uncertain by your source, the information may still be recorded, but with an indication of uncertainty or approximation in a Descriptive Note or Display Date field (e.g., *ca. or probably*)

- Never express more certainty than warranted by your sources

- If there is disagreement among reliable sources, use terms such as probably or otherwise express the uncertainty (e.g., "Some scholars believe there is a direct relationship between this plan and basilicas in Rome.")

- Consider idiosyncrasies of contributed data (where data may have been parsed incorrectly by algorithm out of various systems) and your published sources; analyze what is proven or widely agreed to be true, and what is only possibly or probably true

- Index important information that is stated in a note (display) field using appropriate indexing fields and estimating data for retrieval
Uncertainty and Ambiguity: Indexing
CDWA, CCO, CONA

Uncertainty and ambiguity in indexing fields

- **Indexing fields are intended for retrieval**
  Any field that contains a controlled number (e.g., Start Date) or values controlled by pick lists (e.g., Preferred flag), controlled files (e.g., Language), or links to other vocabularies (e.g., Location) are indexing fields. Consider retrieval issues when you assign terms and values to such fields.

- **When fields do not display to end-users**
  Some fields do not display to end-users. For example, the Start Date and End Date do not display to end-users; For these fields, estimate broadly the span of time that is applicable.
  - Estimating too narrowly will result in failed retrieval;
  - However, estimating overly broadly will result in false hits in retrieval.

- **When fields display to end users**
  Most fields in CDWA, CCO, CONA are displayed to end-users. For these fields, do not make wild estimations or guess. However, if a specific value is in question, use a broader value or use both of two possible values, depending upon the circumstances.
  - For example, in the Descriptive Note, if sources disagree about whether a style developed in 15th-century Bruges or Brussels, you could 1) state that the concept was Flemish (encompassing both Bruges and Brussels), or 2) name both cities, stating that scholars disagree regarding if the concept developed in Bruges or Brussels.
Uncertainty and Ambiguity: Indexing

CDWA, CCO, CONA

Uncertainty and ambiguity in indexing fields (continued)

• **Knowable information**: For information that is *knowable* but simply unknown by you, always use a more general term or omit the information. When the lack of knowledge is due to your ignorance regarding the issue, do not use terms such as "probably" or "perhaps" because this implies that scholars are uncertain of this information.

• **Debated information**: For information that is *unknowable* because scholars disagree because the historical or archaeological information is incomplete or interpretation of the information is debated, you may use terms such as "probably" or "perhaps" to explain the ambiguity or uncertainty in a Display Date or Scope (Descriptive) Note.

• **Flags**: For flags, where you must choose one value only, make the best choice based on the information at hand.
Knowable vs. Unknowable Information
CDWA, CCO, CONA

**Unknown, Unavailable, Not Applicable**

- When information is unavailable at the time of cataloging, the cataloger may use values such as *unknown, unavailable, undetermined, or not applicable*, provided documentation or context explains to the user the meaning of these words for the given field.

- For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research.

- Has the cataloger simply forgotten to include the information? Or has the field been considered, but at this time the information is not available? Including such values for unavailable information clarifies the situation for users, while a blank field may cause confusion.
Knowable vs. Unknowable Information
CDWA, CCO, CONA

Unknowable = facts not discovered in expert research, etc.

• The cataloger must be careful not to imply that a fact is un unknowable simply because the cataloger happens not to know it (generally because time and editorial priorities do not allow him or her to do the research required to resolve the issue)

• If a fact is knowable (but just not known by the cataloger), it is often better to omit the fact entirely rather than to state it with qualifying phrases such as or or probably, because this implies more knowledge of the issue than has the cataloger

• In various subcategories in CDWA, CCO, and CONA, suggestions are made regarding how to deal with unknown information, uncertainty, and ambiguity for the given field

• One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display

• Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect
Recommended Best Practice
CDWA, CCO, CONA

• **Be objective**
  Avoid bias or critical judgment. Express all information in a neutral tone.
  Do not write from a subjective or biased point of view, neither positive nor negative, even if
  your source expresses information in a subjective way

• **Controversial subjects**
  When referring to a matter that is disputed or controversial among experts, remain perfectly neutral,
  giving equal emphasis to both points of view (provided the point of view is not unwarranted or
  offensive)

• **Religious and cultural biases**
  Avoid using language that expresses biased views about religion, religious groups, or cultures
  Do not state or imply negative or Western-centric views about native peoples or their cultures
  Avoid using terminology that may be considered offensive by groups of people

• **Acknowledge uncertainty and ambiguity**
  Explain any controversies or ambiguous issues. If an issue is in dispute, be careful
  not to express it as a certain fact
Vocabularies for Cataloging

CONA, AAT, TGN, ULAN, IA
The Getty Vocabularies
Enabling Access and Discovery

- **AAT, the Art & Architecture Thesaurus**, includes generic terms, relationships, sources, and notes for work types, roles, materials, styles, cultures, and techniques
  (e.g., orthographic drawings, amphora, oil paint, olieverf, peintures à l'huile, acetolysis, 玉器, Jadekünste, sintering, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

- **TGN, the Getty Thesaurus of Geographic Names**, includes names, relationships, and coordinates for current and historical cities, nations, empires, archaeological sites, lost settlements, and physical features; through LOD, TGN may be linked to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch'ien-fu-tung, Ganges River, गंगा नदी)

- **ULAN, the Union List of Artist Names**, includes names, relationships, notes, sources, and bibliographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous
  (e.g., Charles Vandenhove et associés, Mark Rothko, Cai Xiang, 葵襄, Crevole Master, Rajaraja Museum)

- **CONA, the Cultural Objects Name Authority**, is a new resource linking rich metadata such as title, artist attribution, patron, materials, and location for works of art, architecture, and other cultural works, whether extant, destroyed, or never built, compiled from repositories, scholars, and cataloging projects
  (e.g., Chayasomesvara Temple, Mona Lisa, Livre de la Chasse, Hagia Sophia, आया Σωφία, Le déjeuner sur l’herbe)

- **IA, the Getty Iconography Authority**, is a multicultural resource that includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art
  (e.g., French Revolution, Adoration of the Magi, Flood of Deucalion, Xibalba, Niflheim, शिव, Shiva, Bouddha couché)
The Getty Vocabularies Are Thesauri

- Thesaurus: A semantic network of unique concepts
- Thesauri may be monolingual or multilingual
- Thesauri may have the following three relationships:
  - Equivalence Relationships
  - Hierarchical Relationships
  - Associative Relationships

www.getty.edu/research/tools/vocabularies/index.html

- Objects Facet
- ..Components
  - ....architectural elements
  - ......structural elements
  - ..........roof components
  - ...........roof appendages
  - ............bell cotes

- hierarchical

- associative

- bell cages
- bell cage
- bell-cages
- cajas de campanas
- caja de campanas

- equivalence

- distinguished from

- bell cotes
- bell cote
- bellcotes
- bell canopies
- bell cots
- bell-gables
- 吊鐘構架
- diào zhōng gòu jià
- klokkenstoelen
- klokkenstoel
Sample record

**ID:** 300011329

**Terms:**
- travertine (pref, en)
- travertine marble (en)
- travertine stone (en)
- roachstone (en)
- travertijn (nl)
- travertino (es)
- travertino (it)
- lapis tiburtinus (la)
- toba calcárea (es)
- travertin (fr)
- 洞石 (zh)

**Associative Relationships**
- distinguished from ...
  - onyx marble [300011337]
- distinguished from ...
  - tufa [300011712]

**Hierarchical Relationships (poly)**
- Materials Hierarchy
  - .......limestone
  - ..........sinter
  - ...............travertine

**Note:** A dense, crystalline or microcrystalline limestone that was formed by the evaporation of river or spring waters...

**Chinese (traditional):** 與「針織蕾絲(needle lace)」同為主要的手工蕾絲, 其特色是以纏繞於線軸或梭心...

**Dutch:** Een dichte, kristallijnige of microkristallijnige kalksteen die werd gevormd door de verdamping van rivier- of bronwater....

**Spanish:** Caliza densa, cristalina o microcristalina que se forma por la evaporación de aguas de río o vertientes....

**Contributors:** VP, CHIN, AS, RKD, fIM-SMB-PK, CDPB-DIBAM

### ULAN, the Union List of Artist Names®

#### Sample record

**ID:** 500014514  
**Names:**  
Gaudí, Antoni  
Antoni Gaudí  
Cornet, Antoni Gaudí  
Cornet, Antonio Gaudí y Gaudí, Antoní  
Gaudí i Cornet, Antoni  
Gaudí Jornet, Antoni  
Gaudí y Cornet, Antoni  
Gaudí Jornet, Antoni  
Gaodi, Antoni  
גאודי, אנטיוני

**Nationalities:**  
Spanish (pref)  
Catalan

**Roles:**  
artist (pref)  
architect  
landscape architect  
furniture designer

**Gender:** male

**Birth and Death Places:**  
Born: Reus (Tarragona province, Catalonia, Spain) (inhab place)  
Died: Barcelona (Barcelona province, Catalonia, Spain) (inhab place)

**Associative Relationships:**  
collaborated with .... Torres-García, Joaquín (Uruguayan painter and theorist, 1874-1949)  
1903-1904 [500031259]  
worked with … Martorell y Montells, Joan (Spanish architect, 1833-1906) [500072753]  
student of .... Sala Cortes, Emilio (Spanish architect, active late 19th century) [500287019]

**Contributors:**  
VP, JPGM, Avery, FRICK, WCI, Prov, GRLPSC, BHA, CCA

**Sources:**  

---

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
TGN, the Getty Thesaurus of Geographic Names®

Sample record

ID: 7011179
Names:
Siena (it, en, es, fr, nl, de) Σιένα (el)
Siýenah (zh)
シエーナ (ja)
Sienese (en-adj)
Sienna (h-en)
Sena Julia (h-la)
Sanna (h)
Saena (h)

Hierarchical Rel. (polyhierarchical)
World (facet)
... Europe (continent)
... Italy (nation)
... Tuscany (region)
...... Siena (province)
.......... Siena (inhabited place)

World (facet)
... Europe (continent)
... Italian Peninsula (peninsula)
...... Etruria (former confederation)
.......... Siena (inhabited place)

Historical: Late Etruscan

Place Types
inhabited place settled by Etruscans (founded by 6th century BCE)

city
archiepiscopal see
commune (administrative) since 1125

cultural center
university center
world heritage site

Loc: 43 19 07 N (43.3100)
Long: 011 19 50 E (11.3300)
Elevation: 1056.430 feet (322.0000 meters)

Note: Siena was founded as an Etruscan hill town; later was the Roman city of Sena Julia (3rd century BCE). It flourished under the Lombard kings (6th century CE) and was Medieval self-governing commune...

Associative Rel.
ally of Pisa (inhabited place) [7006082]
Ghibelline allies, 13th-14th centuries

Contributors: BHA, FDA, GRL, PSC, VP
IA, Getty Iconography Authority

Sample record

**ID:** 1000085

**Names:**
Avalokiteshvara
Avalokitesvara
अवलोकितेश्वर
Spyan ras gzigs

**AAT links**
role/characteristic is ... bodhisattva
symbolic attribute is ... lotus
culture/religion is ... Mahayana (Buddhism)
culture/religion is ... Theravada (Buddhism)

**Associative Relationships**
associated with .... Krishna (Hindu iconography)
counterpart is .... Guanyin (Buddhist iconography)

**Note**
The bodhisattva of infinite compassion and mercy; embodies the compassion of all Buddhas. This bodhisattva is portrayed in different cultures as either female or male...

**Contributors & sources**
[VP] Encyclopedia Britannica Online (2002-); Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); LC: LC control no.: sh 85010492

Images may be under additional copyright.
CONA ID: 700000120

**Titles:**
Case Study House No. 21 (en)
Case Study House No. 21: Axonometric Projection, Overall View Facing South (en)

**Catalog Level:** item

**Work Types:**
architectural drawing

**Classifications:**
drawings

**Creation Date:** ca. 1956

**Creator Display:**
architect and draftsman: Pierre Koenig (American, 1925-2004)

**Locations:**
**Current:** Getty Research Institute (Los Angeles, Los Angeles county, California, United States)
**Repository number:** 2006.M.30-xxx

**Mat & Tech:** black ink on vellum

**Dimensions:** slightly irregular, 55.25 x 64.14 cm (21 3/4 x 25 1/4 inches)

**General Subject:**
architecture **Type:** description

**Specific Subjects:**
Case Study House No. 21 (house) [CONA 700000090] **Type:** identification house [AAT 300005433] **Type:** description axonometric projection (image) [AAT 300034021] **Extent:** method of representation presentation drawing (proposal) [AAT 300034451] **Extent:** purpose bird's-eye view [AAT 300015529] **Extent:** method of representation

**Contributors & Sources:** [VP, GRISC]; GRI database

CONA is linked to AAT, TGN, ULAN, IA, other CONA records

---

Images may be under additional copyright
CONA, Cultural Objects Name Authority

Sample record: Built work

- CONA is linked to AAT, TGN, ULAN, IA, other CONA records

**CONA ID 700000141**

*Titles/Names:*
Hagia Sophia (en, de, nl)
Ayasofya (tr)
Άγια Σοφία (el)
Agia Sophia
Haghia Sophia
Saint Sophia (fr)
Santa Sophia (es)
Santa Sofia (it)
Sancta Sophia (la)
Sancta Sapientia (la)
Holy Wisdom (en)
Saint Sophia (en)
聖蘇菲亞大教堂 (zh)

*Work Types:*
church; mosque; museum

*Date:*
original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century

*Creators:*
Anthemios of Tralles (Byzantine architect, ca. 474-ca. 534) and Isidore of Miletus, the Elder (Byzantine architect, active mid-6th century);
Patron: Justinian I (Byzantine emperor, ca. 482-565)

*Location:*
Istanbul (Marmara, Turkey)

*Materials:*
system bearing masonry; centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics

*Dimensions:*
central dome: diameter 31 m (102 feet); height 56 m (184 feet)

*General Subject:*
architecture

*Specific Subject:*
Holy Wisdom
Religion/Mythology

*Note:*
Dome basilica was consecrated by the Emperor Justinian; built in Constantinople in 6th century...

