Cataloging Architecture and Architectural Drawings
with CDWA, CCO, and the Getty Vocabularies

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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
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
What Is 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

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

http://cco.vrafoundation.org/
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

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](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona)
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

### Metadata Standards Crosswalk

<table>
<thead>
<tr>
<th>CDWA</th>
<th>CCO</th>
<th>CONA</th>
<th>CIDOC CRM</th>
<th>Linked.ART</th>
<th>LIDO and CDWA Lite</th>
<th>VRA Core</th>
<th>MARC Core</th>
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<tbody>
<tr>
<td>0.1. [CATEGORY]</td>
<td></td>
<td>Class</td>
<td>Class</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.1.1. <em>not applicable</em></td>
<td></td>
<td>Subclass</td>
<td><em>not applicable</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.2. [SUBCATEGORY]</td>
<td>Element</td>
<td>Field</td>
<td>Property</td>
<td>Property</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.2.1. [SUBCATEGORY]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Object/Work - Type (core)**

- Work Type
- `<cdwalite:objectWorkType>`
- `<vra: worktype> in <vra: work> or 655<ra: collection>`

**Object/Work - Components**

**CLASSIFICATION (core)**

- Classification - Term
- Class
- `<cdwalite: classification>`
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 (CDWA Lite: CDWA Lite XML schema)
- 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]
- 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
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 *unknowable* 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

Architecture: CDWA, CCO, Vocabularies
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

Dore Abbey (Hereford and Worcester, England)
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

architectural model

built work
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
• 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

CONA ID 700002014 Class: architecture
Work Type: basilica cathedral
Title: Old Saint Peter’s Basilica
Antica basilica di San Pietro in Vaticano
Title: Antigua Basílica de San Pedro
Creator: unknown architect; commissioned by Constantine I
Date: constructed in 4th century
Material: masonry
Location: Vatican (Rome, Italy)

CONA ID 70000016 Catalog Level: item
Class: architecture Work Type: basilica cathedral
Title: Basilica di San Pietro in Vaticano
San Pietro in Vaticano
Petersdom
New St. Peter’s Basilica Sancti Petri
Basilique de Saint-Pierre
Creators: principal architects: Donato Bramante, Giacomo della Porta, ...
Creation Date: second church on the site; groundbreaking 1506, constructed 1546 to 1564 and 1590, consecrated in 1626
Mat & Tech: masonry
Dimensions: length 730 feet (220 m); width 500 feet (150 m); height of dome above street level: 452 feet (138 m)
Location: Rome (Italy) 41°54′8″N 12°27′12″E
**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  
**Dimensions:** 20.3 × 15.2 cm (8 × 6 in.)  
**Inscription:** Secondary Inscription: Below image, recto mount, in brown ink by unknown hand: "Bonaly Tower, Colinton." Top left corner, recto mount, in pencil by unknown later hand: "S160."  
**Subject General:** architecture  
**Subject Specific:** Bonaly Tower | country residence  

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**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
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]
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)

Dome (architectural element) [300001280] (preferred)

Architecture: CDWA, CCO, Vocabularies
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.

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

Phase 1 = group
Phase 2 = box
Phase 3 = item

Architecture: CDWA, CCO, Vocabularies
Minimum Record
CDWA, CCO, CONA

CONA ID 700000165
Catalog Level item
Classification drawings
Work Type preparatory drawing | record 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); unknown Ancient Roman, for the Emperor Hadrian...)
cutaway (image) | section (orthographic projection)
Current Location Gabinetto Disegni e Stampe, Uffizi (Florence, Italy) Repository Number 2509 A
Dimensions 17.7 x 24.1 cm (6 7/8 x 9 1/2 inches)
Mat & Tech brown ink and brown wash over black chalk underdrawing on white laid paper, with squaring, for an engraving
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)
### Core elements

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>architecture</td>
</tr>
<tr>
<td>Work Type</td>
<td>church</td>
</tr>
<tr>
<td></td>
<td>mosque</td>
</tr>
<tr>
<td></td>
<td>museum</td>
</tr>
</tbody>
</table>

**Title**
- Hagia Sophia
- Ayasofya
- Αγία Σοφία
- Agia Sofia
- 圣索菲亚大教堂

**Creator**
- Anthemios of Tralles and Isidoros of Meletus, the Elder

**Creation Date**
- 532-537 CE; rebuilt in 12th century

**General Subject**
- architecture

**Specific**
- Holy Wisdom (Religion/Mythology concepts)

**Extent**
- dedication

**Current Location**
- İstanbul (province), Turkey (nation), Asia (continent), World (facet) (Geographic)

**Dimensions**
- dome: diameter 31 meters
- height 56 meters (184 feet)

**Materials & Techniques**
- masonry | bearing walls | central plan

**Notes**
- Note: Commissioned by the Emperor Justinian, built in Constantinople in the 6th century. The structure, a domed basilica, was converted to a mosque in the 15th century. After the fall of the city to the Ottomans (1454), it became one of the principal mosques of Istanbul for almost 500 years.
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

**Examples**

<table>
<thead>
<tr>
<th>Creation Date: <strong>ca. 1759</strong></th>
<th><strong>start: 1754</strong>  <strong>end: 1764</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>display, free-text, may</td>
<td>controlled, used to index the display, whole</td>
</tr>
<tr>
<td>express uncertainty (<em>ca.</em>,</td>
<td>numbers only, signifying years, positive or</td>
</tr>
<tr>
<td><em>possibly executed</em>, etc.)</td>
<td>negative (negative = years BCE)</td>
</tr>
<tr>
<td>Material &amp; Technique: graphite and black chalk on laid paper with squaring</td>
<td></td>
</tr>
<tr>
<td><strong>term:</strong> laid paper  <strong>role:</strong> support  <strong>extent:</strong> folio/leaf</td>
<td></td>
</tr>
<tr>
<td>display, free-text, may</td>
<td>index content of “display”</td>
</tr>
<tr>
<td>express nuance (<em>on laid</em></td>
<td>with controlled term, linked</td>
</tr>
<tr>
<td>paper with ..., etc.)</td>
<td>to <strong>AAT</strong> term plus qualifier</td>
</tr>
<tr>
<td>Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</td>
<td></td>
</tr>
<tr>
<td>controlled, concatenated from linked vocabulary, suitable for display as is, free-text</td>
<td></td>
</tr>
<tr>
<td>is not required for display here (display is created by algorithm that gathers values</td>
<td></td>
</tr>
<tr>
<td>from name plus location fields in ULAN)</td>
<td></td>
</tr>
</tbody>
</table>
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**
**CONA ID:** 700002816  
**Catalog Level:** item  
**Record Type:** Built Work  
**Class:** architecture  
**Work Type:** temple (building)  
**Titles:** Arka-Brahma temple (preferred, C, U, English, U, U)  
**Creation Date:** Third quarter of 7th century CE; Calukya/Chalukya (Calukyas of Badami:Andhradesa)  
**Creator Display:** patron: Vikramaditya I; unknown Calukya/Chalukya (Karnata-Nagara) [preferred, VP]  
**architects unknown Chalukyan (Chalukyan cultural designation) [500203072]  
**locations:** Ālampur (Andhra Pradesh, India)  
**Display Materials:** red sandstone, ferruginous sandstone [300011398]  
**Dimensions:** not available  
**Events:** protected status: ASI Hyderabad  
**Cultures:** Indian (preferred)  
**General Subject:** architecture (preferred, isness)  
**religion and mythology (purpose)  
**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  
- **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)  

