

The J. Paul Getty Museum

COMPLETE GUIDE TO ADULT AUDIENCE INTERPRETIVE MATERIALS: GALLERY TEXTS AND GRAPHICS



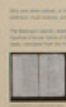
What Does Historical Evidence Reveal?

There are several ways to determine the origin of an art object. One method custom use is to research archival documents. They also compare the object to other similar-looking works of art that have proven histories.

By studying written records such as inventories or sales records, curators learn where a piece was made, who owned it, and how it was used.

Evidence from Documents

The social feelings about the cabinet were confirmed by comparing it to other objects with documented origins in late sixteenth century England.



The early cabinet may appear in the same document as a cabinet in Brussels, France. But the date passes through documents and a cabinet is due to date, offering clues about the early cabinet's early history.

Modern tools and their marks

The four marks on the cabinet's base are unique. They are the only marks of a mark maker in Amsterdam, 1600. The marks are all made with the same tool.

To light up these marks,



The J. Paul Getty Museum

COMPLETE GUIDE TO ADULT AUDIENCE INTERPRETIVE MATERIALS: GALLERY TEXTS AND GRAPHICS

Permanent Collection Installations and Exhibitions
(Including Permanent Collection Rotations)

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Get the *Guide to Adult Audience Interpretive Materials* online:

http://go.getty.edu/forms_tools/forms/museum/aaim_compleateguide.pdf

http://go.getty.edu/forms_tools/forms/museum/aaim_quickguide.pdf

FRONT COVER: A RENAISSANCE CABINET REDISCOVERED, NOVEMBER 22, 2005–AUGUST 5, 2007

Overview

Pg 3-5

OVERVIEW

This guide outlines the various types of texts and graphics offered to adult visitors to the J. Paul Getty Museum at both the Getty Center and the Getty Villa. It addresses audience, approach, style, and content for the full array of interpretive materials to help curators and other authors prepare appropriate and engaging gallery texts and graphics for the permanent collections and exhibitions (including permanent collection rotations). The guidelines also include descriptions of and design specifications for each element. It offers ideas, suggestions, goals, and tips for preparing interpretive materials.

CONCEPT

For our wide spectrum of visitors, the Getty provides information in a variety of formats to accommodate different learning styles (including GettyGuide™, Web presentations, gallery talks, active learning spaces in the Sketching Gallery at the Getty Center and the TimeScape Room at the Getty Villa, etc.). This guide focuses specifically on in-gallery texts and graphics.

Our goal is to capitalize on the strengths of each interpretive element to communicate different types of information. For example, some components are best suited to present information that is contextual or analytical (introductory statements) or to help visitors focus on what can be seen in an individual work of art (object labels). Others foster learning in a more experiential manner by breaking down information into smaller units (such as section and focus texts and gallery cards). We make decisions to repeat some information across media so that key points are emphasized. These materials work in tandem with the Getty's in-gallery media and online presentations.

The primacy of the art is at the forefront of all gallery presentations. Judicious use of a variety of interpretive elements helps to guide the visitor's experience of the art. Taken together, our materials should:

- foster curiosity about the objects on display
- provide guidance for looking closely and seeing critically
- help visitors access information that increases understanding
- offer a more meaningful experience in front of a work of art

AUDIENCE

The majority of the Getty's visitors are curious, college-educated, nonspecialist adults. To reach this target audience, think about the patterns visitors exhibit as they look at art. They:

- are motivated to learn
- have limited time
- have their own priorities and organizational approach to taking in information and navigating space
- may be overwhelmed or put off by too much information or specialized art terminology
- are often visiting the Museum as a social outing

APPROACH

Organize interpretive materials hierarchically, first establishing the logic, context, and themes of the gallery installation and revealing relationships among the objects, then moving to specifics regarding individual works of art. Here are some important points to assist in writing:

- Identify the unifying theme or idea for each gallery. Layer information supporting that idea from general to specific—from gallery title, to introductory statement, to section and focus texts, to individual object labels (see At-a-Glance Outline, pg 6).
- Regardless of sequence or adjacencies, individual elements such as object labels should be able to stand on their own, offering information and strategies for looking closely as well as reinforcing the themes of the gallery.
- The hierarchy for interpretive materials should be consistent throughout the Museum to build on visitor expectations about where and how to learn more.

While no single component can provide all possible answers, gallery materials should generally address the questions the visitor may have, such as:

- "What is it?"
- "Why is it here, and why should I care?"
- "What is the story or symbolism?"
- "How was it made?"
- "How was it used?"
- "What can I discover by looking more carefully?"

STYLE

Use a tone that is appropriate to the project's goals and engages visitors.

- Write to encourage looking and thinking, to foster a sense of discovery.
- Be crisp, clear, and concise (see the At-a-Glance Outline [pg 6] for word counts for individual types of interpretive materials).
- Use strong verbs and an active voice.
- Consider visual cues and other techniques to enliven text blocks: headings, subheadings, time lines, and didactics with strong visual components, such as images, diagrams, and maps.
- When writing about artists at work, use past tense; for works of art, use present tense.
- Avoid large or infrequently used words, and make an effort to define specialized terminology (i.e., foreshortening, linear perspective).
- When foreign terms are used, define them, and translate foreign titles (if this is not possible, use the foreign title first, followed by the English translation in parentheses). For subsequent mentions, use English.