*Contributors:*
Avery, BHA, FDA, VP
Sources: Fleming, Penguin Dictionary of Architecture (1999); Herrin, Judith
Byzantium (2007); Maidstone, Hagia Sophia (2002); Theoharis, Architecture of Hagia Sophia (1988); Yxidis, Chancel Barrier of Hagia Sophia (1947)

Images may be under additional copyright
### CONA merges information from multiple sources in one record

<table>
<thead>
<tr>
<th>CONA ID: 700002923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level: item</td>
</tr>
<tr>
<td>Classification: architecture</td>
</tr>
<tr>
<td>Work Type: building complex</td>
</tr>
<tr>
<td>Title/Name: Temple of Earth (en)</td>
</tr>
<tr>
<td>Dì Tan (zh-tr)</td>
</tr>
<tr>
<td>Dìtán (zh-tr)</td>
</tr>
<tr>
<td>地坛 (zh)</td>
</tr>
<tr>
<td>Địa Đàn (vi)</td>
</tr>
<tr>
<td>地壇 (ja)</td>
</tr>
<tr>
<td>Creator [display]: unknown Chinese architect; patron: Ming Shizong, Emperor of China</td>
</tr>
<tr>
<td>Creation Date [display]: 1530, during Ming dynasty</td>
</tr>
<tr>
<td>General Subject: architecture</td>
</tr>
<tr>
<td>Type: isness</td>
</tr>
<tr>
<td>Specific Earth [TGN 7030638] Extent: dedication</td>
</tr>
<tr>
<td>Current Location: Beijing (Beijing Shi (municipality), China) (nation)</td>
</tr>
<tr>
<td>Address Note: 39°57′05″N 116°24′36″E</td>
</tr>
<tr>
<td>Dimensions [display]: site: 40 hectares; square footprint</td>
</tr>
<tr>
<td>Mat &amp; Tech [display]: masonry construction; various materials</td>
</tr>
<tr>
<td>Style: Ming [AAT 300018438]</td>
</tr>
<tr>
<td>Qing [AAT 300018478]</td>
</tr>
<tr>
<td>Contributors: BHA CCA Avery BWR VP CD PNS GRIPSC</td>
</tr>
</tbody>
</table>

- CONA ID uniquely identifies the work in LOD world
- If the work is a movable work, the repository title is flagged, others included
- Links to other IDs, such as BWR and VIAF
- Any data in dispute may be included from multiple sources; CONA is cultural objects networked access
**CONA contains records for destroyed and lost works, works designed but never built, and disassembled works**

- Example of a destroyed work, surviving only in ruins
- Multiple scholarly reconstructions, early post-conquest depictions could be linked to the record for original temple (as Depicted Subjects)
- Artifacts that originated here could be linked (as architectural context)

**CONA ID** 700008555  **Class:** architecture  
**Work Type:** temple  **Work Type:** ruins  
**Title:** Templo Mayor  **Creator:** unknown Aztec  
**Dimensions:** original ca. 100 x 80 m (328 x 262 feet) at base  
**Current Location:** Mexico City (Mexico)  19 26 06 N, 99 07 53 W  
**Location:** Sacred Precinct (Tenochtitlan, Mexico)  **Type:** former  
**Date:** first temple after 1325, rebuilt 6 times; destroyed by the Spanish in 1521  
**General Subject:** architecture  **Type:** isness  
**Specific:** Huiztilopochtli (Aztec mythology) | Tlaloc (Aztec deity)
CONA includes basic thesaural relationships
As well as many other links

- Thesaurus: A semantic network of unique concepts
- In compliance with ISO, NISO
- Thesauri may be multilingual
- Thesauri are characterized by the following three relationships:
  - Equivalence (synonyms)
  - Hierarchical (broader/narrower)
  - Associative (other important, direct relationships)

Linking to architectural context in this case should be done at level of the cycle, if possible

**CONA ID 700008433**
Stanza della Segnatura (built work, room, Stanze di Raffaello, Palazzo Apostolico (Vatican City, Italy))

- **CONA ID 700008512**
  School of Athens (Raphael; chalk on paper; 1508; Biblioteca Ambrosiana, Milan, Italy)

- **CONA ID 700008513**
  School of Athens (Raphael, fresco, Vatican)

- **Top of CONA**
  .... Movable Works
  .......... Stanza della Segnatura cycle
  ........... School of Athens (Raphael; fresco; 1508-1511; Vatican)

**School of Athens**
- Schule von Athen
- Scuola di Atene
- École d’Athènes
- School van Athene
- Σχολή Ἀθηνῶν
- 雅典学校

**CONA ID 700008513**
School of Athens (Raphael, fresco, Vatican)
Entity Relationship Diagram for CONA

- Same diagram as used for CDWA and CCO

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Indexing with Vocabularies

- Objects Facet
  - Visual Works
    - <images by method of representation>
    - <images by method of projection>
      - axonometric projections (images)
      - dimetric projections (images)
      - isometric projections (images)
      - oblique projections (images)
      - trimetric projections (images)
      - orthographic projections (images)
      - auxiliary views
      - elevations (orthographic projections)
      - multiview projections (images)
      [etc.]
  - Visual Work Facet
    - <representation methods>
      - orthographic projections (images)
      - auxiliary views (orthographic projections)
      - multiview projections (images)
      [etc.]

- Facets and sub-facets (called “hierarchies”) establish the context of the term
- Guide terms in angled brackets

**Specific Subject:**
axonometric projection (image)
[AAT 300034021]
**Extent:** method of representation
Indexing with Vocabularies

- Ideally, choose the term within the record that best indexes the object at hand, e.g., singular for a single item, language
- Some systems or local cataloging rules do not allow linking at term level

Specific Subject:
axonometric projection (image) [AAT 300034021]
Extent: method of representation
Indexing with Vocabularies

- Choose a term based on proper context
- Do you want to link to the record for the **visual work**? (in Work Type, Subject fields)
- Or to the record for the **process**? (in Materials and Technique fields)

...... <visual works by form>
......... <visual works by form of image>
........... <images by method of representation>
............. <images by method of projection>
............... axonometric projections (images)

...... <image-making processes and techniques>
......... <perspective and shading techniques>
............... projection (perspective and shading technique)
............... parallel projection (technique)
............... axonometric projection (technique)
Relationships in the Data Model

Equivalence, Hierarchical, Associative
Equivalence Relationships

- Refers to the relationship between different names/titles
- Each name or title refers to the same object/work

**Title/Name:** Eiffel Tower *Language:* English
Tour Eiffel *Language:* French
Torre Eiffel *Language:* Spanish
Eiffelturm *Language:* German
艾菲爾鐵塔 *Language:* Chinese
Three-Hundred-Meter Tower

*Title Type:* former *Language:* English
RELATIONSHIPS BETWEEN WORKS may be rich and complex.
Hierarchical Relationships

• Whole/part relationships for groups, subgroups, items
Hierarchical Relationships

- Another view of physical Whole/Part Relationships
- E.g., for an album or book and pages, folios, etc.
- [Note homographic titles; do not merge]

Example of a volume containing photographs (CONA ID 700008356), each cataloged as an item and linked to the whole

Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)

- Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)
- Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
- Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)
- Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)
- Cashmere Gate. Front view (albumen print; Felice Beato; 2007.26.204.21)
- Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)
- Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
- Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)
- Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)
- Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204)
- Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
- Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.52)
- Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
- Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)
- Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)
- Hindoo Nao’s House (albumen print; Felice Beato; 2007.26.204.38)
- House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204)
- Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
### Lincoln Memorial Project

<table>
<thead>
<tr>
<th>CONA ID 700008520</th>
<th>Class: drawings</th>
<th>Work Type: drawing</th>
<th>Title: Circular Monument for Lincoln</th>
<th>Maker: architect: Daniel H. Burnham; draftsman: C.B.</th>
<th>Date: 1908-1909</th>
<th>Location: United States Capitol collection (Washington, DC)</th>
</tr>
</thead>
</table>

| CONA ID 700008521 | Class: drawings | Work Type: drawing | Title: Temple design for the Lincoln Memorial | Maker: architect: Henry Bacon; draftsman: Jules Guéren | Date: 1912 | Location: National Archives (Washington, DC) |

| CONA ID 700008522 | Class: drawings | Work Type: drawing | Title: Pyramid design for the Lincoln Memorial | Maker: architect: John Russell Pope; draftsman: attributed to Rockwell Kent | Date: 1912 | Location: National Archives (Washington, DC) |

### Another hierarchical relationship
- Entries in an architectural competition may be considered a group (non-archival)
- Link a drawing to the appropriate competition group through hierarchical relationships
- [Record competitions as events in Events]

| CONA ID 700008524 | Class: architecture | Work Type: memorial | Title: Lincoln Memorial | Creator: architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931) | Creation Date: designed 1911-1912; constructed 1914-1922 | General Subject: architecture | Specific commemoration: Abraham Lincoln | Current Location: Washington (DC, USA) | Dimensions: not available | Mat & Tech: exterior: Colorado Yule marble, interior walls and columns: Indiana limestone |

Images may be under additional copyright © J. Paul Getty Trust, author: Patricia Harpring. August 2018. For educational purposes only. Do not distribute.
Hierarchical Relationships

- Non-preferred Whole/Part for a series and items belonging to conceptual series
- Conceptual relationship

Unique physical item is linked to conceptual record for the print as a concept, which in turn is linked to a series
Hierarchical relationships

- Conceptual record for Great Wave; unique physical examples are linked to it as non-preferred parent with Hier Rel Type “Instance” not “Whole/Part”
- Qualifier = multiples
- Cat. Level = multiples
Hierarchical Relationships

Dispersed set: Panels depicting Confucian and Daoist figures from Ryoanji, Zen temple in Kyoto, Kano studio, ca. 1606 [CONA 700009561]

• Historical whole/part relationships
  • e.g., set of 40 panels from Ryoanji Zen temple, Kyoto, were dispersed and sold to private collectors in the early twentieth century
  • Now in New York, Seattle, and Japan
  • Set may be virtually reconstructed for research

CONA ID: 700009559  Classification: Asian art; Work Type: screens fusama
Title: 列子図襖  Title: The Daoist Immortal Liezi
Creator: Kano School  Date: ca. 1606
Style/Period: Momoyama period  Culture: Japanese
Materials: Set of four sliding-door panels; ink, color, gold, and gold leaf on paper
Dimensions: Overall: 6 ft. x 24 ft. (182.9 x 731.5 cm)
Original location: Ryoanji (Zen temple) (Kyoto, Japan)
Associative Relationships

- **Associative relationships** to other work, important ties or connections between works, but excluding hierarchical relationships
- Movable works may be linked to built works (reciprocal relationship)
- NB: If a work merely depicts another work, and it is not a critical image for the work, link as Specific Subject rather than Assoc. Rel. (Subject is a one-way, non-reciprocal link)
Associative Relationships

Unrealized works

• Group of drawings and other documents linked to the work they describe, but which was never built

Work never built

CONA ID 7000xxxx
Class: architecture
Work Type: unrealized work
Title: Pyramid Monument to Abraham Lincoln
Creator: John Russell Pope

Designs for
Associative Relationships

Lost or destroyed works (ephemeral works)

CONA ID 700001288  Class.: architecture
Work Type: triumphant arch
(memorial arch)
Title: Arc de Triomphe du Trône
Location: Paris (France)
Creator: based on designs by Charles Perrault
(French architect, 1613-1688), built by Claude Perrault
(French architect, physician, scientist, 1613-1688)
Date: begun 1670, demolished 1716)
Materials: stone and plaster
Dimensions: unavailable
General subject: architecture Type: isness
Specific Subject: Louis XIV  Extent: honoree
ephemeral structure  Extent: purpose

Print from GRI and drawing from Paris linked to a record for the now-
destroyed ephemeral work
Associative Relationships

- Context for which a work was originally designed

CONA ID 70000005 Class. paintings  Work Type: stained glass
Title: Theodosius Arrives at Ephesus
Creator: unknown French  Date: ca. 1200–1205
Culture: French Medium: Pot-metal glass, vitreous paint
Dimensions: Overall: 25 x 28 1/8in. (63.5 x 71.5cm)
Classification: Glass-Stained  Location: Metropolitan Museum (New York, New York); Credit Line: The Cloisters Collection, 1980 Accession Number: 1980.263.4  Creation Location: Rouen (France) Provenance:
From the cathedral of Notre-Dame, Rouen, France; Augustin Lambert, Paris (1923); Raymond Pitcairn 1885–1966, Bryn Athyn, PA. (from 1923–1966); Glencairn Museum, Bryn Athyn, PA. (sold 1980)

CONA ID 70000005 Class.: architecture  Work Type: cathedral
Title: Cathedral of Notre-Dame  Creator: unknown
Date: current structure begun 1202, completed 1880
Mat & Tech.: masonry
Dimensions: height including spire 151 m (495 feet)
Culture: Roman Catholic  Style: Gothic
Location: Rouen (France); Coordinates: 49.4402 1.0950
Hierarchical or Associative Relationships?

Possible solutions

- **Whole/Part Relationships**
  - e.g., individual caves in the complex of caves and built recessions; also linked to TGN site
  - Work inside each cave could be cataloged separately and linked

**Broader Context:** Mogao Caves Complex  
**Relationship Type:** Whole/part

**Title:** Mogao Caves Complex  
**Record Type:** built work  
**Catalog Level:** complex
**Classification:** architecture  
**Work Type:** complexes (buildings)  
**Creator:** various artists  
**Date:** 4th to the 14th century  
**Location:** Mogao caves (ancient site) (Dunhuang, China)
**Desc. Note:** 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.

**Title:** Mogao Cave 275
**a Built Work?**

**Title:** Buddha from Cave 275
**a sculpture (“Movable” Work)?**
Possible solutions

Hierarchical or Associative Relationships?

- Or in this case, are all the works in one cave considered a set or object grouping?
- Linked to the Caves Complex through associative relationships?

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟
Record Type: built work Catalog Level: complex
Classification: architecture
Work Type: complexes (buildings)
Creator: various artists
Date: 4th to the 14th century
Location: Mogao caves (ancient site) (Dunhuang, China)
Desc. Note: 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.

Title: Mogao Cave 275
Title: Buddha from Cave 275
Title: 莫高窟第275窟
Record Type: built work Catalog Level: group
Classification: architecture
Work Type: caves (complexes)
Creator: various artists
Date: 4th to the 14th century
Location: Mogao caves (ancient site) (Dunhuang, China)
Desc. Note: The caves of Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.