**Architecture:** CDWA, CCO, Vocabularies
**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]

Scope Note for **ferruginous sandstone (UF red sandstone):**
A soft sandstone containing red iron oxide, having a reddish-brown color.
CONA ID: 700009250
Catalog level: item  Class.: architecture
Work Type: multipurpose building
Titles: Wiltern Theater
  Warner Brothers Western (historical)
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 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., amphora, oil paint, olieverf, peintures à l’huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

- **TGN**, the *Getty Thesaurus of Geographic Names*® includes names, relationships, and coordinates with focus on historical cities, nations, empires, archaeological sites, lost settlements, and physical features needed for cataloging art; 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 biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous (e.g., Mark Rothko, Cai Xiang,葵襄, Crevoles Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

- **IA**, the *Getty Iconography Authority™* includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art, with development focusing on non-Western subjects (e.g., Adoration of the Magi, Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaiipilele, Xibalba, Niflheim, शिव, Bouddha couché)

- **CONA**, the *Cultural Objects Name Authority*® includes titles, artist attribution, creation dates, relationships, and location for works of art, architecture, and other cultural works, whether extant or destroyed, focusing on architecture, multiples, and works depicted in other works (e.g., The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία)
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

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

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

hierarchical

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

associative

distinguished from
**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, IfM-SMB-PK, CDPB-DIBAM

<table>
<thead>
<tr>
<th>ID: 500014514</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Names:</strong></td>
</tr>
<tr>
<td>Gaudí, Antoni</td>
</tr>
<tr>
<td>Antoni Gaudí</td>
</tr>
<tr>
<td>Cornet, Antoni Gaudí</td>
</tr>
<tr>
<td>Cornet, Antonio Gaudí y Gaudí, Antoní</td>
</tr>
<tr>
<td>Gaudí i Cornet, Antonio Gaudí Jornet, Antoni Gaudí y Cornet, Antoni Gaudí Jornet, Antoni Gaudí, Antoni</td>
</tr>
<tr>
<td>Gaudí, Antonio</td>
</tr>
<tr>
<td><strong>Nationalities:</strong></td>
</tr>
<tr>
<td>Spanish (pref) Catalán</td>
</tr>
<tr>
<td><strong>Roles:</strong></td>
</tr>
<tr>
<td>artist (pref) architect landscape architect furniture designer</td>
</tr>
<tr>
<td><strong>Gender:</strong></td>
</tr>
<tr>
<td>male</td>
</tr>
<tr>
<td><strong>Birth and Death Places:</strong></td>
</tr>
<tr>
<td>Born: Reus (Tarragona province, Catalonia, Spain) (inhab place)</td>
</tr>
<tr>
<td>Died: Barcelona (Barcelona province, Catalonia, Spain) (inhab place)</td>
</tr>
<tr>
<td><strong>Associative Relationships:</strong></td>
</tr>
<tr>
<td>collaborated with ... Torres-García, Joaquín (Uruguayan painter and theorist, 1874-1949) 1903-1904 [500031259]</td>
</tr>
<tr>
<td>worked with ... Martorell y Montells, Joan (Spanish architect, 1833-1906) [500072753]</td>
</tr>
<tr>
<td>student of ... Sala Cortes, Emilio (Spanish architect, active late 19th century) [500287019]</td>
</tr>
<tr>
<td><strong>Contributors:</strong></td>
</tr>
<tr>
<td>VP, JPGM, Avery, FRICK, WCI, Prov, GRLPSC, BHA, CCA</td>
</tr>
<tr>
<td><strong>Sources:</strong></td>
</tr>
<tr>
<td><strong>TGN</strong></td>
</tr>
</tbody>
</table>
Sample record

**ID:** 7011179

**Names:**
- Siena (it, en, es, fr, nl, de)
- Σιένα (el)
- 锡耶纳 (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)
  - Italian Peninsula (peninsula)
  - Etruria (former confederation)
  - Siena (inhabited place)
  - Historical: Late Etruscan

**Place Types**
- inhabited place
- settled by Etruscans (flourished by 6th century BCE)
- city
- archiepiscopal see
- commune (administrative) since 1125
- cultural center
- university center
- world heritage site

**Associtative Rel:**
- ally of Pisa (inhabited place) [7006082]
  - Ghibelline allies, 13th-14th centuries

**Place Details:**
- Lat: 43 19 07 N (43.3180)
- 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.

**Contributors:** BHA, FDA, GRLPSC, VP

**Sources:**
- Annuario Generale (1980)
- Dizionario Corografico Toscana (1977) 1508
- Library of Congress Subject Headings (2002-)
- Milanesi, Storia dell’Arte Senese (1969) passim
- NGA/NIMA database (2003-129709)
- UNESCO World Heritage Centre [online] (1992-) accessed 20 July 2010
- Webster’s Geographical Dictionary (2007) 1114
Sample record

ID: 1000085

Names:
Avalokiteshvara
Avalokitēśvara
अवलोकितेश्वर
spyāṇ 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...

Hierarchical Relationships
Legend, Religion, Mythology
Buddhist iconography
Buddhist characters
Avalokiteshvara (Buddhist iconography)

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
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


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:
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

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

CONA, Cultural Objects Name Authority

Sample record: Movable work
CONA, Cultural Objects Name Authority

Sample record: Built work

**CONA ID** 700000141

**Titles/Names:**
Hagia Sophia (en, de, nl)
Ayasofya (tr)
Αγία Σοφία (el)
Agia Sofia
Haghia Sophia
Sainte-Sophie (fr)
Santa Sofia (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 Isidors of Meletus, the Elder (Byzantine architect, active mid-6th century);
Patron: Justinian I (Byzantine emperor, ca. 482-565)

**Location:** Istanbul (Marmara, Turkey)
**Address Note:** 41.008548° N; 28.979938° E

**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

**Note:** Domed basilica was commissioned 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); Xydis, Chancel Barrier of Hagia Sophia (1947)

Associative Relationship

- **AAT**
- **TGN**
- **ULAN**
- **CONA**
- **IA**
CONA merges information from multiple sources in one record

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700002923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level</td>
<td>item</td>
</tr>
<tr>
<td>Classification</td>
<td>architecture</td>
</tr>
<tr>
<td>Work Type</td>
<td>building complex</td>
</tr>
<tr>
<td>Title/Name</td>
<td>Temple of Earth (en)</td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Chinese architect; patron: Ming Shizong, Emperor of China</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1530, during Ming dynasty</td>
</tr>
<tr>
<td>General Subject</td>
<td>architecture</td>
</tr>
<tr>
<td>Specific</td>
<td>Earth [TGN 7030638]</td>
</tr>
<tr>
<td>Current Location</td>
<td>Beijing (Beijing Shi (municipality), China) (nation)</td>
</tr>
<tr>
<td>Dimensions</td>
<td>site: 40 hectares; square footprint</td>
</tr>
<tr>
<td>Mat &amp; Tech</td>
<td>masonry construction; various materials</td>
</tr>
<tr>
<td>Style</td>
<td>Ming [AAT 300018438]</td>
</tr>
<tr>
<td>Contributors</td>
<td>BHA CCA Avery BWR VP CD PNS GRIPSC</td>
</tr>
</tbody>
</table>

Sources:
- VIAF: Virtual International Authority File [online] (2009-);
- Library of Congress Authorities online (2002-);
- Fodor's Travel (2016);
- J. Paul Getty Museum, collections online (2000-);
- Great Buildings Online (1997-)

- 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

Architecture: CDWA, CCO, Vocabularies
CONA contains records for destroyed and lost works, works designed but never built, and disassembled works

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)

- 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 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)

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

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

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 Αθηνών
雅典学校

CONA ID 700008514
School of Athens (Raphael, fresco, Vatican)
Entity Relationship Diagram for CONA

- Person / Corporate Body
- Geographic Places
- Generic Terms
- Iconography Authority
- Work Records
- Image Records
- Source Records

- ULAN
- TGN
- AAT
- Getty IA

• Same diagram as used for CDWA and CCO
Indexing with Vocabularies

.. Objects Facet
.... Visual Works
...... <images by method of representation>
........... 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.]