Broader Context: Mogao Cave 275
[as an object grouping]
Relationship Type: Whole/part

Hierarchical Relationship

architectural context is

Associative Relationship

or

Patricia Harpring © 2015 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Subject or Associative Relationships?

Design drawing and the built work should be linked as Associative Relationship

Photograph has as Subject the built work

- When one work is depicted in another:
- Associative relationships are reserved for reciprocal links to a built work, only for design and prep works, or documentation of building stages, etc.
- Otherwise, use Subject, which is a one-way link

Walt Disney Concert Hall, Frank Gehry (American, born 1929 in Canada), 1989 - 2003 (Los Angeles, California)
when to make reciprocal or one-way relationships

Drawings

Models

Built Work

Walt Disney Concert Hall, Frank Gehry

Photographs

Relationships may be complex. Reciprocal? Or “Subject of”

Preparatory for

Preparatory for

Preparatory for

Photographs

Photographs

subject

depicts

subject

subject

towards rel. 1-way
What Is It?
Catalog Level, Classification, Work Type
### Record Type / Catalog Level

**Record Type:** An indication of if the work is a movable work or a built work; other organizational Catalog Levels may be assigned by the Vocabulary Program

<table>
<thead>
<tr>
<th>movable work</th>
<th>guide term</th>
<th>conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>built work</td>
<td>facet</td>
<td>surrogate</td>
</tr>
</tbody>
</table>

**Catalog Level:** An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material; controlled list, may be extensible

<table>
<thead>
<tr>
<th>not applicable</th>
<th>box</th>
<th>component</th>
</tr>
</thead>
<tbody>
<tr>
<td>undetermined</td>
<td>fond</td>
<td>suite</td>
</tr>
<tr>
<td>item</td>
<td>portfolio</td>
<td>complex</td>
</tr>
<tr>
<td>volume</td>
<td>collection</td>
<td>object</td>
</tr>
<tr>
<td>album</td>
<td>series</td>
<td>grouping</td>
</tr>
<tr>
<td>group</td>
<td>set</td>
<td>performance</td>
</tr>
<tr>
<td>subgroup</td>
<td>multiples</td>
<td>items</td>
</tr>
</tbody>
</table>

© J. Paul Getty Trust, author: Patricia Harpring. August 2018. For educational purposes only. Do not distribute.
Record Type

**Movable Works**: For CONA, movable works include the visual arts and other cultural works that are of the type collected by art museums and special collections, or by an ethnographic, anthropological, or other museum, or owned by a private collector.

Examples include paintings, sculpture, prints, drawings, manuscripts, photographs, ceramics, textiles, furniture, and other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional objects that are from the realm of material culture and of the type collected by museums. Are monumental works “movable works”? For stained glass windows, architectural sculptures, frescoes, freestanding monumental sculptures, furniture, and such other large works, the works should be cataloged as movable works, because their characteristics (types of artists, materials, designs, etc.) have more in common with movable works than with architecture; such works should be linked to the built work with which they are associated, if any.

Consider, would the works be studied within the discipline of art history rather than architectural history? If the answer is "yes," the works go under Movable Works. Historical works, or works that were planned but never executed, are placed here in the Movable Works or in Built Works hierarchies, because they were, or were intended to be, physical entities, not merely conceptual in nature; for multiples, place the concept of the multiple under Conceptual Works.
Record Type

**Built Works:** For CONA, built works include structures or parts of structures that are the result of conscious construction, are of practical use, are relatively stable and permanent, and are of a size and scale appropriate for, but not limited to, habitable buildings. Models and miniature buildings are not built works (they are movable works). Most built works in CONA are manifestations of the built environment that are typically classified as fine art, meaning it is generally considered to have esthetic value, was designed by an architect (whether or not his or her name is known), and constructed with skilled labor. However, other structures that do not fall under this definition may also be included. Historical works, or works that were planned but never executed, are placed in the Movable Works or here in Built Works hierarchies, because they were, or were intended to be, physical entities, not merely conceptual in nature; for multiples, place them under Conceptual Works.

**Conceptual Works:** Records in this facet provide a means to collocate other records. This facet contains records for series as a concept, conceptual records for multiples, records for a conceptual group as for an architectural competition, and other similar records. For example, physical works, such as prints that belong to a series, may be linked here to the conceptual record for the series or other conceptual works. Performance art is not included here; works are placed in the Movable Works. Historical works, or works that were planned but never executed, are not here; they are placed in the Movable Works or Built Works hierarchies, because they were, or were intended to be, physical entities, not merely conceptual in nature.
For Architectural Drawings

Classification

Work Type

• **Classification** designates the broad category into which the work is placed; may be the curatorial department of the repository

• **Work Type** identifies what the work is 
  Its physical form, function, or materials / techniques of creation

---

**CONA ID** 700009452    **Catalog Level** item

**Classification:** drawings

**Work Type:** architectural drawing  [AAT]

Title Sections and Details of the Barn at Davington Court, Faversham, Kent  Creator W. G. Prosser (British, contemporary); Commissioned by the Royal Commission on Historical Monuments (RCHM)

**Creation Date:** mid-20th century

**General Subject:** architecture

**Specific:** Davington Court [CONA 700009026] | barn [AAT 300004900] | section (orthographic projection) [AAT 300034223]

  **Extent:** method of representation | record drawing [AAT 300079749]

  **Extent:** purpose | measured drawing [AAT 300034395]

  **Extent:** purpose

**Current Location:** Royal Commission of Historic Monuments (London, England)

**Type:** last known

**Dimensions:** 240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet

**Mat & Tech:** pen and black ink on paper

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Classification

Work Type

- May use Specific Subject to add Method of Representation and Purpose; flag using Subject Extent to tag them
- If your database allows tagging of these terms as work types, you may enter them in Work Type instead

Classification: drawings

Work Type: architectural drawing

General Subject: architecture
Specific Subject:
Davington Court [CONA 700009026]
barn [AAT 300004900]
section (orthographic projection) [AAT 300034223]
  Extent: method of representation
  record drawing [AAT 300079749]
  Extent: purpose
  measured drawing [AAT 300034395]
  Extent: purpose
For Built Works

Classification

Work Type

- For built works, Work Type may reference form (e.g., basilica) or function (e.g., cathedral or courthouse)
- Classification should be architecture
- Catalog Level should be item

For the Bartholomew County Courthouse:

CONA ID 700000168
Catalog Level: item
Class: architecture  *Work Type: courthouse
*Title: Bartholomew County Courthouse
*Creator Display: architect: Isaac Hodgson (American, born 1826 in Ireland)
*Creation Date: ground broken in 1871, completed in 1874
*Current Location: Columbus (Indiana, USA)

Catalog Level: item
Classification: architecture
Work Type: courthouse

Material [links]: • limestone  • face brick  Technique [links]: • iron trusses
Description Note: Replaced an earlier courthouse located in the middle of Central Square. This new structure was noted for being heated with steam, lighted with gas chandeliers, and being fireproof: fireproofing included the original slate roof (now copper) and a method of using dirt and sand to fill the joist space between floor and ceiling.
Description Sources [links]: National Register of Historic Places on line (accessed 4 February 2004).
* Columbus Indiana: A Look At Architecture (1980). Page: 18

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
For Groups
Classification
Work Type

- Multiple Work Types
- Provide access for items in the larger group
- If not cataloging on the item level, items must be accessible through the group record
- Also for multiple-part items and folios or prints in volumes

CONA ID: 700000185
Title: Peruvian Portrait Cartes-de-Visite
Creator: Display: Eugenio Courret (French, active ca. 1861 – ca. 1900 in Peru) and Courret Hermanos (Peruvian, active 1863 – ca. 1873)
*Role [link]: photographer [link]: Courret, Eugenio
*Role [link]: studio [link]: Courret Hermanos
*Creation Date: ca. 1870 – ca. 1880
*Subject [link to authorities]: portraits, travel, Peru (South America), veiled women, matador, Native Andean, soldier, camp follower, mother and child
*Current Location [link to authority]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California) ID: 91-F46
*Material / Technique: cartes-de-visite (photographs) [link]: cartes-de-visite
*Measurements: 11 items, 9 x 8 cm each (3 1/2 x 3 1/8 inches)
Inscriptions: versos read: E. Courret, Fotógrafo, 197 Cáalle de la Unión (Mercaderes), 71 Cáalle del Palacio, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro (9 items); Courret Hermanos, [same address], with monogram; .E. Courret, Fotógrafo, Lima, República Peruana, Exposición
Description: Studio portraits in cartes-de-visite format. 3 tapadas (veiled women); a matador; 9 images of indigenous Andeans, including a soldier and his rabona (camp follower), a mother and child

Record Type: collection
Classification: photographs
Work Type: original photographs
cartes-de-visite
studio portraits
Classification
Work type

- **Classification** varies from collection to collection
- What is “prints and drawings” in a museum may be “rare books” or “special collections” in a library

---

**Record Type:** item

**Classification:** prints and drawings

**Work Type:** illustrated book

---

CONA ID: 700009454  Class: Prints and Drawings
Title: Alberti Dvrei pictoris et architecti praestantissimi De vrbibvs...", 1535
Artist: Albrecht Dürer (German, 1471–1528)
Publication Location: Paris: Officina Christiani Wecheli
Creation Date: 1535
Materials: illustrated book; 78 pages; H: 13 3/4 in. (35 cm)
Current Location: Metropolitan Museum of Art (New York, New York). Purchased with income from the Jacob S. Rogers Fund (125.97 D932)

Description: methods of constructing letterforms, from “Institutionum Geometricarum” Albrecht Dürer, painter, draftsman, printmaker, and writer, was perhaps the greatest German artist. He created paintings and drawings of the highest quality and made major contributions to the development of printmaking, particularly engraving. In 1525 Dürer published “Underweysung der Messung mit dem Zirkel und Richtscheit in Linien Ebenen und gantzen Corporen [Institutionum Geometricarum . . .],” an introductory manual of geometric theory and its practical application for young artists. His treatise “Ellische Underricht, zu Befestigung der Stett, Schlosz und Flecken [De Urbibus, arcibus, castellisque . . .],” on military fortification, was published about 1527. The Library’s copy contains the Latin editions of both the military and geometric treatises published in Paris in the mid-1530s. The earlier manual was intended to give artists a strong base in the theory and application of geometry. In it Dürer discusses the generation of ellipses, the geometry of three-dimensional bodies, and the practical application of geometry in architecture. The last section of “Underweysung der Messung” is the first scientific treatment of perspective by a northern European artist, and its very placement in his treatise on geometry emphasizes the importance of perspective as a branch of mathematics, not merely as a technique of painters and architects. The practical application of geometrical theory reappears in Dürer’s work on fortification, the first book in German on the subject. He relied heavily on Italian literature, but the “Ellische Underricht” was the first printed book in any language to bring together elements of the art of fortification from various sources and to present them as a system. Although it

---

Images may be under additional copyright

---

CATALOGING ARCHITECTURE AND ARCHITECTURAL DRAWINGS

Author: Patricia Harpring

, copyright J. Paul Getty Trust  For educational purposes

Images may be under additional copyright  revised August 2018
Classification
Work type

- Use appropriate work types for computer-generated works

**Record Type**: item

**Classification**: computer art

**Work Types**: architectural walkthrough [AAT 300418054] computer-aided design (visual work) [AAT 300418056]

**Example is constructed for illustration purposes**
Usage changes over time

Work Type

- Dates may be associated with Work Type
- Display Date indexed with Start and End Dates, which are not seen by end users
- For guidelines for assigning index dates, see CONA documentation

CONA ID: 700000141
Title: Hagia Sophia
Ayasofya
Αγία Σοφία
Location: Istanbul (Turkey)

Catalog Level: item
Classification: architecture

Work Type: church [AAT 300007466]
  Date: 532-ca. 1453  Start: 532  End: 1455

Work Type: mosque [AAT 300007544]
  Date: after 1453-1931 Start: 1453  End: 1931

Work Type: museum [AAT 300005768]
  Date: from 1935  Start: 1935  End: 9999

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Lost or destroyed works

Work Type

- Work types for a lost or destroyed work
- e.g., former structure, ruins
- Historical flag, may be used with or without dates

CONA ID: 700008972 catalog Level: item
Classification: architecture Work type: mausoleum former structure ruins
Mausoleum at Halicarnassus (mausoleum; Satyros and Pythius of Priene, for Mausolus; from ca. 367 BCE)
Note: Monumental tomb, one of the most famous buildings of antiquity ...
Titles:
Mausoleum at Halicarnassus (preferred,C,U,English-P,U,U)
Creator Display: Satyros and Pythius of Priene, for Mausolus

Catalog Level: item
Classification: architecture

Work Type: mausoleum Flag: historical
Work Type: former structure Flag: current
Work Type: ruins Flag: current

Dimensions: height: 43 m (140 ft)
Events: destruction: earthquakes from 12th to 15th century
Cultures: Asia Minor (preferred)
General Subject: architecture (preferred, isness)
funerary (purpose)
Reconstructed works

Work Type

- For reconstructed works, include information about both the original and the reconstruction
- Make a separate record for the original work if enough critical information differs from the reconstruction so as to make it difficult to fully describe both in the same record (in the example below, both the original and reconstruction are described in one record)

CONA ID 700009530 Catalog Level: Item
Title: Kinkaku-ji | Golden Pavilion
Creator: patron: Ashikaga Yoshimitsu (Japanese shogun, 1358-1408)

Work Type:
temple
shariden
reconstructed architecture

Date: established in 1397; destroyed by arson in 1950, reconstructed in 1955
  Qualifier: established Start: 1397 End: 1397
  Qualifier: reconstruction Start: 1950 End: 2003

Event: destruction
  Display date: by arson, 1950

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Work Type

- Work Type is linked to AAT
- Be sure to use the correct term, noting context and meaning of the term in AAT

CONA ID 700008629    Record Type: item
Class: • architecture  • European art
**Work Type:** entrance
**Title:** Pyramids: Entrance to the Louvre
Creator Display: I. M. Pei
Current Location: Louvre Museum Courtyard (Paris, France)
Role: architect  Pei, I. M. (American, born 1917 in China)
General Subject: architecture  Type: isness Specific: museum entrance
**Dimensions:** 21.6 m (71 feet) pyramid
  • **Value:** 21.6  **Unit:** m  **Type:** height  |  **Shape:** pyramidal
Mat & Tech: and Techniques:  glass and steel rods and cable
Material [links]:  • glass  • steel  Technique [links]:  • cable
Part of: Louvre Palace (Paris, France)  CONA ID 700008630

- Is Work Type “pyramids”?
- Not a tomb; geometric figure not a “work type”
- Better to use Work Type for function = “entrance”
- Form = *pyramidal* as Shape under Dimensions

Images may be under additional copyright © J. Paul Getty Trust, author: Patricia Harpring. August 2018. For educational purposes only. Do not distribute.
Work Type

- For unbound terms, e.g., style plus form are not bound as “Romanesque basilica” in AAT
- put the style term in the Style field
- or make a locally bound term using both AAT terms

**Single Built Works**

<single built works by form>

**basilica**

Refers to religious or secular buildings characterized by an oblong plan divided into a nave with two or more side aisles, the former higher and wider than the latter and lit by clerestory windows, usually terminated by an apse.