Specific Subject:
axonometric projection (image)
[AAT 300034021]
Extent: method of representation
CONA ID:  700009520 Catalog Level: item
Class.: prints Work type: lithograph
Creator: El Lissitzky (draughtsman, architect)
Title: Axonometric Projection of the Proun Room Installed at the Greater Berlin Art Exhibition
Date: 1923
Technique and media: 1 print(s); Lithograph on wove paper lithographie sur papier vélin
Dimensions: sheet: 44,3 x 59,9 cm
Location: Canadian Centre for Architecture
Reference number: DR1984:1581
Inscription: signed - by the author, in graphite, l.r.: "El Lissitzky"
Credit line: Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal

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

Terms:
axonometric projections (images) [preferred]
axonometric projection (image) (C,U,English,AD,U)
axonometric drawings (C,U,English,UF,U,N)
axonometrics (images) (C,U,English,UF,U,N)
drawings, axonometric (C,U,English,UF,U,N)
paraline drawings (C,U,English,UF,U,N)
軸測投影 (圖像) (C,U,Chinese (traditional)-P,D,U,U)
軸心投影 (C,U,Chinese (traditional),UF,U,U)
立體正投影 (C,U,Chinese (traditional),UF,U,U)
zhōu cè tòu yīng (C,U,Chinese (transliterated Han) -P,D,U,U)
zhou ce tou ying (C,U,Chinese (transliterated Pinyin) -P,D,U,U)
axonometrische tekeningen (C,U,Dutch-P,D,U,U)
axonometrische tekening (C,U,Dutch,AD,U,U)
projections axonométriques (C,U,French-P,D,U,U)
projection axonométrique (C,U,French,AD,U,U)
dessins axonométriques (C,U,French,UF,U,N)
dessin axonométrique (C,U,French,UF,U,N)
axonometrische Projektion (C,U,German,AD,U,U)
proyecciones axonométricas (C,U,Spanish-P,D,U,U)
proyeccion axonométricas (C,U,Spanish,AD,U,U)
proyección axonométrica (C,U,Spanish,AD,U,U)

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

<table>
<thead>
<tr>
<th>Title/Name</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eiffel Tower</td>
<td>English</td>
</tr>
<tr>
<td>Tour Eiffel</td>
<td>French</td>
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<tr>
<td>Torre Eiffel</td>
<td>Spanish</td>
</tr>
<tr>
<td>Eiffelturm</td>
<td>German</td>
</tr>
<tr>
<td>艾菲爾鐵塔</td>
<td>Chinese</td>
</tr>
<tr>
<td>Three-Hundred-Meter Tower</td>
<td>English</td>
</tr>
</tbody>
</table>

- **Title Type:** former

CONA ID: 1000000256   Cat.Level: item  
Class: architecture  
Work Type: observation tower

*Creator Display: architect: Gustave Eiffel (French, 1832-1923)
*Current Location: Paris (France)
*Creation Date: 1887 to 1889

- **Dimensions:** height: 300 m (984 feet)
- **Mat & Tech:** wrought iron, exposed iron construction
- **Style:** Belle Époque

Description: Commission was awarded by competition; 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.
RELATIONSHIPS BETWEEN WORKS may be rich and complex

- St. Peter’s in Rome and its dome

  predecessor of

  model for

  depiction of

  part of

  study for

CONA ID 700008435 Class: prints and drawings

Work Type: design drawing

Title: Section and Elevation of the Drum for St. Peter’s

Creator: Michelangelo

Date: mid 1550s

Medium: incised lines, charcoal with traces of brown ink on paper

Dimensions: 270 x 267 cm

Type, Purpose, Method of Representation: Descriptive Note: This is the only known drawing where...

Subject/Built Work: • section • elevation • Dome (St. Peter’s Basilica, Rome)

Related Work: Dome (St. Peter’s Basilica)

Relationship type: design for

Current Location: Musée des Beaux Arts (Lille, France)

Collection Wicar, 93-94

CONA ID 700008437 Class: prints and drawings

Work Type: measured drawing

Title: External elevation of the model for St. Peter’s

Creator: circle of Etienne Dupérac

Date: probably late 1560s

Medium: brown ink on paper

Dimensions: 5 x 4 x 2 m

Scale: 1:15

Current Location: Musée des Beaux Arts (Lille, France)

Descriptive Note: Probably done in preparation for the series of ...
Hierarchical Relationships

- Whole/part relationships for groups, subgroups, items

CONA 70009521  Classification: prints and drawings
Work Type: drawing
Title: *Terme di Caracalla, NW apodyterium*
Creator: Du Perac, Etienne (attributed to)
Date: between 1558-1570
Mat & Tech: drawing, pen and ink
Dimensions: unavailable
Current Location: Uffizi Galleries (Florence, Italy)
Repository No.; inv. 2542 A.
General Subject: architecture
Specific Subject: Baths of Caracalla
Hierarchical Relationships

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; 2007.26.204.48)
.... 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; 2007.26.204.20)
.... Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.1)
.... 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; 2007.26.204.2)
.... Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
CONA ID 70008520
Class: drawings Work Type: drawing
Title: Circular Monument for Lincoln
Maker: architect: Daniel H. Burnham; draftsman: C.B.
Date: 1908-1909
Location: United States Capitol collection (Washington, DC)

CONA ID 70008521
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 70008522
Class: drawings Work Type: drawing
Title: Temple design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: Otto R. Eggers
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 70008523
Class: drawings Work Type: drawing
Title: Pyramid design for the Lincoln Memorial
Creator: 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]
<table>
<thead>
<tr>
<th>ID: 700009358</th>
<th>Record Type: Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page link: <a href="http://vocab.getty.edu/page/cona/700009358">http://vocab.getty.edu/page/cona/700009358</a></td>
<td>戈特式拱门, The (etching (print)); Giovanni Battista Piranesi (Italian printmaker, architect, 1720-1778) 1749-1750</td>
</tr>
<tr>
<td>Note: Plate 14 of 2nd ed 2nd issue and all subsequent issues.</td>
<td></td>
</tr>
<tr>
<td>Titles:</td>
<td></td>
</tr>
<tr>
<td>Gothic Arch, The (preferred, C, U, English-P, U, U)</td>
<td>Qualifier: multiples</td>
</tr>
<tr>
<td>Catalog Level: multiples</td>
<td></td>
</tr>
<tr>
<td>Work Types:</td>
<td></td>
</tr>
<tr>
<td>etching (print) [300041365] (preferred)</td>
<td></td>
</tr>
<tr>
<td>printmaker Piranesi, Giovanni Battista (Italian printmaker, architect, 1720-1778) [500114965]</td>
<td></td>
</tr>
<tr>
<td>Classifications:</td>
<td></td>
</tr>
<tr>
<td>prints (preferred)</td>
<td></td>
</tr>
<tr>
<td>Creation Date: 1749-1750</td>
<td></td>
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<tr>
<td>Creator Display:</td>
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<tr>
<td>Giovanni Battista Piranesi (Italian printmaker, architect, 1720-1778) [preferred]</td>
<td></td>
</tr>
<tr>
<td>printmaker Piranesi, Giovanni Battista (Italian printmaker, architect, 1720-1778) [500114965]</td>
<td></td>
</tr>
<tr>
<td>Locations:</td>
<td></td>
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<tr>
<td>Not Applicable:</td>
<td></td>
</tr>
<tr>
<td>Display Materials: etching, engraving, sulphur tint or open bite, burnishing; ink on paper</td>
<td></td>
</tr>
<tr>
<td>etching (printing process) [300053241]</td>
<td></td>
</tr>
<tr>
<td>(Activities Facet, Processes and Techniques (hierarchy name), processes and techniques by specific type), printing and printing processes and techniques, printing processes, intaglio printing processes)</td>
<td></td>
</tr>
<tr>
<td>Architecture: CDWA, CCO, Vocabularies</td>
<td></td>
</tr>
</tbody>
</table>

- 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 Ryōanji, Zen temple in Kyoto, Kano studio, ca. 1606* [CONA 700009561]

- Historical whole/part relationships
  - e.g., set of 40 panels from Ryōanji 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: Ryōanji (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)

---

**CONA ID 700000090 Work Type: house**
Title: Case Study House No. 21
Title: Bailey House Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

**CONA ID 700000120 Work Type: architectural drawing**
Title: Case Study House No. 21
Creator: Pierre Koenig
Current Location: GRI Special Collections, Getty Center (Los Angeles, California) 2006.M.30-

**CONA ID 700008539 Work Type: photograph**
Title: Case Study House No. 21
Creator: Julius Shulman
Current Location: GRI Special Collections, Getty Center (Los Angeles, California); 2004.R.10-26622-32-LF
CONA ID 700008523
Class: drawings Work Type: drawing
Title: Pyramid design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: attributed to Rockwell Kent
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 7000xxxx
Class: architecture
Work Type: unrealized work
Title: Pyramid Monument to Abraham Lincoln
Creator: John Russell Pope
Materials: masonry construction
Location: Work never built

Unrealized works

Work never built

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

Associative Relationships

Architecture: CDWA, CCO, Vocabularies
Lost or destroyed works (ephemeral works)

CONA ID 700001288  Class.: architecture
Work Type: triumphal 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

depicts  depicted in

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

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

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)
Hierarchical or Associative Relationships?

- 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
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.
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?

Possible solutions

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟
Record Type: built work
Catalog Level: complex
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Desc. Note: 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.
Subject or Associative Relationships?

- 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

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

Photograph has as Subject the built work

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

Built Work  
Walt Disney Concert Hall, Frank Gehry

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

Photographs

Drawings

Models
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>
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<tr>
<td>volume</td>
<td>collection</td>
<td>object</td>
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<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>
**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.
CONA ID 700009452  Catalog Level item
Classification: drawings
Work Type: architectural drawing

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

• **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

Architecture: CDWA, CCO, Vocabularies
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

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**

*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)

**Dimensions**

- 2 story

**Material**

- limestone
- face brick

**Technique**

- 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**: National Register of Historic Places on line (accessed 4 February 2004).

- Columbus Indiana: A Look At Architecture (1980). Page: 18
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]: Eugenio Courret
*$Role [link]: studio
[link]: Courret Hermanos
*Creation Date: ca. 1870-ca. 1880
[controlled]: Start: 1865
[124x225]End: 1885
*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)
[controlled]: Extent: each Value: 9 Unit: cm Type: height
| Value: 8 Unit: cm Type: width |
| Extent: items Value: 11  Type: count
Inscriptions: versos read: E. Courret, Fotográfo, 197 Calle de la Unión (Mercaderes), 71 Calle 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, Fotografía, 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), and a mother and child.

Related Work:
Relationship Type [controlled]: part of
[link to Related Work Record]: Getty Research Library, Special Collections (Los Angeles, California, USA); Collection: Cities and sites cartes-de-visite collection; 1854-ca. 1905. ID: ZCDV 2.

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

Record Type: collection
Classification: photographs

Work Type:
original photographs
cartes-de-visite
studio portraits

For Groups
Classification
Work Type
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

CONA ID: 70009454  Class: Prints and Drawings
Title: Alberti Dvreri pictoris et architecti praestantissimi De vrblivs...", 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 Zirckel und Richtscheyt in Linien Ebenen und gantzen Corporen [Institutionum Geometricarum . . . ]," an introductory manual of geometric theory and its practical application for young artists. His treatise "Etliche 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 "Etliche 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 has been previously rebacked, the Library's copy is bound in a contemporary blind-tooled calfskin.

Record Type: item
Classification: prints and drawings
Work Type: illustrated book

Architecture: CDWA, CCO, Vocabularies
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]
Subject: Hagia Sophia

Commissioned by the Emperor Justinian, built in Constantinople in the 6th century. The structure, a domed basilica, was completed in 532 CE. After the fall of the city to the Ottomans in 1454, it became one of the principal mosques of Istanbul for almost 500 years. Today, it is an important museum.

Key Terms:
- Hagia Sophia
- Ayasofya
- Ayasofya Müzesi
- Holy Wisdom
- Sancta Sapientia
- Santa Sofia

Dimensions:
- Central dome: diameter 31 meters (102 feet); height 56 meters (184 feet)

Classification:
- Architecture (preferred)

Usage changes over time:
- 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

For guidelines for assigning index dates, see CONA documentation.

CONA ID: 700000141
Title: Hagia Sophia
Ayasofya
Ayıa Sofía
Location: Istanbul (Turkey)
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
- Mausoleum at Halikarnassos (C,U,undetermined,U,U)
- Mausoleum (Halicarnassus) (C,U,LC,English,U,U)
- Maussolleion (Halicarnassus) (C,U,undetermined,U,U)
- Mausoleum von Halikarnassos (Bodrum) (C,U,German,U,U)
- Tomb of Mausolus (C,U,English,U,U)
- Μαυσωλεῖον τῆς Ἁλικαρνασσοῦ (C,U,Greek,U,U)
- Halikarnas Mozolesi (C,U,Turkish (transliterated),U,U)

**Creation Date:** from ca. 367 BCE

**Locations:**
- Other: Destroyed: Bodrum, Muğla, Turkey)

**Address Note:** 37°02 ʹ16 ʺN 27°25 ʹ27 ʺE

**Display Materials:** masonry construction

**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)
Work Type

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

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

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)

Work Type:
temple
shariden
reconstructed architecture
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)
Creation Date:  1989  • Start: 1989  • End: 1989
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

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

- 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
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, ...
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
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.

### Lincoln Memorial

**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  
**General Subject:** architecture  
**Type:** description  
**Specific:** commemoration  
**Extent:** purpose  
**Abraham Lincoln (American president, 1809-1865)**  
**Current Location:** Washington (DC, USA)  
**Address Note:** 38 53 21.48 N ; 77 3 0.40 W  
**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  

---

**Catalog Level:** item  
**Class.:** architecture  
**Work Type:** memorial  

---

**Title:** Lincoln Memorial
**Title:** Plan and Sections of Concrete Foundation for the U.S. Post Office, Cedar Rapids, Iowa

**Other [Type]:** constructed

• 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.

Creator: architect: Willoughby J. Edbrooke (American, 1843-1896); draftsman: Chauncey G. Graham (American, active 1890s)
**Titles or Names**

- Include former names or titles
- Titles or names may have associated dates
- For rules for establishing Start and End dates, see CONA documentation

**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  Date: completed in 1973  Current Location: Chicago (Illinois, USA)  Address: 233 South Wacker Drive  Authority Dimensions: height to the top of the roof: 442 m (1,450 feet); height to the highest occupied floor 436 m (1,431 feet); 110 stories; 418,064 square m of office and commercial space (4.5 million square feet)

Mat & Tech: steel frame, clad in bronze-tinted glass and stainless aluminum
General Subject: architecture  Specific: commerce  office space  corporate headquarters
Descriptive Note: Overlooks the west side of Chicago's downtown Loop. In 2009, the London-based insurance brokerage Willis Group Holdings secured the naming rights as part of an agreement to lease space.