**Styles and Periods**

**Medieval**

**Romanesque**

Refers to the style and period most evident during the 11th and 12th centuries in western Europe. The style ... in general is characterized by the interpretation of ancient Roman style, including great size, round arches, ...
Work Type

- For unbound terms, e.g., style plus form are not bound as “Romanesque basilica” in AAT
- put the style term in the Style field
- or make a locally bound term using both AAT terms

CONA ID: 700000102  Catalog Level: item  Record Type: Built Work
Class.: architecture  Work type: cathedral
Title: Cathedral of Pisa
Creator: Bonanno Pisano (Italian sculptor and architect, active late 12th century)

Cultures: European (preferred)
Style/Period/Group/Movement: Romanesque

**Work Types:**
cathedral (building by context) [AAT 300007501]
basilica (building by form) [AAT 300170443]

**Mat. & Tech.:** bearing masonry, cut stone construction,
modified basilican plan, white marble inlaid ...

**Term:** basilican plan [AAT 300263215]
[etc.]

**Style:** Romanesque [AAT 300020768]

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
What Is It Called?

Title / Name
**Titles or Names**

- **Titles or Names:** Titles, identifying phrases, or names given to a work of art, architecture, or material culture
- For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself
- For Built Works, the preferred title or name should be the one used most often in recent, authoritative literature
- May be translated in the language of the catalog record

---

**CONA ID:** 700008524  **Classification:** architecture

**Work Type:** memorial

**Title:** Lincoln Memorial

**Creator:** architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)

**Creation Date:** designed 1911-1912; constructed 1914-1922

---

**Catalog Level:** item

**Class.:** architecture

**Work Type:** memorial

---

**Title:** Lincoln Memorial

---

**Dimensions:** area 27,336 square feet (2,539.6 m)

**Mat & Tech:** exterior: Colorado Yule marble, interior walls and columns: Indiana limestone

**Relationship:** Type: architectural context for

**Related Work:** CONA ID 700008638; Abraham Lincoln; Daniel Chester French; monumental sculpture

---

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
For a movable work, the preferred title is ideally one of these types: repository title, artist title, inscribed title

- One title should be descriptive
- Construct a descriptive title if necessary
- Include method of projection; purpose; stage of design process; document type; name, location, building type, and/or parts of subject represented; style of subject, if of significance in identifying the subject; number of images
- Emphasize the subject, method of representation, and purpose of the group or item
- Index in controlled fields any information included in a title (e.g., link to named built work record in Specific Subject)
- Broad purpose may be indicated in the descriptive title by using the prepositions for (for design and construction documents) and of (for record documents) before the subject name
<table>
<thead>
<tr>
<th>Titles or Names</th>
</tr>
</thead>
</table>
| **Title:** Willis Tower  **Historical:** Current  **Preference:** preferred  
  **Date:** renamed 16 July 2009  
  **Start:** 2009  **End:** 9999  
  **Language:** English  
  **Lang.Pref.:** preferred  
  **Title:** Sears Tower  **Historical:** Historical  
  **Preference:** variant/alternate  
  **Other [type]:** former |

CONA ID 700000053  Class: architecture  Work Type: skyscraper  
Title: Willis Tower  Preference: preferred  Date: renamed 16 July 2009  
Creator: Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and Company (American retail company, founded 1886); architect: Graham, Bruce  
Title: Sears Tower  Preference: variant/alternate  

Citation: BBC News, Chicago's Sears Tower is Renamed, online  
Page: accessed 16 July 2009  
Authority: Ownership/ Collecting History  
Role: occupant  
Owner/Agent: Willis Group Holdings (British insurance brokerage firm, founded 1828)
Titles vs Inscription

CONA ID 700000578  Catalog Level: item
Classification: pints  Work Type: engraving
Creator: Mattheu Cosmerovio, printmaker


Other flag: repository

Title: Equestrian ballet at the Hofburg, Vienna, on 24 January 1667, in celebration of the wedding of Leopold I to the Infanta Margarita Teresa of Spain

Other flag: descriptive

Date: published 1667
Current Location: Getty Research Institute, Special Collections (Los Angeles, California, USA); 666926; (CMaIG)1366-954; accession number: P910002** (FF. 1266)
Who Is Responsible for Its Creation?

Creator, Related People
For built works

**Creator and Other People**

- **Creator**: Named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work; if there is no known creator, make a reference to the presumed culture or nationality of the unknown creator
- **Creator Display** includes name in natural order and a brief display biography
- Creator may be one person or multiple people
- Creator is linked to ULAN

**CONA ID**: 700002913  
**Catalog Level**: item  
**Classification**: architecture  
**Work Type**: palace  
**Title**: Khursheed Manzil  
**Khursid Manzil**  
**Creator Display**:  
- **Duncan McLeod** (Scottish engineer and architect, ca. 1780-1856, active in India)  
- **Person**: [McLeod, Duncan ULAN 500372567]  
**Current Location**: Lucknow (Uttar Pradesh, India)  
**Address Note**: 12.906452 77.630964  
**Dimensions**: unavailable  
**Mat & Tech**: masonry construction, stone
Title: North Christian Church
Current Location: Columbus (Indiana, USA)

Creator Display: designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)

Person: [Saarinen, Eero ULAN 500006141]
  Role: architect
Corp. Body: [Saarinen & Associates, Eero 500119694]
  Role: architectural firm
Corp. Body: [Repp and Mundt, Inc. 500329574]
  Role: general contractor
Corp. Body: [Disciples of Christ ULAN 500329576]
  Role: owner

For built works

• Use Creator Display to express nuance
• For built works, include architect and firm, if appropriate; not all indexed need be in Display
• Multiple creators, include role explaining the extent of each contribution e.g., architect, firm, contractor
For architectural drawings

Creator and Other People

For architectural drawings, include the person or people who physically created the work, if not the architect e.g., draftsman or delineator,

Also include the architect and architectural firm, as appropriate

CONA ID: 700009544
Catalog Level: drawings
Class.: drawings
Work Type: architectural drawing
Title: New National Gallery, Berlin, Germany (Plans, elevation, sections, perspective and isometric view. Furnishings with details.) 1968
Medium: Pencil on acetate

Creator Display:
Ludwig Mies van der Rohe (German, 1886-1969), architect; with delineator Peter Pran (American, born 1935)

Person: [Mies van der Rohe, Ludwig ULAN 500006293]
Role: architect
Person: [Pran, Peter ULAN 500112536]
Role: delineator

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
Creator and Other People

- Creator may be a corporate body, defined as two or more people working together (not necessarily “incorporated”) e.g., architectural firm, photography studio

**Title:** The White House, Washington, DC

**Creator Display:** Haines Photography Co. (American, 19th-20th century)

**Role:** photographers

**Creator Display:**

Haines Photography Co. (American, founded 1908)

**Corp. Body:** [Haines Photography Co. ULAN 500475814]

**Role:** photography studio

**Measurements:** 15.85 x 55.88 cm (6 1/4 x 22 inches)

**Materials and Techniques:** gelatin silver print

**Related Work:** White House (Washington, DC, USA); 1792-1817

**Relationship** depicts
For architectural models

Creator and Other People

- For architectural models, include the person or people who physically created the work, if known e.g., *model maker*
- Also include the architect and architectural firm, as appropriate

**CONA ID:** 700009552  **Catalog Level:** item  
**Class.:** architecture  **Work Type:** architectural model

**Title:** Residence for Herbert Green, Cherry Ridge, Pennsylvania 1968-72

**Location:** MoMA (New York, New York); Object number: 82.1989; Not on view

**Creator Display:**
- *architect:* Paul Rudolph (American, 1918-1997); *model makers:* Price Harrison, Jeremy Moser
- **Person:** [Rudolph, Paul ULAN 500011899]
  **Role:** architect
- **Person:** [Price, Harrison ULAN 500271625]
  **Role:** model maker
- **Person:** [Moser, Jeremy ULAN 500476020]
  **Role:** model maker

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
**Creator and Other People**

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700000167</th>
<th>Catalog Level: component</th>
<th>Class: architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Work Type:</em></td>
<td>dome</td>
<td><em>Title:</em> Dome of St. Peter's Cupola di San Pietro</td>
<td><em>Current Location:</em> Holy See (Rome, Italy)</td>
</tr>
<tr>
<td><em>Creation Date:</em></td>
<td>designed mid-1550s, constructed late 16th century</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Creator Display:** designed by Michelangelo, design revised by Giacomo della Porta and Domenico Fontana

- **Person:** Buonarroti, Michelangelo **Role:** architect **Extent:** design
- **Person:** Porta, Giacomo della **Role:** architect **Extent:** revision
- **Person:** Fontana, Domenico **Role:** architect **Extent:** revision
- **Person:** Bramante, Donato **Role:** architect **Extent:** previous design
- **Person:** Gregory XIV, Pope **Role:** patron
- **Person:** Sixtus V, Pope **Role:** patron

*Include information about design revisions or restorations*
*Multiple creators and role explaining the extent of each contribution e.g., design, revisions, patrons*
## Creator and Other People

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700000214</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>architecture</td>
</tr>
<tr>
<td>Work Type</td>
<td>mausoleum</td>
</tr>
<tr>
<td>Title</td>
<td>Taj Mahal</td>
</tr>
<tr>
<td>Creator Display:</td>
<td></td>
</tr>
<tr>
<td>architect:</td>
<td>Ustad Ahmad Lahauri (Indian, ca.1580-1649); patron: Shah Jahan (Mughal emperor, born ca. 1592)</td>
</tr>
<tr>
<td>Person:</td>
<td>Lahauri, Ustad Ahmad  Role: architect</td>
</tr>
<tr>
<td>Person:</td>
<td>Shahjahan, Emperor of India  Role: patron</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1632-1653</td>
</tr>
<tr>
<td>General Subject</td>
<td>architecture  Type: isness</td>
</tr>
<tr>
<td>Specific burial Extent:</td>
<td>purpose  Mumtaz Mahal Extent: dedication</td>
</tr>
<tr>
<td>Shah Jahan Extent:</td>
<td>dedication</td>
</tr>
<tr>
<td>Current Location</td>
<td>Agra, Uttar Pradesh, India; 27°10′30″N 78°02′31″E</td>
</tr>
<tr>
<td>Dimensions</td>
<td>height: 561 feet (171 m)</td>
</tr>
<tr>
<td>Mat &amp; Tech:</td>
<td>white marble</td>
</tr>
</tbody>
</table>

- Patrons of architecture may be included
- In many cases, the patron is known but the architect is unknown
Unknown Creators
Anonymous Creators

CONA ID 700009515  Classification architecture
Work Type abbey
Title Abbey Dore

Creator Display: unknown architects, founded by Robert FitzHarold

Cultural Group: [unknown British ULAN 500125220]
Role: architects
Person: [FitzHarold, Robert ULAN 500475944]
Role: patron

Creation Date founded 1147, consecrated 1275
General Subject
architecture
Indexing Type: isness
Specific Subject
Virgin Mary [IA 901000032] Extent: dedication
Current Location Ewyas Harold (Herefordshire, England)
Dimensions unavailable
Mat & Tech: masonry construction, red sandstone

Unknown creator: Identity of hand is unknown
Refers to culture of creation, not an individual
If creator is missing in contributed data, map from Culture to Unknown in ULAN
Anonymous creator: Identity of hand is known, approximate dates, location, etc., but there is no known name (e.g., Bamberg Master)
**Attribution Qualifier**

**Creator and Other People**

- Use an attribution qualifier if the attribution to a given named artist is not certain or the creator anonymous but linked to a named artist
  - Then link to the named artist
- Attribution qualifiers are from a controlled list:
  - attributed to, formerly attributed to, probably by, possibly by, workshop of, studio of, office of, atelier of, assistant to, pupil of, associate of, manufactory of, follower of, circle of, school of, style of, after, copyist of, manner of

**CONA ID:** 700008440  **Catalog Level:** item  **Class:** architecture  
**Work Type:** palace  **Record Type:** Built Work  
**Title:**  
Palazzo Flangini (preferred, C,U, Italian-P,U,U)  
Flangini Palace (C,U, English-U,U)

**Creator Display:**  
follower of Giuseppe Sardi (Italian architect, 1621 or 1630-1699)

**Person:** [Sardi, Giuseppe [ULAN 500023971]]  
**Attribution Qualifier:** follower of  
**Role:** architect

**Specific Subjects:**  
dwelling [300005425]  **Extent:** purpose
Groups and Collections

Creator and Other People

- Creator may be origin of an archival group

Creator Display:
Office of Werner E. Noffke (Ottawa, Canada)

Person:
[ Noffke, Werner E. ULAN ID 500015255 ]
Role: origin (administrative)
Attribution Qualifier: office of

Government of Canada.
Sources: • National Archives of Canada
Groups and Collections

Creator and Other People

For groups of works, include all the creators, if possible

For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group

But index all, unless also cataloged as items

[for a box of photographs]

Creator Display: photographers: Josiah Johnson Hawes (American, 1808-1901), Albert Sands Southworth (American, 1811-1894), and Joseph Pennell (American, 1866-1922)

Person: Hawes, Josiah Johnson
Role: photographer

Person: Southworth, Albert Sands
Role: photographer

Person: Pennell, Joseph
Role: photographer
## Recording publication information for rare book

### Creator and Other People

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700009499</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creation Date</td>
<td>published 1565</td>
</tr>
<tr>
<td>Creator Display</td>
<td>author: Alberti, Leon Battista (1404-1472); translated by Bartoli, Cosimo (1503-1572); publisher: In Venetia: Appresso Francesco Franceschi</td>
</tr>
<tr>
<td>Person Records</td>
<td></td>
</tr>
<tr>
<td>Bartoli, Cosimo</td>
<td></td>
</tr>
<tr>
<td>Role: translator</td>
<td></td>
</tr>
<tr>
<td>Alberti, Leon Battista</td>
<td></td>
</tr>
<tr>
<td>Role: author</td>
<td></td>
</tr>
<tr>
<td>Franceschi, Francesco de</td>
<td></td>
</tr>
<tr>
<td>Role: printer</td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>TGN</td>
</tr>
<tr>
<td>Other: Venice (Veneto, Italia)</td>
<td></td>
</tr>
<tr>
<td>Type: Publication</td>
<td>ULAN</td>
</tr>
<tr>
<td>Current: Getty Research Institute, Special Collections (Los Angeles, California, United States)</td>
<td></td>
</tr>
<tr>
<td>Repository No.:</td>
<td>84-B29340</td>
</tr>
<tr>
<td>General Subject:</td>
<td>IA</td>
</tr>
<tr>
<td>text</td>
<td></td>
</tr>
<tr>
<td>Specific Subject:</td>
<td>AAT</td>
</tr>
<tr>
<td>De re aedificatoria (Alberti, treatise, 1443/1452)</td>
<td></td>
</tr>
<tr>
<td>Extent: work depicted Italian (language)</td>
<td></td>
</tr>
<tr>
<td>Extent: language</td>
<td></td>
</tr>
</tbody>
</table>

Images may be under additional copyright.
When Was It Made?