Citation: Sears Tower, 110 Storeys of the Big Store, online  Page: accessed 24 February 2006
Citation: BBC News, Chicago's Sears Tower is Renamed, online  Page: accessed 16 July 2009

**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

Date: published 1667
Current Location: Getty Research Institute, Special Collections (Los Angeles, California, USA); 666926; (CMaLG)1366-954; accession number: P910002** (FF. 1266))

**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

• Ideally, do not transcribe a long inscription as title
• However, local or discipline’s practice may require recording the inscription as an inscribed title verbatim
• In the example below, the repository title is a long transcription
• The Descriptive Title provides a briefer title in the language of the catalog record
Who Is Responsible for Its Creation?
Creator, Related People
For built works

Creator and Other People

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]

Creator Display: 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

Current Location Lucknow (Uttar Pradesh, India)
Address Note: 12.906452 77.630964
Dimensions unavailable
Mat & Tech: masonry construction, stone

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Architecture: CDWA, CCO, Vocabularies
CONA ID 700000110  Catalog Level: item  Class: architecture
Work Type: church
Title: North Christian Church
Current Location: Columbus (Indiana, USA)
Creation Date: designed 1961, completed 1964
Subject: architecture  religion/mythology  church  Disciples of Christ (Protestant Christianity)  worship
Dimensions: spire rises 58.5 m (192 feet)
Mat & Tech: and Technique: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners
Description: The architect was working on this building when he died unexpectedly. Building has a hexagonal plan elongated along the east-west axis; it is a one-story building with the lower level nested in a moat within an earthen berm.

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, 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
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
Creator and Other People

CONA ID: 700009460  Record Type [item •
Class •photographs • *Work Type  gelatin silver print

Title: The White House, Washington, DC
Creator Display: Haines Photography Co. (American, 19th-20th century)
Role: photographers

*Creation Date: ca. 1909 [controlled]
Start: 1904
End: 1914

*Subject [links]
architecture
White House (Washington, DC, USA)
panoramic view

*Culture [link]: American
*Current Location [link]: Library of Congress (Washington, DC, USA)
*Measurements: 15.85 x 55.88 cm  (6 1/4 x 22 inches)[controlled]
Value: 15.85 Unit: cm Type: height
Value: 55.88 Unit: cm  Type: width

*Materials and Techniques: gelatin silver print
Technique [links]: • gelatin silver print

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

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

Creator Display:
Haines Photography Co. (American, founded 1908)

Corp. Body: [Haines Photography Co. ULAN 500475814]
Role: photography studio

ULAN

Architecture: CDWA, CCO, Vocabularies
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

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
Creator and Other People

*Conacio ID 700000167 Catalog Level: component Class: architecture*

*Work Type: dome*

Title: Dome of St. Peter’s
   
   Cupola di San Pietro

*Current Location: Holy See (Rome, Italy)*

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

Materials: brick; iron chain compression ring

Dimensions: 42 m (138 feet); height of dome: 138 m (452 feet) above the street, 119 m (390 feet) above the floor

Note: The brick dome 138 feet in diameter rises 452 feet above the street, and 390 feet above the floor, with four iron chains for a compression ring.

Four internal piers each 60 feet square. The dome is 452 ft high (above the pavement) and is buttressed by the apses and supported internally by four massive piers more than 18 meters (60 feet) thick.

Related work: part of St. Peter’s Basilica

**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

CONA ID 700000214 Classification architecture
Work Type mausoleum
Title Taj Mahal

Creator Display:
architect: Ustad Ahmad Lahauri (Indian, ca.1580-1649); patron: Shah Jahan (Mughal emperor, born ca. 1592)

Person: Lahauri, Ustad Ahmad Role: architect
Person: Shahjahan, Emperor of India Role: patron

Creation Date 1632-1653
General Subject architecture Type: isness
Specific burial Extent: purpose | Mumtaz Mahal Extent: dedication | Shah Jahan Extent: dedication
Current Location Agra, Uttar Pradesh, India ; 27°10’30”N 78°02’31”E
Dimensions height: 561 feet (171 m)
Mat & Tech: white marble

• Patrons of architecture may be included
• In many cases, the patron is known but the architect is unknown
**CONA ID** 70009515  **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*)
Palazzo Flangini

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

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

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)
Creation Date: 18th century
Creator Display:
follower of Giuseppe Sardi [preferred,VP]
Sardi, Giuseppe (Italian architect, 1621 or 1630-1699) Qualifier: follower of
unknown Venetian (Venetian cultural designation) [500125272]
Locations:
Venezia (Veneto, Italy)  Address Note: Cannaregio 252, 30121 Venezia
Display Materials: undetermined
Dimensions: 850 square meters
Style/Period/Group/Movement:
Baroque [300021147]
General Subject: architecture (preferred,isness)
Specific Subjects:
dwelling [300005425]  Extent: purpose
CONA ID: 700000087  Record Type: group  Class: Architecture
* Work Type: architectural documents
Title: Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa
*Creator Display: Office of Werner E. Noffke (Ottawa, Canada)

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

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

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

Creator and Other People

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

• 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
CONA ID 700009499

Creation Date: published 1565

Creator Display: author: Alberti, Leon Battista (1404-1472); translated by Bartoli, Cosimo (1503-1572); publisher: In Venetia: Appresso Francesco Franceschi

Person Records
Bartoli, Cosimo
  Role: translator
Alberti, Leon Battista
  Role: author  Extent: original work
Franceschi, Francesco de
  Role: printer

Location: TGN
Other: Venice (Veneto, Italia)
Type: Publication

Current: Getty Research Institute, Special Collections (Los Angeles, California, United States)
Repository No.: 84-B29340

General Subject: IA
text

Specific Subject: AAT
De re aedificatoria (Alberti, treatise, 1443/1452)  Extent: work depicted
Italian (language) Extent: language
When Was It Made?
Creation Date, Other Dates
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:** 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.
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]
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) LC-DIG-pmsca-36729 (digital file from original drawing verso)
Call Number: Unprocessed in PR 13 CN 2010:100, no. 79.3317 (AA size) [P&P]

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

**Fall 1968**

Start: 1968   End: 1968

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

Display date may express a date more specific than the year indexed in Start and End Dates e.g., 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

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
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

**Creation Date**

**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  
**Start**: 1958   **End**: 1958   **Extent**: negative  
**Start**: 1980   **End**: 1999   **Extent**: print  
**General Subject**: architecture  
**Type**: description  
**Specific**: Case Study House No. 21 | reflecting pool | carport  
**Current Location**: GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF  
**Dimensions**: 20.32 x 25.4 cm (8 x 10 inches)  
**Mat & Tech**: photograph  

**Architecture**: CDWA, CCO, Vocabularies
Creation Date

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

**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:** 216 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 ...
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)

Qualifier: inclusive

Start: 1888   End: 1894

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)

Inscriptions: captions in French, printed on mount above and below image.

Description Note: Mounted souvenir views 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 are Exposition universelle include a panoramic view taken from the Trocadero, a view of the exterior of the Algerian pavilion, and an exterior view of the Parc de Saint-Cloud.

Current Location: Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)
Title: The Triumph of the Republic

Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)

Date of Creation: l'An II (1794)

Medium: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper

Dimensions: 34 x 48 cm.

Provenance: M. Chanlaire 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

General Subject: allegory Specific: triumph | French Republic

Descriptive Note: 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.

Creation Date: l'An II (1794)

Start: 1794  End: 1794

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

Creator: Pieter Jansz. Saenredam (Dutch, Assendelft 1597–1665 Haarlem)
Date: 1632
Medium: Pen and brown ink, yellow, grey and red wash, over lead or graphite
Dimensions: Sheet: 13 7/16 x 20 1/8 in. (34.2 x 51.1 cm)
Classifications: Drawings, Ornament & Architecture
Credit Line: Purchase, Rogers Fund, Paul W. L. Russell, David T. Schiff, Mr. and Mrs. Mark Fisch, and Annette de la Renta Gifts, 2012
Repository Number: 2012.414
Location: Metropolitan Museum of Art (New York, New York)

The geographic location of the repository is known from the link to ULAN, not repeated in the Work record here.
For built works, record a geographic location
Include coordinates and address, if known

Location:
Current:
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 (Title: Views of the Cities and Sights of the Realm of Naples and Sicily)
Creator Display: Joan Blaeu (Dutch, 1596-1673), with Bastiaen Stopendaal (Dutch, 1637-before 1707)
Creation Date: 1663  Start: 1663  End: 1663
General Subject: cityscapes  landscapes  Specific: Sicily (Italy)  Naples (Campania, Italy)  maps
Measurements: 78 pages, 2 folded leaves
Extent: pages  Value: 78  Type: count
Materials and Techniques: hand-colored etchings, texts are printed
Material: paper  Technique: etching  printing  hand coloring
Description: With the exception of 2 double folded leaves of plates, all etchings are on pages backed with text. There are 8 half page, 1 single and 22 double page etchings, all colored.
Description Source: Getty Research Library, Special Collections database
Location
Current: Getty Research Library, Special Collections (Los Angeles, California)
Repository No.: 92-B27718
Other: Amsterdam (North Holland, Netherlands)
Type: publication
Specific Subject: city views  Naples (Campania (region), Italy)

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

Architecture: CDWA, CCO, Vocabularies
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

**Title:** Central Park  
**Creator:** designed by Frederick Law Olmsted (American, 1822-1903)  
**Creation Date:** 1858-1865, expanded 1873

**Location:**  
**Current:** New York (New York)  
[TGN 7007567]  
**Address Note:** 40°46′56″N 73°57′55″W

**Other:** Central Park (Manhattan, New York City, New York state)  
[TGN 1102739]  
**Type:** site context
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

CONA 70009550 Work Type: relief sculpture
Title: Last Judgment, West Tympanum at Autun Cathedral
Creator: Gislebertus (Burgundian sculptor, active ca. 1120-1140)
Creation Date: 1120/1135
Materials: limestone high-relief sculpture
Dimensions: unavailable
Location: Autun (France)
Location: Current: Autun Cathedral (French repository, Autun, contemporary) [ULAN 500476022]

Associative Relationship:
Type: architectural context
Built Work: Autun Cathedral (cathedral (work by context); unknown Burgundian architects; constructed 1120-1146; Autun (Bourgogne-Franche-Comté, France) [CONA 700009551]

Location of the sculpture is repository Autun Cathedral (corp. body)
Sculpture has an Assoc. Rel to the built work, architectural context

Architecture: CDWA, CCO, Vocabularies
What Are Its Physical Characteristics?

Materials and Techniques, Dimensions
Materials and Techniques

**Materials Display:**
ink and wash on paper

**Materials Index:**
- ink [AAT 300015012]
- 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

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 173.7 cm.
Summary: This ink-and-wash-on-paper drawing shows a plan for a renovation of the piano nobile of the Palazzo Farsetti in Venice by Charles-Louis Clérisseau, a French architect who worked in Italy from 1749-1767. The renovated floor was intended to house the extensive plaster-cast collection of Filippo Farsetti, a descendant of a Venetian noble family, who wanted to make this house into a place to study classical sculpture.

Language: English
Form/Genre: Architectural drawings --Italy--18th century.
Subjects: Farsetti, Filippo Vincenzo, 1703-1774
Format: Still image
Location: Getty Research Institute (Los Angeles, California)
ID/Accession Number: 2011.M.34
Use Restrictions: Digital images and files saved from this website should be suitable for most purposes. For more information, see the Library Reproductions & Permissions page.
Persistent Link: http://hdl.handle.net/10020/2011m34

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

• 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

Architecture: CDWA, CCO, Vocabularies
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

Preferences
- Work Type: church
- Title: North Christian Church Preference: preferred
- Creator Description: designed by Eero Saarinen (American, 1910-1961)

Current Location: Columbus (Indiana, United States)
Dimensions: spire rises 58.5 meters (192 feet)

Identity: Saarinen, Eero Role: architect
Identity: Eero Saarinen & Associates Role: architectural firm
Identity: Repp and Mundt, Inc. Role: general contractor
Start: 1961 End: 1964

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 and Techniques
- 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

CONA ID 700000110  Catalog Level: item  Classification: architecture
Work Type: suspension bridge

Title: Golden Gate Bridge

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 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.

orange (color)
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]
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.

<table>
<thead>
<tr>
<th>CONA ID: 700009548</th>
<th>Catalog Level: item</th>
<th>Class.: architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work type:</td>
<td>photomontage</td>
<td>architectural model</td>
</tr>
</tbody>
</table>

**Title:** New National Gallery, Berlin, Germany  
(Interior perspective)  
**Creator:** Ludwig Mies van der Rohe, architect

**Medium:** Photomontage with marbelized paper, wood veneer

**Dimensions:** 15 1/2 x 41 3/4" (39.4 x 106 cm)

**Credit:** Mies van der Rohe Archive, gift of the architect

**Location:** MoMA (New York, New York)  
**Object number:** MR6204.49

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

**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:**
- photomontages (visual works) [AAT 300134699]
- architectural model [AAT 300379809]

**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:**
- photomontages (visual works) [AAT 300134699]
- architectural model [AAT 300379809]
Dimensions

**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

**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)  
Rep. No.: 313.1984  
Credit Line: Gift of the architect  
Creation Date: ca. 1976  
General Subject: architecture  
Specific: Atheneum (visitor center, New Harmony, Indiana)  
Dimensions: 21 1/4 x 21" (54 x 53.3 cm)  
Mat & Tech: Graphite on tracing paper  

**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
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

**Title:** Empire State Building  
**Creator:** William F. Lamb for Shreve, Lamb and Harmon  
**Current Location:** New York City (New York, USA)

**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
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. Examples include: *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:**
plate marks 55.5 x 41.5 cm or smaller, on sheets 80 x 55 cm or smaller; 14 prints

- **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

**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

- **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

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

- **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

CONA ID 700008582 Catalog Level: item Class: prints and drawings
Work Type: engraving  Title: The Second Wise Virgin
Creator: Martin Schongauer (Alsatian, 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)

<table>
<thead>
<tr>
<th>Value</th>
<th>Unit</th>
<th>Type</th>
<th>Extent</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.3</td>
<td>cm</td>
<td>height</td>
<td>sheet</td>
</tr>
<tr>
<td>20.6</td>
<td>cm</td>
<td>width</td>
<td>sheet</td>
</tr>
<tr>
<td>25</td>
<td>mm</td>
<td>distance between</td>
<td>chain lines</td>
</tr>
<tr>
<td>14</td>
<td>N/A</td>
<td>count</td>
<td>laid lines</td>
</tr>
<tr>
<td>20</td>
<td>mm</td>
<td>length</td>
<td>laid lines</td>
</tr>
</tbody>
</table>

• Use Dimensions to record chain and laid lines
Dimensions

CONA ID 700000111 Catalog Level: item
Class: film and animation
Work Type: black-and-white film
Title: Theodore Roosevelt’s Inauguration
Inauguration Ceremony
Creator: unknown American production company
Current Location: Library of Congress (Washington, DC, USA)
ID: FEA 6695 (ref-print)
Role: creator
Creation Date: 1905:
Start: 1905
End: 1905
Subject:
Washington (DC, USA)
Theodore Roosevelt (American president, 1858-1919)
Culture: American)
Dimensions: 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

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

Description: 1 reel (580 ft.) : black-and-white; 35 mm. ref print.;
duration: 0:28 at 16 fps. Theodore Roosevelt's inauguration.
Dimensions

CONA ID: 700007038   Catalog Level: image
Class: photographs   Work Type: daguerreotype (photograph)
Title: [Clock Tower House with Apiary]
Creator: Jean-Gabriel Eynard (Swiss, 1775 - 1863)
Creation Date: about 1852
Location: J. Paul Getty Museum at the Getty Center (Los Angeles, California)
Repository No.: 84.XT.255.70
Note: Man in a wide-brimmed hat is standing in front of the house; clocks in both daguerreotypes show the same time.