Creation Date, Other Dates
Creation Date

CONA ID: 700008594  Class: prints and drawings  Work Type: architectural drawing
Description: Design for the addition of porticoes on the north and south fronts of the President's House
Title: [The White House ("President's House") Washington, D.C. East front elevation]
Creator: Benjamin H. Latrobe

**Creation Date:** 1807

**Start:** 1807  **End:** 1807

• Display Date is a free text field
• Start and End Dates are for indexing, not viewed by end users
• Date may be simple – a particular year

**Display Date:** A concise description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, including indications of uncertainty, ambiguity, and nuance.

**Start and End Dates:** The earliest and latest possible years when the work of art or architecture was created. Use whole numbers, negative numbers for dates BCE. For works that were created over a span of time, this is the year when the work was designed or when execution was begun, and the year when it was completed. For uncertain or approximate dates, this is the earliest and latest possible years when the work could have been created.

© J. Paul Getty Trust, author: Patricia Harpring, August 2018  For educational purposes only. Do not distribute.
**Start and End Dates**

**Creation Date**

- In display date, express uncertainty, nuance, “ca.”
- Index the display date with start and end years for retrieval
- Rules for estimating Start and End Dates are in CONA documentation

**CONA ID:** 700009532  **Work Type:** architectural drawing | rendering  
**Title:** [John N. A. Griswold house (now Newport Art Museum), Newport, Rhode Island. Southeast elevation. Rendering]  
**Inscription:** bottom: -- SOUTH EAST VIEW -- R. M. Hunt, Archt., 128 Bdway.  
**Creator(s):** Hunt, Richard Morris, 1827-1895, architect  
**Related Names:** Griswold, John N. A., client  
**Newport Art Museum (R.I.)**  
**Date Created/Published:** [about 1862]  
**Medium:** 1 drawing: watercolor on paper; 21.5 x 29.4 cm.  
**Reproduction Number:** LC-DIG-pmsca-36728 (digital file from original drawing)  
**Repository:** Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA http://hdl.loc.gov/loc.pnp/pp.print  
**Call Number:** Unprocessed in PR 13 CN 2010:100, no. 79.3317 (AA size) [P&P]  

**Notes:** Title devised by Library staff. Paper is trimmed to image and caption, with arched upper edge. Front bend in upper J. Griswold [?].

**Creation Date:** ca. 1862  
**Start:** 1860  **End:** 1864  

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
• Display date may express a date more specific than the year indexed in Start and End Dates e.g., Fall 1968

**Creation Date:** Fall 1968

**Start:** 1968  **End:** 1968

**Inscriptions:** lower right: IMP sketch first part: N.G.A. / Fall 1968

In a moment of insight, I.M. Pei solved the problem of the site’s irregular shape by dividing it into an isosceles triangle and a smaller right triangle. He later recalled, “I sketched a trapezoid on the back of an envelope. I drew a diagonal line across the trapezoid and produced two triangles. That was the beginning.” This early sketch shows the division of the site into two triangles. The West Building is represented by the lines to the left of the drawing, with the arrow suggesting its strong east-west axis.
Creation Date

CONA ID 70009529  Catalog Level: component
Class: architecture  *Work Type: estate ruins
Title: Hadrian’s Villa  |Villa Adriana
Creator: unknown architects; patron, Hadrian
*Current Location: Tivoli (Lazio, Italy)

**Creation Date:** between 118-134

- **Start:** 118  **End:** 134
- **Qualifier:** construction

Excentric and complex architecture and wealth of sculpture and mosaics...

For architecture, date of design, construction
If that is unknown, any other date, such as date of founding, consecration, first documentation, etc.
May include the span of time during which construction took place
Date Qualifier

Creation Date

- Works may be created in stages or over time
- **Date Qualifier**: A clarification of the meaning of the date, including an indication that different creative activities took place on different dates
  - e.g., inclusive, bulk, design, execution, publication, negative, print

```
CONA ID 700008539  Catalog level: item
Classification photographs
Work Type photograph
Titles Case Study House No. 21
Creator Julius Shulman (American, 1910-2009)
Creation Date: photographed 1958; likely printed 1980s/1990s

**Creation Date**: photographed 1958; likely printed 1980s/1990s

**Start**: 1958  **End**: 1958  **Extent**: negative
**Start**: 1980  **End**: 1999  **Extent**: print
```
Creation Date

CONA ID 700000162  Catalog Level: item  Class: sculpture
Work Type: model
Title: Wooden model for the façade of San Lorenzo, Florence
Creator: Michelangelo
Creation Date: completed by 1555

**Creation Date:** completed by 1555

**Start:** 1550  **End:** 1555

Dimensions: 210 x 283 x 50 cm
Scale: 1:12
General Subject: architecture  Type: description
Specific façade
Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...

- When date or range is uncertain, express what is known, e.g., completed, documented, founded, published
**Creation Date**

- For a collection or group
- Bulk, inclusive, coverage dates

**Qualifer:** inclusive

**Start:** 1888  **End:** 1894

**Title:** Views of Paris and Environs and the Exposition Universelle

**Creator Display:** Neurdein Frères (French, active late 19th-early 20th centuries)

**Creation Date:** 1888-1894 (inclusive dates)

**Materials and Techniques:** albumen prints

**Measurements:** 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)

**Description Note:** Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments as well as views of Versailles and the Parc de Saint-Cloud. These images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the Exposition universelle include a panoramic view taken from the Trocadero, a view of the Parc du Champ de Mars, and an exterior view of the Algerian pavilion.

**Inclusive dates:** Also called span dates, the years of the earliest and latest dated works in the group (e.g., for a folder of drawings, 1911-1951 (inclusive dates)).

**Bulk dates:** The years representing the earliest and latest dates for the most important or principal body of items in the group. There may be multiple sets of bulk dates for any group (e.g., 1914-1918 and 1939-1945 (bulk dates)).

**Coverage dates:** The date range for the subjects contained in the archival materials, particularly when the subjects do not correspond to the dates when the group or series was created. For example, a series created in the 1970s about the 1941 attack on Pearl Harbor would have a coverage date of 1941 and inclusive dates of 1970-1979 (e.g., 1941 (coverage), 1970-1979 (inclusive dates)).

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.
**Creation Date**

<table>
<thead>
<tr>
<th>CONA ID: 700008632</th>
<th>Class.: drawings</th>
<th>Work Type: drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> The Triumph of the Republic</td>
<td><strong>Creator:</strong> Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)</td>
<td><strong>Date of Creation:</strong> l'An II (1794)</td>
</tr>
<tr>
<td><strong>Creation Date:</strong> l'An II (1794)</td>
<td><strong>Start:</strong> 1794</td>
<td><strong>End:</strong> 1794</td>
</tr>
<tr>
<td><strong>Provenance:</strong> M. Chanière collection; sale, Paris, 2-4 April 1860 (part of lot number 304); Philippe de Chennevières collection; sale, Paris, Hôtel Drouot, 5-6 May 1898, lot number 189; sale, Paris, Hôtel Drouot, 13 December 1976, lot number 9 D; Q. Moatti collection; gift of M. and Mme Alain Moatti in 1981</td>
<td><strong>General Subject:</strong> allegory</td>
<td><strong>Specific:</strong> triumph</td>
</tr>
<tr>
<td><strong>Descriptive Note:</strong> This drawing was exhibited with other entries the Concours de l'An II, despite having been submitted after the deadline had passed. In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.</td>
<td><strong>Images may be under additional copyright</strong></td>
<td></td>
</tr>
</tbody>
</table>

- In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar.
- Indexed per the Gregorian calendar.
Where Is It?

Current Location, Other Locations
Groundplan of the Church of Saint John in ’s-Hertogenbosch

**Location:**
- **Current:** ULAN
- Metropolitan Museum of Art (New York, New York)

**Repository Number:** 2012.414
**Credit Line:** Purchase, Rogers Fund, Paul W. L. Russell, David T. Schiff, Mr. and Mrs. Mark Fisch, and Annette de la Renta Gifts, 2012

• The geographic location of the repository is known from the link to ULAN, not repeated in the Work record here
For built works

Location

- For built works, record a geographic location
- Include coordinates and address, if known

CONA ID 700008602  Cat.Level: item
Class.: architecture  Work Type: mansion
Title: Andrew Carnegie Mansion
Creator: Babb, Cook & Ward; Patron: Andrew Carnegie;
Governing body: Smithsonian Institution
Date: 1901

Location:

Current: TGN
Manhattan (New York City, New York)

Address/Coordinates:
40 47 4 N  73 57 29 W ; 2 East 91st Street
Location

CONA ID: 700009463  Record Type: volume
Class.: *prints and drawings *European art *rare books
Work Type: *book *etchings *maps *plans *panoramas
Title: Theatrum civitatum nec non admirandorum Neapolis et Siciliae regnorum

Location
Current: ULAN
Getty Research Library, Special Collections (Los Angeles, California)
Repository No.: 92-B27718

Other: TGN
Amsterdam (North Holland, Netherlands)
Type: publication

Specific Subject:
city views AAT
Naples (Campania (region), Italy) TGN

• Location field includes current location, place of creation, others
• Places depicted are recorded in Specific Subject
Location

Built works may be considered geographic places and thus found in geographic resources as a place name.

Landscape architecture is a prime example.

Link the record for the built work to TGN as location Type = site context.
For architectural elements, murals, sculpture, etc.

**Location**

- Catalog For architectural elements, murals, sculpture, etc. as “movable” works (even though they are stationary, their attributes are the same as similar movable works)
- If you know the administrative body responsible for the work, link to it as *repository*;
- NB: the name of the body may be a homograph for built work that it occupies
- Link to the built work as architectural context through Associative Relationships
- The geographic location *Autun, Bourgogne-Franche-Comté, France* [TGN 7008237] is linked through the repository and the linked built work, need not be repeated here as a separate link to tympanum
What Are Its Physical Characteristics?

Materials and Techniques, Dimensions
Materials and Techniques

CONA ID    700009546    Catalog level: Item
Classification: drawings    Work Type: architectural drawing
Title: [Plan for Palazzo Farsetti], [ca. 1760]
Creator: Clérisseau, Charles-Louis, 1721-1820, architect.
Creation Date: [ca. 1760]
Location: Getty Research Institute (Los Angeles, California) Physical Desc.: 1 drawing (4 joined sheets): ink and wash; 69.2 x 173.7cm.

Materials Display: ink and wash on paper

Materials Index:
ink [AAT 300015012]    AAT
wash (material) [AAT 300011051]
paper (fiber product) [AAT 300014109]

• Materials & technique: Substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication
• Free-text Materials & Techniques for display
• Index using AAT
Materials and Techniques

Materials Display:
ink and wash on paper

Materials Index:
ink [AAT 300015012]  
Role: medium  
wash (material) [AAT 300011051]  
Role: medium  
paper (fiber product) [AAT 300014109]  
Role: support

CONA ID  700009546  Catalog level: Item  
Classification: drawings  Work Type: architectural drawing  
Title: [Plan for Palazzo Farsetti], [ca. 1760]  
Creator: Clériseau, Charles-Louis, 1721-1820, architect.

The display field is indexed with AAT terms
Role: The role may be added to indicate if the terms refer to medium, support, technique, implement
See also the Materials Flag
Materials and Techniques

Materials Display: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

Materials Index
- steel (alloy) Flag: material
- concrete Flag: material
- slate Flag: material
- hexagonal plan Flag: technique/implement
- buttressing Flag: technique/implement

• Materials Display: Free-text allows expression of nuance
• To accommodate various practice, Role and Flag are allowed, both or either
• Materials Flag: Flag for simply distinguishing materials from techniques e.g., material, technique/implement
• In the example below, Role is omitted but Flag is used, which works well for built works
Materials and Techniques

• **Materials Extent**: An indication of the specific part of a work composed of a certain material manufactured or created using a particular technique
  
  • e.g., overall, base, footprint, building, dome, roof, rooms, spire, site, interior, exterior, transept, nave, choir, ceiling, design, facade, floorplan, seats, side, wing, aisles, arch, front, back, columns, cladding, construction, etc.