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

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>portraits</td>
<td>Antietam National Battlefield (Sharpsburg, Maryland, United States)</td>
</tr>
<tr>
<td>history and legend</td>
<td>American Civil War (event)</td>
</tr>
<tr>
<td>Abraham Lincoln (American president, 1809-1865)</td>
<td>John McClernand (American Union General, 1812-1900)</td>
</tr>
<tr>
<td>Allan Pinkerton (American Secret Service agent, detective, 1819-1884)</td>
<td>army camp</td>
</tr>
<tr>
<td>tents (portable buildings)</td>
<td></td>
</tr>
</tbody>
</table>

- 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”
Depicted Subject

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)
Dimensions 25.4 x 16.4 cm,  66 leaves
Tech & Mat: ink and wash on vellum
Inscription: All folios inscribed; author page: Cristoforus Bondeldont de Florencia presbiter nunc misit cardinali Iordano de Ursinis MCCCCXX

part of: Liber insularum archipelagi  CONA 700008634

General Subject: cityscapes | architecture
Specific Subject:
Constantinople (inhabited place)
Hagia Sophia (built work)
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
Śākyamuni Buddha (Asian philosopher, founder of Buddhism) ULAN
Vulture Peak (Bihār state, India) TGN
Miraculous Image of Liangzhou (Buddhist narratives) IA
preaching AAT

Index subjects mentioned in title

Index all subjects in the Title
Index other important subjects depicted
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."

### description
For terms that index the work according to that which may be recognized by a viewer having little or no knowledge of a particular theme or the iconography depicted. (e.g., child (people by age group) [AAT 300025945]). Description is usually analogous to ofness.

### identification
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]). Identification may be analogous to either aboutness or ofness.

### interpretation
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]). Interpretation is usually analogous to aboutness.

### isness
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 isness)

### aboutness
If more familiar with aboutness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is about. It may analogous to either identification or interpretation.

### ofness
If more familiar with ofness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is of. It may analogous to either description or identification.
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

General Subject • landscapes Indexing Type: description
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

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

• Creation Date Display: 1860
  Start: 1860  End: 1860

Culture: American

Dimensions: 151.8 x 274.9 cm  (59 3/4 x 108 1/4 inches)

Mat & Tech: and Techniques: oil on canvas

Material [links]
• oil paint

Technique [links]
• painting

Description: This monumental view of the Hudson River Valley was painted from memory in the artist's London studio. Cropsey adopted a high vantage point, looking southeast toward the distant Hudson River and the flank of Storm King Mountain. A small stream leads from the foreground, where three hunters and their dogs gaze into the sunlight. All along the meandering tributary there are signs of man's peaceful coexistence with nature.

Description Source: National Gallery of Art online. (accessed 29 July 2009)

Architecture: CDWA, CCO, Vocabularies
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 70009550 Work Type: relief sculpture
Title: Last Judgment, West Tympanum at Autun Cathedral
Creator: Gislebertus (Burgundian sculptor, active ca. 1120-1140)
Creation Date: 1120/1135
Materials: limestone high-relief sculpture
Dimensions: unavailable
Location: Autun (France)

General Subject:
religion and mythology [General ID 31801]

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]
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]  **CONA**
cutaway (image) [AAT 300072982]  **AAT**
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)

Architecture: CDWA, CCO, Vocabularies
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.
Cona ID 700000158

Class: architecture

Work Type: temple, rotunda, church

Title: Pantheon

Title Type: preferred

Creator: unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)

Title/Name: Santa Maria ad Martyres

Title Type: alternate

Title/Name: Santa Maria Rotunda

Title Type: alternate

Current Location: Rome (Italy)

Role: architect

Role: patron

Creation Date Display: begun in 27 BCE, completely rebuilt 118/119-125/128

Culture: Roman

Dimensions:
- Dome: 43 m (interior diameter and height) (141 feet)
- Oculus: 8.9 m (diameter) (29 feet 2 inches)

Mat & Tech: constructed of stone, brick, concrete, and aggregate material; the drum is strengthened by huge brick arches and piers set above one another inside the walls

Description: The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in the early seventh century. It is the major surviving example of Roman concrete-vaulted architecture. It is composed of a domed rotunda attached to a columned entrance portico. Now free-standing, it was originally the focal point of a long, porticoed forecourt.

Description Source:

General Subject: architecture

Type: isness

Specific Subject:
- Worship [AAT 300056005]
  - Extent: purpose
- Roman Planetary Gods (Roman deities) [IA 901002019]
  - Extent: dedication
- Queen of Martyrs (Virgin Mary) [IA 901001456]
  - Extent: dedication

Depicted Subject

- For built works: minimum = general subject architecture
- Type = isness (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

Architecture: CDWA, CCO, Vocabularies
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

General Subject: architecture  Type: description

Specific Subject:
  tomb  [AAT 300005926]  AAT
    Extent: work depicted
  presentation drawing (proposal)  [AAT 300034451]  AAT
    Extent: purpose
  Butler, William John (British gentleman, ca. 1799-1874)  [ULAN 500476001]  ULAN
    Extent: occupant
The Eiffel Tower: State of the Construction

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

Current Location: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16

*Role*: photographer

*Creation Date*: photographed 23 November 1888

*Dimensions*: 17 x 13 3/4 inches

*Mat & Tech*: albumen print

Style: Belle Époque

Description: This view was made about four months short of the tower’s completion. Louis-Émile Durandelle 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-)

© 2009 J. Paul Getty Trust

Eiffel Tower

Creator Display: architect: Gustave Eiffel (French, 1832-1923)

Current Location: Paris (France)

*Role*: architect

*Creation Date*: 1887 to 1889

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

*Mat & Tech*: wrought iron, exposed iron construction

Style: Belle Époque

Description: Commission was awarded by competition; 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.

© 2009 J. Paul Getty Trust

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

Work Type: observation tower

General Subject: architecture

Type: isness

Specific: Exposition universelle de 1889 (International exposition, Paris, 1889)

Extent: related event

link through associative relationship

depicts

depicted in

link through subject

Architecture: CDWA, CCO, Vocabularies
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 images 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.
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
Current Location: National Gallery of Art (Washington, DC)
Date: February 1936
Location: National Gallery of Art, Gallery Archives
Materials: photostat on paper, of a lost original
Dimensions: unavailable

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

Associtative Relationship
Related Work: [If you make a separate record for the lost drawing, link the photostat copy to it here]
Type: depicts

Reprographic copies

• 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.