---

**Materials Display**: steel; suspension, truss arch and truss causeways

**Materials Index**:

  - steel (alloy)
    - **Flag**: material  **Extent**: overall suspension construction (technique)
    - **Extent**: overall truss construction (technique)
    - **Extent**: causeway truss arch construction (technique)
    - **Extent**: causeway

---

**Materials and Techniques**

CONA ID 700000110  Catalog Level: item  Classification: architecture

**Title**: Golden Gate Bridge

**Creator**: architect/engineers: Joseph B. Strauss (American, 1870–1938), Irving Morrow (American architect, 1884–1952), and Charles Ellis (American, 1876–1949)

**Materials Display**: steel; suspension, truss arch and truss causeways

**Materials Index**:

  - steel (alloy)
    - **Flag**: material  **Extent**: overall suspension construction (technique)
    - **Extent**: overall truss construction (technique)
      - **Extent**: causeway truss arch construction (technique)
      - **Extent**: causeway
Materials and Techniques

- Index materials and techniques with as much specificity as warranted (if you are uncertain of the specific process or material, use a term for a broader process or material)

**Materials Display:** photomontage with marbelized paper, wood veneer

**Materials Index:**
- photomontage (image-making technique) [AAT 300419270]
- marbled paper [AAT 300265095]
- wood veneer [AAT 300419271]
Materials and Techniques

- Be certain the hierarchical context is correct for intended usage
  e.g., do you mean photomontage the process or the visual work? In materials, the technique is likely better suited than a visual work

Materials Display:
photomontage with marbelized paper, wood veneer

Materials Index:
photomontage (image-making technique) [AAT 300419270]
marbled paper [AAT 300265095]
wood veneer [AAT 300419271]

Work Type:
photomontage (visual works) [AAT 300134699]
arhitectural model [AAT 300379809]
Dimensions

- Dimensions, size, scale, or shape of the work
- Display Dimensions and indexing fields
- H x W for 2-D, or H x W x D for 3-D
- Metric and/or inches in display
- Index with controlled fields

CONA ID 700009541 Catalog Level: item  Class: architecture
*Work Type: architectural drawing
*Title: Atheneum
Creator: architect and draftsman: Richard Meier (American architect, born 1934)
*Current Location: MoMA (New York, New York)
Reported: 313.1984,Gift,Loan, Gift of the architect
*Creator: Richard Meier
*Gift,Loan, Gift of the architect
*Current Location: MoMA (New York, New York)

**Dimensions Display:**
- 54 x 53.3 cm (21 1/4 x 21 inches)
- **Value:** 54  **Unit:** cm  **Type:** height
- **Value:** 53.3  **Unit:** cm  **Type:** width

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Dimensions

- What sorts of dimensions are appropriate for monumental works and architecture?
- May include greatest height, number of stories, square footage, area of footprint, interior area, weight
- If dimensions are unavailable, include the word “unavailable” in Display Dimensions

**Dimensions:** 380 m (1,250 feet) roof height, 443 m (1,454 feet) including spire, 102 stories

**Value:** 380  **Unit:** meter  **Type:** height  **Extent:** roof
**Value:** 443  **Unit:** meter  **Type:** height  **Extent:** full
**Value:** 102  **Type:** count  **Extent:** stories

---

Patricia Harpring © 2015 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Dimensions

- **Dimensions Qualifier**: A word or phrase that elaborates on the nature of the measurements of the work when necessary, as when the measurements are approximate or the largest dimensions of a work are measured. e.g., *maximum, largest, heaviest, approximate, assembled, variable, sight*

**Dimensions**: 6.7 m high (22 feet), weighing up to 41 metric tons each (45.2 tons)

- **Value**: 6.7
- **Unit**: meter
- **Type**: height
- **Qualifier**: tallest

- **Value**: 41
- **Unit**: metric tons
- **Type**: weight
- **Qualifier**: heaviest
Dimensions

• **Dimensions Extent:** An explanation of the part of the work being measured, included when necessary for clarity e.g., *sheet, platemark, image, overall, diameter*

---

**Dimensions Display:**

- **Value:** 55.5  
  **Unit:** cm  
  **Type:** height  
  **Extent:** platemark  
  **Qualifier:** largest

- **Value:** 41.5  
  **Unit:** cm  
  **Type:** width  
  **Extent:** platemark  
  **Qualifier:** largest

- **Value:** 80  
  **Unit:** cm  
  **Type:** height  
  **Extent:** sheet  
  **Qualifier:** largest

- **Value:** 55  
  **Unit:** cm  
  **Type:** width  
  **Extent:** sheet  
  **Qualifier:** largest

- **Value:** 14  
  **Type:** count  
  **Extent:** prints
Dimensions

- May record the scale, shape, etc.
- Example, numeric scale = 2 1/2 inches = 10 feet
- **Scale type**: A term describing the scale, which is an expression of the ratio between the size of the representation of something and that thing (e.g., the size of the drawn structure and the actual built work
- E.g., *numeric, full-size, life-size, monumental*

**Dimensions Display:**
240 x 260 cm (94 1/2 x 102 3/8 inches);
scale: 2 1/2 inches = 10 feet

- **Value:** 240  **Unit:** cm  **Type:** height
- **Value:** 260  **Unit:** cm  **Type:** width

- **Value:** 2.5  **Unit:** inches  **Type:** base  **Scale type:** numeric
- **Value:** 10  **Unit:** feet  **Type:** target  **Scale type:** numeric

---

**CONA ID:** 700008581  
**Catalog Level:** item  
**Class:** prints and drawings  
**European art**

**Work Type:** measured drawing  
**record drawing**

**Title:** Sections and Details of the Barn at Davington Court, Faversham, Kent

**Creator:** W. G. Prosser (British, contemporary)

**Current Location:** Royal Commission of Historic Monuments (London, England)

**ID:** unavailable

**Role:** draftsman

**Creation Date:** mid-20th century: Start: 1930  
End: 1970

**Subject:**
- architecture
- section
- barn
- Davington Court (Faversham, Kent, England)
- Culture: British

**Material:**
- ink
- paper

**Inscriptions:**
- scale: 2 1/2 in. = 10 feet
- various other text

**Dimensions:**
- Value: 240  **Unit:** cm  **Type:** height
- Value: 260  **Unit:** cm  **Type:** width
- Value: 2.5  **Unit:** inches  **Type:** base  **Scale type:** numeric
- Value: 10  **Unit:** feet  **Type:** target  **Scale type:** numeric

---

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Dimensions

- **Shape**: The outline, form, or characteristic configuration of a work or part of a work, including its contours
- Used for unusual shapes
- e.g., spherical, square, rectangular, rectangular cuboid, round, oval, triangular, cylindrical, hexagonal, irregular

**Dimensions**

- spherical building 180 feet in diameter

**Value**: 180  **Unit**: feet  **Type**: diameter

**Shape**: spherical
Dimensions

- **Shape**: The outline, form, or characteristic configuration of a work or part of a work, including its contours; used for unusual shapes
- **Examples**: square, rectangular, round, oval, triangular, irregular, cylindrical, hexagonal

**Dimensions:**
H. 16 1/2 in. (41.9 cm); W. 29 1/2 in. (74.9 cm)

- **Value**: 41.9 **Unit**: centimeters **Type**: height
- **Qualifier**: largest
- **Value**: 74.9 **Unit**: centimeters **Type**: width
- **Qualifier**: largest

**Shape**: irregular
Dimensions

CONA ID 700008582 Catalog Level: item Class: prints and drawings
Work Type: engraving Title: The Second Wise Virgin
Title: The Second Wise Virgin
Creator: Martin Schongauer (Alsation, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)

Dimensions Display:
11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart
(15/16 inch); laid lines: 14 per 20 mm (7/8 inch)

Value: 13.3 Unit: cm Type: height Extent: sheet
Value: 20.6 Unit: cm Type: width Extent: sheet

Value: 25 Unit: mm Type: distance between Extent: chain lines
Value: 14 Unit: N/A Type: count Extent: laid lines
Value: 20 Unit: mm Type: length Extent: laid lines

- Use Dimensions to record chain and laid lines
Dimensions

- Example of a record for a reel of film
- Running time, format are relevant

Dimensions Display:
35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second

- **Format**: 35 mm
- **Value**: 176.78 **Unit**: m **Type**: length
- **Value**: 28 **Unit**: minutes **Type**: running time
- **Value**: 16 **Unit**: frames **Qualifier**: per second **Type**: running time
Dimensions

**Dimensions:** Two 1/6 plates; Image (each): 11.9 x 8.9 cm (4 11/16 x 3 1/2 in.); Object (whole): 16.2 x 23.8 cm (6 3/8 x 9 3/8 in.)

- **Value:** 16.2
- **Unit:** centimeters
- **Type:** height
- **Extent:** overall

- **Value:** 28.8
- **Unit:** centimeters
- **Type:** width
- **Extent:** overall

- **Value:** 11.9
- **Unit:** centimeters
- **Type:** height
- **Extent:** image

- **Value:** 8.9
- **Unit:** centimeters
- **Type:** width
- **Extent:** image

- **Format:** sixth plate

**Format:** The configuration of a work, including technical formats, or the conventional designation for the dimensions or proportion of a work; includes format and size e.g., quarter plate, sixth plate, longline, Beta, quarto, elephant folio
What Is It “Of” or “About”?  

Depicted Subject
### Depicted subject

**General Subject:**
Indexing terms that characterize in general terms what the work depicts or what is depicted in it. This subject analysis is the minimum required. It is recommended to also list specific subjects, if possible.

#### Examples
- architecture
- allegory
- botanical
- cartographic
- ceremonial object
- portrait
- religion and mythology
- seascape
- still life

**Specific Subject:**
Indexing terms that characterize what work depicts or what is depicted in it, including generic terms and proper names. These terms are more specific than the general subjects discussed above. Terms from AAT, TGN, ULAN, IA, and CONA works.

#### Examples
- Taj Mahal (mausoleum; patron: Shah Jahan; principal designer: Ustad Ahmad Lahauri; construction began 1632; Āgra (Uttar Pradesh, India)) [CONA 700000214]
- single-sitter portrait (portraits, <visual works by subject type>, ... Objects Facet) [AAT 300404138]
- Adoration of the Magi (event; Life of Jesus Christ; Christian iconography; Religion and Mythology) [IA 5000189]
- Battle of Nördlingen (event; (Thirty Years' War; European History); 1634) [IA 1000639]
- Hercules (Greek and Roman characters; Greek and Roman iconography; Religion and Mythology) [IA 5000074]
- Henry IV, King of France (French, 1553-1610) [ULAN 500122324]
- Mount Fuji (mountain; Honshū (island), Japan) [TGN 1107685]
Depicted Subject

General Subject
- portraits
- history and legend

Specific Subject
- Antietam National Battlefield (Sharpsburg, Maryland, United States)
- American Civil War (event)
- Abraham Lincoln (American president, 1809-1865)
- John McClernand (American Union General, 1812-1900)
- Allan Pinkerton (American Secret Service agent, detective, 1819-1884)
- army camp
- tents (portable buildings)

Controlled by
- AAT, ULAN, TGN, CONA, and IA

- Use Getty vocabularies to index subject
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places
- Description, identification, interpretation
- What the work is “of” and “about”
Controlled by
AAT, ULAN, TGN, CONA, and IA

Depicted Subject

- By linking to the Getty vocabularies
- The synonyms and other attributes of the vocabulary record may be used for retrieval of the works

CONA: ID 700008633
Class.: manuscripts maps
Work Type: cityscape map
Title: Map of Constantinople
Karte von Konstantinopel
Creator: Cristoforo Buondelmonti
Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)

TGN ID 7002473
Names
- Istanbul
- Constantinople
- Konstantinopel

CONA ID 700000141
Terms
- Hagia Sophia
- Ayasofya
- Αγία Σοφία
- Sancta Sophia

General Subject: cityscapes | architecture
Specific Subject:
Constantinople (inhabited place)
Hagia Sophia (built work)

part of:
Liber insularum archipelagi CONA 700008634

Images may be under additional copyright
Index subjects mentioned in title

Depicted Subject

CONA ID: 700008983  Work Type: embroidery
Titles: Śākyamuni preaching on the Vulture Peak
Miraculous Image of Liangzhou (Fanhe Buddha)  | 番禾瑞像
Creator: unknown Tang

Title:
Śākyamuni preaching on the Vulture Peak
Miraculous Image of Liangzhou (Fanhe Buddha)

General Subject:
religion and mythology

Specific Subjects:
Buddha (Buddhist character)  IA  ULAN
Śākyamuni Buddha (Asian philosopher, founder of Buddhism)  TGN
Vulture Peak (Bihār state, India )  IA
Miraculous Image of Liangzhou (Buddhist narratives)  IA
preaching  AAT

• Index all subjects in the Title
• Index other important subjects depicted
Analyzing the depicted subject

- Three levels of analysis
  (“indexing type”)
  - Objective **description**
  - **Identification** of subject
  - **Interpretation** of the meaning or theme


Read about subject indexing here:

[http://www.getty.edu/research/tools/vocabularies/cona_and_subject_access.pdf](http://www.getty.edu/research/tools/vocabularies/cona_and_subject_access.pdf)
What is *Indexing Type*?
A classification of the level of subject description indicated by the indexing terms, for use if necessary to distinguish between what a work is "of" and what it is "about."