Lost drawing
Inscriptions, Watermarks, Marks, Creation Numbers
Inscription

**Conclusions:**
- 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.) VITRUVIUS II (u.c.) HSB (monogram - u.r.);
(verso - pencil) C39014 H2 (l.c.); QVODLIBET HORVM CAPITVM PONI POTEST / AD CORPVS COLVMNAE DORICAEE; (left hand edge) DISSE HAVBTER MAG EIN IETLICHES GESECEZ WERDEN/AVF DEN / LEIB DER SEVLN DORICA (right hand edge)
Inscription

Interior, around the inside of the dome in letters 2 m (6.6 feet) in height: TV ES PETRVS ET SVPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM. 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.
CONA ID 700008583 Catalog Level: item  Class: prints and drawings  Work Type: etching
Title: The palaces
Creator: James McNeill Whistler
Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) ; NGA 78.415.9
Mat & Tech: & Technique: prints, intaglio etching and drypoint
Edition: Edition of 100
Publisher: The Fine Arts Society
Primary Insc: Drawn on tab l.r, in pencil '[Whistler's butterfly monogram]; inscribed on tab l.r, in pencil "imp".
Dimensions: plate 25.1 x 35.8 cm, sheet 25.4 x 35.8 cm
Cat Raisonné: Kennedy (1910), 187; Mansfield (1909), 184
Acknowledgement: Purchased 1978
Accession No: NGA 78.415.9
Description: A fine example of the 'Strasburg lily' watermark can be seen in the paper used for Whistler's 1879-1880 etchings. There are many variations of the 'Strasburg lily' watermark. It has also been known, more prosaically, as the Fleur-de-Lis on a Crowned Shield, or simply as the Fleur-de-Lis, (a term derived from the central element of the design). The watermark in Whistler's print bears the date '1814' below the design. This date can only be used to verify the initial year of the watermark's use. Under transmitted light the image shows flocking of pulp along the chain lines, which occurred when the sheet was still in the wet state on the mold.

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

**Materials Index:**
- ink  **Role:** material
- laid paper  **Role:** support
- etching  **Role:** technique
- drypoint  **Role:** technique
- Strasburg lily  **Role:** support  **Extent:** watermark

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

- Record numbers that identify the work
- Repository numbers, CONA ID, URLs, numbers associated with creation

CONA ID: 700008593  Record Type: item
Class: prints and drawings  Work Type: lithograph
Title: Face
Creator: Jasper Johns
Creation Date: 1973  Publication Date: 1974
Inscription Type: signed  Date: 1974
Measurements: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191 26.64
Creation Number: JJ73-627
Number Type: Gemini Work Number
Creation Number: 500
Number Type: Old Gemini Catalogue Number
© Jasper Johns
© Jasper Johns and Gemini G.E.L./VAGA, New York, NYCatalogue Number 26.64; Artist Jasper Johns; Gemini Work Number JJ73-627; Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191
Related Work: Series Casts from Untitled
Materials: 3-color lithograph on Richard de Bas Narcisse
Facture: 1. red (stone), 2. transparent red (aluminum), 3. white (aluminum)
Dimensions 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: 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 was 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, one 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.
Events
Events

CONA ID 70009557 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

Current Location : Museum of Modern Art (New York, New York); 146.2016
Creation Date: 1959
Materials: Oak, plastic, aluminum, formica
Dimensions: 59 3/8 × 70 3/8 × 25 5/8" (150.9 × 178.8 × 65 cm)
Exhibition History:
How Should We Live? Propositions for the Modern Interior. MoMA. October 1, 2016–April 23, 2017

Extent: overall
Value: 24.1 Unit: cm Type: diameter
Extent: large pendants
Value: 7 Unit: cm Type: height
Value: 5.7 Unit: cm Type: width
Extent: small pendants
Value: 3.5 Unit: cm Type: height
Value: 3.2 Unit: cm Type: width

Controlled list
Controlled format

Mat & Tech: and Techniques Description: gold, enamel, Australian opal, Siberian cabochon amethysts
Free text

Material Names:
gold
opal
enamel
amethyst

Material Source Place: Siberia

Technique Names:
burnishing
casting
cabochoning

Authority

Subject Matter Indexing Terms:
apparel
human figure
adornment
female
nude
swans
flowers

Authority

Descriptive Note Text: The repeating motif in this necklace is an attenuated female nude with stylized curling hair and ... settings inspired by organic forms. He designed this necklace for his second wife, Augustine -Alice Ledru. Free text

Citations: Metropolitan Museum of Art online Page: accessed 17 July 2006

Ownership/Collecting History
Owner/Agent: Ledru-Lalique, Augustine -Alice (French, died 1909)

• 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
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
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.
Style and Culture

- **Title:** Viewing the Waterfall at Longqiu
- **Creator:** primary painter and calligrapher was Dai Xi, with additional inscriptions and colophons added by other officials
- **Creation Date:** probably between 1847 and 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 nationality 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)
**Creation Date**: ca. 705

**Address Note**: 31.77617°N 35.23583°E
**Display Materials**: limestone (external walls, minaret, facade), gold, lead, stone (domes), white marble (interior columns), mosaic
**Dimensions**: 80 meters x 55 meters, 53 marble columns, 49 square stone pillars
**General Subject**: architecture

**Note**: Al-Aqsa Mosque, the Farthest Mosque,” is the third holiest site in Islam and is located in the Old City of Jerusalem. Muslims believe that Muhammad was transported from the Sacred Mosque in Mecca to al-Aqsa during the Night Journey. Islamic tradition holds that Muhammad led prayers towards this site until the God directed him to turn towards the Kaaba.
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

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
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

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
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
1968  Not on view
Dimensions: 32 x 44" (81.3 x 111.8 cm)
Credit: Mies van der Rohe Archive, gift of the architect
Location: MoMA (New York, New York)  Repository number: MR6204.40
Copyright: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Department: Architecture and Design

• **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)
Edition and State

For prints, other multiples, and books
**Edition**

CONA ID 700008591 Catalog Level: item
Class: special collections work Type: rare book
Creator: Giorgio Vasari (Italian, 1511-1574)
Publisher: I Giunti
Title: Vite de’ piu eccellenti pittori, scultori et architettori
Publication Place: Florence
Publication Date: 1568
General Subject: literary Specific: biography | artists
Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to) revised, expanded and illustrated version of the 1st ed. (Florence : Lorenzo Torrentino, 1550).

**Edition: 2nd edition**

Sources: Mortimer, R. Italian 16th cent., 515
Notes: R
Current Location: Getty Research Library (Los Angeles, California) 85-B23279

• 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 700008592 Catalog Level: item
Class: prints and drawings Work Type: lithograph
Creator: Claes Oldenburg
Title: Typewriter Eraser
Creation Date: 1970
Current Location: National Gallery of Art (Washington, DC);
Dimensions: 31.1 x 24.1 cm (12 1/4 x 9 1/2 inches)
Mat & Tech: 3-color lithograph on Rives BFK paper

**Edition: 100/100**

Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
General Subject: utilitarian objects Type: description
Specific: eraser
NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number C070-310; Old Gemini Catalogue Number 182
Description: Edition 100 plus 20 AP, RTP, PP II, 3 GEL, C. Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing Charles Ritt assisted by Andrew Vlady, Richard Wilke

Architecture: CDWA, CCO, Vocabularies
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

Architecture: CDWA, CCO, Vocabularies
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 in Asia Minor, active mid-6th century)

**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

http://www.getty.edu/art/collection/objects/42901/
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 inches
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
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

A work of art may undergo conservation or treatment at different times. The procedures should be documented in the appropriate category. In the case of modern treatments, many details are often lost. In treatments done on ancient works, it may be possible to reconstruct what was done by examination of the work. Opinions may differ about the extent of treatment necessary for the preservation of a work of art or architecture.

The conservation profession uses many technical analytical tools to detect and record information and to assess the extent of treatment. This information is conveyed or summarized verbally, or presented in a written report that may specify the materials used in conservation activities.
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 or custody. Caretakers of architecture will track condition reports. The condition report allows for the proper management of 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 record.
Condition/Examination History:
Conserved by the Walters Art Gallery, Baltimore; multispectral imaging, x-ray fluorescence, 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 fluorescence 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
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.
CDWA even includes fields for the cataloging history of the work record.

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 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
Thank you.

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Managing Editor
Getty Vocabulary Program

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