<table>
<thead>
<tr>
<th>Description</th>
<th>For terms that index the work according to that which may be recognized by the viewer, such as knowledge of a particular theme or the iconography depicted. (e.g., child (people by age group) [AAT 300025945]). <em>Description</em> is usually analogous to <em>ofness</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification</td>
<td>For terms that name the subject: its named mythological, fictional, religious, or historical narrative subject matter of a work, or its non-narrative content in the form of persons, places, things, from the real world or iconographic themes. Identification requires knowledge of the subject depicted. (e.g., an image of a child may be identified as Eros (Greek god) [IA 1000613]). <em>Identification</em> may be analogous to either <em>aboutness</em> or <em>ofness</em>.</td>
</tr>
<tr>
<td>Interpretation</td>
<td>For terms that refer to the meaning or theme represented by the subject matter or iconography of a work, requires access to expert analysis or knowledge of common themes, such as represented in allegory or symbols (e.g., an image of Eros symbolizes love (emotion) [AAT 300055165]). <em>Interpretation</em> is usually analogous to <em>aboutness</em>.</td>
</tr>
<tr>
<td>Isness</td>
<td>For terms that equal the work described or the class to which it belongs, relevant particularly to distinguish when the subject term is the work, as opposed to descriptive of the subject portrayed in the work. Used primarily in General Depicted Subject (e.g., if you are cataloging a cathedral as a built work, General Depicted Subject term architecture has Indexing Type <em>isness</em>).</td>
</tr>
<tr>
<td>Aboutness</td>
<td>If more familiar with <em>aboutness</em> than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is about. It may analogous to either <em>identification</em> or <em>interpretation</em>.</td>
</tr>
<tr>
<td>Ofness</td>
<td>If more familiar with <em>ofness</em> than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is of. It may analogous to either <em>description</em> or <em>identification</em>.</td>
</tr>
</tbody>
</table>
Depicted Subject

Description, Identification, Interpretation

- In this landscape, certain elements are obvious to any viewer = description
- Other elements with proper names = identification
- The underlying meaning and symbolism = interpretation

CONA ID 700000096
Class: • paintings • American art
Work Type: painting
Title: Autumn: On the Hudson River
Creator: Jasper Francis Cropsey (American painter, 1823-1900)
*Current Location: National Gallery of Art (Washington, DC, USA)
*ID: 1963.9.1

General Subject • landscapes

Specific Subject
- hunters  Indexing Type: description
- autumn  Indexing Type: description
- dawn  Type: description
- Hudson River (United States)  Indexing Type: identification
- Storm King Mountain (Orange county, New York, USA)  Indexing Type: identification
- peace  Indexing Type: interpretation
- harmony  Indexing Type: interpretation
- nature  Indexing Type: interpretation

Images may be under additional copyright.
Depicted Subject

Minimum and fuller

- Minimum subject = one term from General Subject
- Fuller subject = additional terms from Getty vocabularies, based on Title and authoritative information from the object record or expert analysis

CONA 700009550 Work Type: relief sculpture
Title: Last Judgment, West Tympanum at Autun Cathedral
Creator: Gislebertus (Burgundian sculptor, active ca. 1120-1140)

**minimum**

**General Subject:**
religion and mythology [General ID 31801]

**fuller**

**General Subject:**
religion and mythology [General ID 31801]  **Type:** identification

**Specific Subject:**
Last Judgment (New Testament narrative) [IA 901001027]
Christ the Judge (Christian theme) [IA 901002107]
Saint Michael weighing souls [IA 901002108]
zodiac symbols [AAT 300009937]

Images may be under additional copyright.
Depicted Subject

- For architectural drawings:
  - minimum = general subject *architecture*
- Type = *description* (for drawings)
- Specific Subject for a drawing is often
  the built work subject of the drawing

CONA ID 700000165 Catalog Level item
Classification drawings
Work Type architectural drawing
Title *Perspective cutaway of the Pantheon*
Creator Giovanni Antonio Dosio (Italian, 1533-after 1609)
Creation Date 1565/1568

**General Subject** architecture  **Type** description

**Specific Subject**
- Pantheon (temple (building)) [CONA 700000158]
- cutaway (image) [AAT 300072982]
- section (orthographic projection) [AAT 300034223]

Index ink | wash | black chalk | squaring | laid paper
Related Work: preparatory for | Urbis Romae aedificiorum illustrium quae supersunt reliquiae / Templum inter vetsusta Urbis templa ... Pantheon vocatum (engraving)
Depicted Subject

**CONA ID 700000165 Catalog Level item**
Classification drawings
Work Type architectural drawing

**Title** Perspective cutaway of the Pantheon
Creator Giovanni Antonio Dosio (Italian, 1533-after 1609)
Creation Date 1565/1568

**General Subject** architecture **Type** description

**Specific Subject**
Pantheon (temple (building) [CONA 700000158]
  **Type:** identification
cutaway (image) [AAT 300072982]
  **Type:** identification **Extent:** method of representation
section (orthographic projection) [AAT 300034223]
  **Type:** identification **Extent:** method of representation

**Subject Extent:** When there are multiple subjects, a term indicating the part of the work to which these subject terms apply. Also includes terminology to flag attributes relating to a part or characteristic of the work not captured in other fields, such as *language* or *purpose*.

- E.g., <positional extent>: *overall, recto, verso, obverse, reverse, interior, exterior, component*, etc.
- E.g., <non-positional attributes>: *point of view, method of representation, design element, former, language, writing system, script, dedication, honoree, style, work depicted*, etc.

Images may be under additional copyright.
For built works: minimum = general subject architecture
Type = issan (for built works)
Specific Subject could include dedication of churches, temples, monuments, flagged in Extent
Below, the work was a temple, later a church, with different dedications
Depicted Subject

- Specific Subject could include dedication of churches, temples, monuments
- Below, the work is a design for a tomb, the occupant is named
- Note the use of Extent, tomb is the work depicted, but presentation drawing is the purpose of the work at hand
Depicted Subject or Associative Relationship?

- When one work is depicted in another work
- Minimum: The other work should be linked in Depicted Subject (preferred practice)
- In select cases: Other work is linked as a Related Work (optional); recommended when one work documents important stage or aspect of the other work

Photograph that is itself a work of art

**Work Type:** albumen print

**General Subject:** architecture

**Type:** depiction

**Specific:** Eiffel Tower

**Extent:** work depicted

**Related Works:**

**Relationship Type:** depicts

Eiffel Tower

Photographed the tower from a low vantage point to emphasize its monumentality. The massive building barely visible in the far distance is dwarfed under the tower’s arches... Source: Getty Museum, Collections [online] (2000+)

The Eiffel Tower: State of the Construction

Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)

Current Location: J. Paul Getty Museum (Los Angeles, California)

*Role [cont.]*: Eiffel, Gustave

*Creation Date*: 1887 to 1889

*Dimensions*: height: 300 m (984 feet)

*Creation Date*: photographed 23 November 1888

*Dimensions*: 17 x 13 3/4 inches

*Mat & Tech*: wrought iron, exposed construction

*Style*: Belle Époque

*Description*: This view was made about months prior to the tower’s completion. It was the competition sought a plan for a monument for the International Exposition of 1889, celebrating the centenary of the French Revolution. The tower is built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.
Depicted Subject or Associative Relationship?

- Do not link study photographs or other visual surrogates through associative relationships
- From the visual surrogate record, link to the work as a depicted subject
- How to know if the photograph is a surrogate or work of art? Based on cataloging institution
- Historical photographs and those by named artists are works
- Museums catalog photographs as works; photo archives catalog photos as surrogates

CONA ID: 1000000256  Cat.Level: item  
Classification: architecture  
Title/Name: Eiffel Tower | Tour Eiffel Three-Hundred-Metre Tower  
Creator Display: architect: Gustave Eiffel (French, 1832-1923)  
Current Location: Paris (France)

**Work Type**: observation tower  
**General Subject**: architecture  
**Type**: isness  
**Specific**: Exposition universelle de 1889 (International exposition, Paris, 1889)  
**Extent**: related event

Select maps considered representative or illustrating usage or construction may have reciprocal associative relationship

Art photos or visual surrogates linked to the work as subject; not reciprocal  
From Work may be linked as URL in media in CONA

The competition sought a plan for a monument for the International Exposition of 1889, celebrating the centenary of the French Revolution. The tower is built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.
Reprographic copies

Depicted Subject or Associative Relationship?

- When to make a separate record for a lost work?
- Example: only the photostat of an original drawing survives. Do you make a separate record for the lost drawing? Or is cataloging the photostat enough?
- Depends upon time, priorities, and whether or not other reproductive copies of the drawing exist and would need to be linked to the lost work.

CONA ID 700009528 Catalog Level: item
Class: architectural documents  Work Type photostat
Title: Conceptual drawing for the National Gallery of Art
Creator: photostat of lost original by John Russell Pope

General Subject: architecture  Type: description
another work  Type: interpretation

Specific Subject:
West Wing, National Gallery (Washington, DC )
[CONA 700000193] Extent: work depicted
conceptual drawing [AAT 300079783]
Extent: work depicted

Associative Relationship
Related Work: [If you make a separate record for the lost
drawing, link the photostat copy to it here]
Type: depicts
Inscriptions, Watermarks, Marks, Creation Numbers
Inscription

- Record a transcription or description of the content of the inscription, mark, or text, including the material or medium
- Record signatures, dates, text inscribed on the work

**Inscriptions:** Signature/Marks (within image) 1543 9u.l.) VITRVVIVS II (u.c.) HSB (monogram - u.r.); (verso - pencil) C39014 H2 (l.c.); QVODLIBET HORVM CAPITVM PONI POTEST / AD CORPVS COVMNAE DORICA; (left hand edge) DISSE HAVBTER MAG EIN IETLICHES GESECZ WERDEN/AVF DEN / LEIB DER SEVLN DORICA (right hand edge)
Inscription

• Record a transcription or description of the content of the inscription on built works

CONA ID: 700000167   Record Type: Built Work
Titles: Dome of Saint Peter's
Cupola di San Pietro Catalog Level: component
Creator: Buonarroti, Michelangelo (Italian sculptor, painter, and architect, 1475-1564)
Work Type: dome (architectural element) (300001280) (preferred)

**Inscriptions:** Interior, around the inside of the dome in letters 2 m (6.6 feet) in height:
TV ES PETRVS ET SVPER HANC PETRAM AEDIFICABO ECCLESIA M EAM. TIBI DABO CLAVES REGNI CAELORVM (...you are Peter, and on this rock I will build my church. ... I will give you the keys of the kingdom of heaven... Vulgate, Matthew 16:18–19.); beneath the lantern: S. PETRI GLORIAE SIXTVS PP. V. A. M. D. XC. PONTIF. V (to the glory of St Peter; Sixtus V, pope, in the year 1590, the fifth of his pontificate)
Marks

- **Marks**: An identification of the mark type or name, a mark being a mark, stamp, or similar device applied to the work in the course of, or after, creation. Marks are not part of the material, as distinct from watermarks.
**Watermarks**

- **Watermarks**: Marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks
- May be indexed as general type in Materials Display
- Describe it in Watermark field

### Watermark: Strasbourg lily

**Materials Display:** etching and drypoint; watermark: Strasbourg lily

**Materials Index:**
- Ink **Role:** material
- Laid paper **Role:** support
- Etching **Role:** technique
- Drypoint **Role:** technique
- Strasbourg lily **Role:** support **Extent:** watermark

**Watermark:**
Strasbourg lily in shield with flower
Creation numbers

- **CONA ID:** 700008593
  - http://vocab.getty.edu/page/cona/700008593
- **Current Location:** National Gallery of Art (Washington, DC, USA)
- **Repository Number:** 1981.5.191 26.64
- **Creation Number:** JJ73-627; Old Gemini Catalogue Number 500

**Description:**
Edition of 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision: Ronald McPherson, Kenneth Tyler; Processing and Proofing: Charles Ritt, Kenneth Tyler; Edition Printing: Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which were printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amgoumois α la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois α la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper.

---

<table>
<thead>
<tr>
<th>Creation numbers</th>
<th>Record numbers that identify the work</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONA ID: 700008593</td>
<td>Repository numbers, CONA ID, URLs, numbers associated with creation</td>
</tr>
<tr>
<td>Class: prints and drawings</td>
<td><strong>Title:</strong> Face</td>
</tr>
<tr>
<td>Work Type: lithograph</td>
<td><strong>Creator:</strong> Jasper Johns</td>
</tr>
<tr>
<td><strong>Creation Date:</strong> 1973</td>
<td><strong>Publication Date:</strong> 1974</td>
</tr>
<tr>
<td>Inscription Type: signed</td>
<td><strong>Date:</strong> 1974</td>
</tr>
<tr>
<td><strong>Measurements:</strong> 78.1 x 57.8 cm</td>
<td><strong>Current Location:</strong> National Gallery of Art (Washington, DC, USA)</td>
</tr>
<tr>
<td><strong>Repository Number:</strong> 1981.5.191 26.64</td>
<td><strong>Creation Number:</strong> JJ73-627; Old Gemini Catalogue Number 500</td>
</tr>
<tr>
<td><strong>ULAN</strong></td>
<td><strong>Dimensions:</strong> 78.1 x 57.8 cm</td>
</tr>
<tr>
<td><strong>Repository Identification:</strong> 1981.5.191 26.64</td>
<td><strong>Description:</strong> Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision: Ronald McPherson, Kenneth Tyler; Processing and Proofing: Charles Ritt, Kenneth Tyler; Edition Printing: Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which were printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amgoumois α la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois α la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper.</td>
</tr>
</tbody>
</table>
Events
Events

- For events including exhibitions, showings in salons, competitions -- record them in the Event fields using extensible list of generic event types
- Geographic place is controlled, dates are controlled
- Proper names of events are recorded in a note field here, not controlled
- You may also/instead link to the proper name of the Event in Specific Subject

**Event**

**Type:** exhibition

**Place:** New York City (New York) [TGN]

**Display:** How Should We Live? Propositions for the Modern Interior.
MoMA. 1 October 2016–23 April 2017

**Start:** 2016  **End:** 2017

**General Subject:**

furniture [Type: isness]

**Specific Subject:**

interior design [AAT 300054184] [AAT]

**Extent:** purpose

How Should We Live? Propositions for the Modern Interior (MoMA, 1 October 2016-23 April 2017) [IA 901002112] [IA]  

**Extent:** related event

- For exhibitions, competitions, etc., enter information as possible based upon your local data
- Either generic Event with a note for specific name, and/or link to named event in the IA through Subject

**CONA ID 700009557 Catalog Level: item**

Classification: architecture and interior design  Work Type: room divider
Title: Room divider from the Maison du Brésil  Type: repository
Creator: Charlotte Perriand, Le Corbusier (Charles-Édouard Jeanneret), Lucio Costa
Events

CONA ID: 700008635  Class.: architecture
Title: Vatsala Durga temple
Creator: unknown architects, patron: King Jitamitra Malla; reconstructed by King Bhupatindra Malla
Location: Bhaktapur Durbar Square (Katmandu Valley, Nepal)
Work Type: former structure Flag: current

Work Type: temple Flag: current
World Heritage site

Date of Creation: 1696; altered early 18th century; reconstruction was begun 2015
Qualifier: construction Start: 1696  End: 1730
Qualifier: reconstruction Start: 2015  End: 2020

Event:
Type: destroyed
Display Date: by earthquake, April 2015
Start: 2015  End: 2015

• Event may also be used to record other status or activity: relocation, original [geographic] location, consecration, [declared] protected, abandonment, destruction, alternatively dated, disassembling, cancellation, conservation, examination, accessioning, deaccessioning, etc.

• Coordinate with Dates and Work Type. If the work is permanently destroyed, the Work Type could be ruins or former structure

destroyed by earthquake, April 2015
Style and Culture
Style and Culture

- **Style**: Shorthand for Style/Period/Group/Movement/Dynasty. E.g., *Old Kingdom, Ming, Renaissance, Surrealist, Ch'ien-lung, Postmodern, Nayarit, Huari*
- Controlled by AAT Style and Periods facet

**CONA ID**: 700009498 Class: Asian art calligraphy painting

**Work Type**: handscroll

**Title**: Viewing the Waterfall at Longiu

**Creator**: primary painter and calligrapher was Dai Xi, with additional inscriptions and colophons added by other officials

**Creation Date**: probably between 1847 and 1849

- **Start**: 1847
- **End**: 1849

**Style**: Wen ren

**Subject**: waterfalls, landscape, pine trees, clouds, pavilions, poetry, Longqiu/Lung-ch'iu (Dragon Pool), Yentang shan (Mount Yentang), Mountain of Myriad Geese

**Current Location**: Department of Asian Arts, The Saint Louis Art Museum (Saint Louis, Missouri, USA) ID: 7:1985

**Creation Location**: Beijing (China)

**Measurements**: 31.9 cm x 133.9 cm

**Materials and Techniques**: ink on paper, in a brocade cover with calligraphies written on separate sheets

**Inscriptions**: inscribed with the colophons and encomia of the artist and several other collaborators: Dai Xi, Luchuang Juren, Lun An, Meng Xin, Shun Qi, Shun Shi, Shun Si, Song Ping, Yu An, Jing Dong Juren, and Wen Jie

**Description**: This is an example of the Wen ren style, where the work, comprising painting, poetry, and calligraphy, was created by scholars and gentlemen, rather than professional painters or craftsmen. Dai Xi and the others involved with the creation were scholar-officials at the imperial court or its offices in the provinces...
Style and Culture

- **Culture:** The name of the culture, people, religion, or national identity from which the work originated
- **E.g.,** Celtic, Chinese, Hispanic, Burgundian, Khoikhoi, Sienese, Pre-Columbian, Buddhist, Islamic
- **Style:** Shorthand for Style/Period/Group/Movement/Dynasty
  Optionally, use **Type** to clarify what is intended
  **style, period, group, movement, dynasty**

CONA ID: 700002869  Cat level: item  Record Type: Built
Work Class.: architecture  Work Type: mosque
Title: Al-Aqsa Mosque
Creator: unknown creators, at Damietta, Egypt, for Caliph al-Radi billah (Egyptian caliph, 909-940)
Location: Current: Jerusalem (Israel)
Descriptive Note

Descriptive Note: Chinese imperial palace complex located in Beijing, China; the walled complex comprises a vast system of courtyards, connecting gates, ceremonial halls, and elaborate imperial living quarters. Commissioned in 1406 by the Yongle emperor of the Ming dynasty, it is so named because access was denied to most of the subjects of the realm, it was first officially occupied by the court in 1420. The compound was designated a UNESCO World Heritage site in 1987.

Sources: Mirams, Brief History of Chinese Architecture (1940); Encyclopedia Britannica Online (1994-2001)
Descriptive Note

CONA ID 700000137 Catalog Level: item  Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller

**Descriptive Note:** Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.

**Source:** Columbus, Indiana [online] (2000-)

- Discuss some or all of the salient characteristics and historical significance of the work
- Including uncertain information, function, historical context, physical form
- Include the source of the information

Inscription: Moore’s signature appears at the base of Large Arch; also the foundry mark "H. Noack" in Berlin.
Descriptive Note

This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.

Source: National Archives of Canada
Provenance and Copyright

Ownership history and rights
Provenance

CONA ID: 700009536  Catalog Level: item
Class: drawings  Work Type: architectural drawing
Title: Groundplan of the Church of Saint John in ‘s-Hertogenbosch
Creator: Pieter Jansz. Saenredam (Dutch, Assendelft 1597–1665)

Current Location:
Metropolitan Museum of Art (New York, New York)

Repository Number: 2012.414
Credit Line: Purchase, Rogers Fund, Paul W. L. Russell, David T. Schiff, Mr. and Mrs. Mark Fisch, and Annette de la Renta Gifts, 2012

Provenance:
Matthias Adriaan Snoeck (Dutch); M.W. Snoeck (Dutch); Matthias Adriaan Beelaerts van Blokland (Dutch), ca. 1961; Vendor: Paul W. L. Russell

• Provenance is the Ownership / Collecting history of the work
• Names of owners, dates, possibly methods of transfer of ownership
Copyright

CONA ID: 700009544 Catalog Level: item
Class.: drawings Work type: architectural drawing
Title: New National Gallery, Berlin, Germany (Plans, elevation, sections, perspective and isometric view. Furnishings with details.)
Creator: Ludwig Mies van der Rohe; Delineator Peter Pran
Medium: Pencil on acetate

**Copyright:** A formal statement of the copyright of a work, and/or any restrictions placed on it
**This is the copyright for the work, not for the image of the work (which would be recorded separately, with information for the image)**

© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
Edition and State

For prints, other multiples, and books
Edition

• An indication of the placement of a work in the context of prior or later issuances of multiples of the same work. Edition either identifies a specific work in the context of a group issued at the same time, or defines an issuance of a work in relation to previous and subsequent editions.
• Record the Edition of prints or books
CONA ID 700009343 Catalog Level: item Class: prints and drawings
Work Type: print
Title: Gothic arch
Creator: Piranesi, Giovanni Battista (printmaker, 1720-1778); published by Giovanni Bouchard in Opere varie

**State: 1:6**
Mat & Tech: etching, engraving, sulphur tint or open bite, burnishing, scratching, b&w
Dimensions: plate marks in the series: 55.5 x 41.5 cm or smaller, on sheets 80 x 55 cm or smaller
Current Location: Getty Research Institute, Special Collections (Los Angeles, Los Angeles county, California, United States), 2007.PR.103** ; 777403
Date: published ca. 1749-1750
General Subject: architecture Type: description
Specific: prison | arch

CONA ID 700009523 Catalog Level: item Class: prints and drawings
Work Type: print
Title: The Gothic Arch
Creator: Giovanni Battista Piranesi (Venetian, 1720 - 1778)

**State: 5:6**
Mat & Tech: etching, engraving, sulphur tint or open bite, burnishing;
Dimensions: unavailable
Current Location: National Gallery of Art (Washington, DC, United States), 1943.3.6998; Rosenwald Collection
General Subject: architecture Type: description
Specific: prison | arch

• State: For a work that was created as multiples, an indication of the relationship of the state of the work to other stages of the multiples
• May also describe the Multiple, even each State, as a conceptual work, as a separate record
• Then link the records for these individual physical works to the records for the conceptual entities
Are There Other Important Data?

Additional possible fields
Sources

CONA ID: 700000141  Class: architecture
Title: Hagia Sophia | Αγία Σοφία
Creator: Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Meletus, the Elder (Byzantine architect)

**Title:** Αγία Σοφία
**Source:** Moravcsik, Constantine VII Porphyrogenitus (1967)
**Source ID:** 2000052819  **Page:** index

**Descriptive Note:** Commissioned by the Emperor Justinian, built in Constantinople in the 6th century ...
**Source:** Maidstone, Hagia Sophia (1988)
**Source ID:** 2000052114
**Source:** Kleinbauer et al, Hagia Sophia (2004)
**Source ID:** 2000052820
**Source:** Grove Art Online (2008-)
**Source ID:** 2000049829  **Page:** accessed 8 January 2016

Sources are critical for Titles/Names and for Descriptive Note
For the Record in general
For all other information
Link to Images

- CONA includes links to images of the works
- It thus may provide metadata to access and link to images in the linked, open world

Images may be under additional copyright
Image and View

• Unless they are works cataloged in their own right, including art works and historical photographs, if cataloged in CONA, record the surrogate in the Visual Surrogates facet
• The subject depicted in the image may be linked

Visual Surrogate Record:
Type: study photograph
Creator: unknown  Date: 1950
Dimensions: image: 7 3/4 x 9 in
Material: black and white photograph
Descriptive Note: the Great Sphinx with the Great Pyramid in the background. View Description: exterior view, facing North
Specific Subject: Great Sphinx  oblique view partial view

Work Record:
CONA ID 700008620 Class: sculpture
Work Type: colossus
Title: • Great Sphinx • Abu al-Hawl
Creator Display: unknown Ancient Egyptian
Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).
General Subject: funerary • portraits
Specific: • sphinx • King Khafre • power
Current Location: Giza (Egypt)
Dimensions: height: 20 m. (66 feet), length: 73 m. (240 feet)
Mat & Tech: • limestone, carved from live rock

• Information about each image (digital image, physical slide, photograph) should be recorded separately from the work, linked to a record for the work in CONA
• Exception: If the image is itself considered a work of art or is an important historical object, then it would be a CONA work
• CDWA & CCO discuss issues related to the view of the work in the image
• Date refers to the date when the image was taken
• Subject is the subject as depicted in this particular view
• View description and Type are included
• See CCO, VRA Core, or CDWA for other descriptive information about the image
See CDWA for these also

- Exhibition/Loan History
- Ownership/Collecting History
- Orientation/Arrangement
- Copyright Restrictions
- Cataloging History
- Related Visual Documentation
- Related Textual Documentation
- Context
  (Events, Archaeological, Architectural, Historical)
Conservation/Treatment History

**DEFINITION**
Procedures or actions that a work has undergone to repair, conserve, or stabilize it.

**SUBCATEGORIES**
- Description
- Type
- Agent
- Date
  - Start Date
  - End Date
- Place
- Remarks
- Citations
  - Page
- Conservation information recommendations are included in CDWA
- Description and indexing fields

**GENERAL INFORMATION**
A work may undergo conservation or treatment for a variety of reasons, often different from those listed in the conservation category. In the case of modern treatments, many details of procedures should be documented. In the case of modern treatments, it may be possible to reconstruct what was done by examination of it. Opinions may differ about the extent of treatment and the condition of a work of art or architecture.

The conservation profession uses many technical analytics procedures either conveyed or summarized verbally, or presented in a written manner in order to ensure that the treatment is appropriate for the object.
Condition/Examination History

DEFINITION

An assessment of the overall physical condition, characteristics, and completeness of a work of art or architecture at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light, but excludes interventions or treatments that alter the condition of a work, such as restoration or conservation.

- **Description**
- **Type**
- **Agent**
- **Date**
  - Start Date
  - End Date
- **Place**
- **Remarks**
- **Citations**
- **Page**

- Condition is important to repositories
- May not be displayed to end users

See CDWA for Condition description and indexing fields

Repositories routinely track the condition for the works in their care and caretakers of architecture will track condition reports. The condition report is used to manage the care of art, architecture, and cultural heritage objects. It charts the condition of the work and ensures that proper preventive and conservation strategies are in place. Condition reports typically should be prepared when an object enters the collection. Periodic reports should be made in order to determine whether the condition has changed and conservation is required. Condition reports are generally sent with loans or exhibitions of art works. The condition of a work of art or architecture may change over time; hence there may be more than one.
Condition/Examination History:
Conserved by the Walters Art Gallery, Baltimore; multispectral imaging, x-ray florescence, and synchrotron x-ray examinations were undertaken to reveal the Archimedes undertext

Type: synchrotron x-ray beam
Agent: Stanford Linear Accelerator Center (Stanford, California)
Date: 2004

Type: multispectral imaging
Agent: Rochester Institute of Technology and Johns Hopkins University
Date: 2005

Type: x-ray florescence imaging
Agent: EDAX Company (New Jersey)
Date: April 2005
Context:

DEFINITION

Political, social, economic, or religious events or movements associated with the work of art or architecture at its creation and over time, including competitions. This category is also used to record the placement of a work in a particular position within an architectural context and any information about the discovery or excavation of the work.

SUBCATEGORIES

- **Events**
  - Event Identification
  - Date
    - Earliest Date
    - Latest Date
  - Place
  - Agent
    - Role
  - Cost or Value
- **Architectural Context**
  - Building/Site
  - Part/Placement
  - Date
    - Earliest Date
    - Latest Date
- **Archaeological Context**
  - Discovery/Excavation Place
  - Excavation Site Sector
  - Excavator
  - Discovery/Excavation Date
    - Earliest Date
    - Latest Date
- **Historical Location**
  - Date
  - Earliest Date
  - Latest Date
- **Remarks**
- **Citations**
- **Page**

- Four areas of context covered thoroughly in big CDWA:
  - Events, archaeological context, architectural context, historical locations
Example of Archaeological Context

Archaeological Context: Found in situ with other Mississippian artifacts.
Discovery/Excavation Place: Angel Mounds State Historic Site (Evansville, Indiana)
Excavation Site/Sector: B2-3456
Excavator: Glenn A. Black Laboratory of Archaeology, Indiana University (Bloomington, Indiana)
Discovery/Excavation Date: 15 June 1974

Example is for illustration purposes only. Data is not necessarily accurate.
Cataloging History

DEFINITION

Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes.

- **Cataloging Institution**
- **Cataloger Name**
- **Action**
- **Area of Record Affected**
- **Date**
  - **Earliest Date**
  - **Latest Date**
- **Remarks**

This category is used to document the history of the description of a work, which is often called a Revision History of the record.

More than one person may be involved in the creation or revision of a description of a work of art. Each individual, institution, and date should be cited in separate occurrences of the category.
Making Data Accessible

Utilize the Getty vocabularies, including LOD releases
What is Linked Open Data (LOD)?

- The AAT, TGN, and ULAN are now available as LOD
- They are published under the Open Data Commons Attribution License (ODC-By) 1.0

- When data is linked and open, it means that data is structured and published according to the principles of Linked Data, so that it can be both interlinked and made openly accessible and shareable on the Semantic Web. The goal of linked open data is to allow data from different resources to be interconnected and queried.

- In order for data to be understood and processed automatically by computers, data in records or about resources must be expressed in a standard format. Each thing (for example, a museum object, a place, or a person) must be represented by a persistent identifier (known as a Uniform Resource Identifier (URI)). A Resource Description Framework (RDF) is a language or format for describing things as well as the relationships between things as simple properties and values (known as 'triples'), while things are represented using URIs.
Getty vocabularies are linked to each other
Getty vocabularies providing conduits to links in the cloud