CONTENT

Consider these strategies when preparing texts:

- Focus on conveying no more than one to three ideas.
- For object labels, begin by identifying concrete visual details to assist viewers in guided looking.
- Avoid unsupported, qualitative judgments such as "The artist is the greatest of his time" or a particular work of art "is the finest example of its type."
- When appropriate, make a connection between the historic object and a contemporary context (i.e., a *cartonnier* is "like a modern filing cabinet").
- If possible, include quotations by artists or contemporaries to provide a firsthand voice.
- When relevant, provide information about the technical process involved in the creation of a work of art.
- When making comparisons, the comparative work should be close by or reproduced on the label.
- Sometimes tombstone information is enough—not all objects require additional text.

Examples of interpretive materials are included in the *Complete Guide to Adult Audience Interpretive Materials*, beginning on pg 9. For other aspects of style and content, refer to the Getty Editorial Style Guide, available online at <http://wiki.getty.edu/confluence/display/WEB/EDUSGUIDE/Main+Page>. Note that additional samples of previous exhibitions and installations are available by request from Design and Collection Information & Access Editorial.

Interpretive Elements

At-a-Glance Outline

Pg 7

Diagram of Interpretive Elements

Pg 8

Descriptions, Editorial Tips, Specifications, and Samples

Pg 9-26

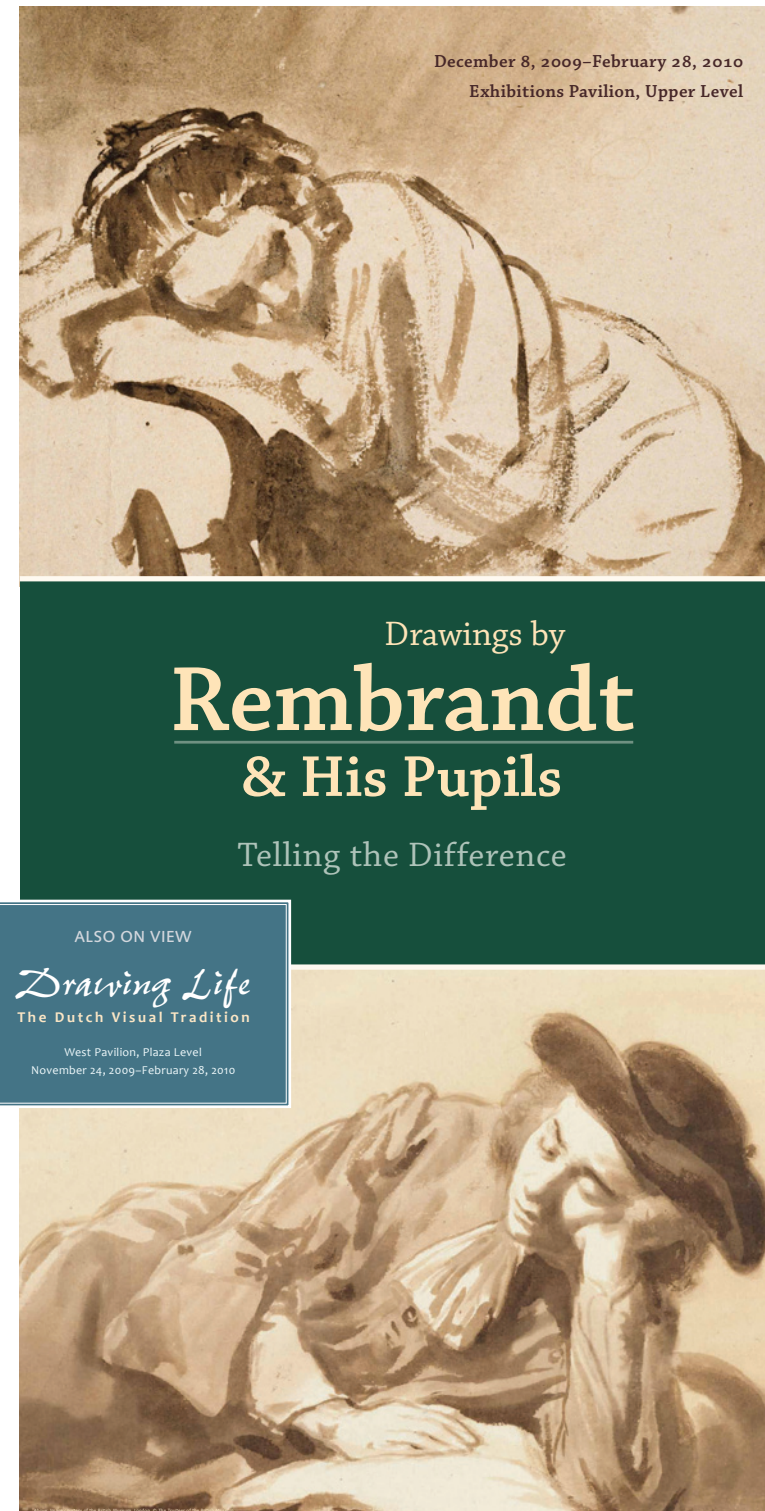
AT-A-GLANCE OUTLINE

Gallery interpretive materials, including titles, texts, and graphics, are driven by the goals and context of each installation.

DIAGRAM OF INTERPRETIVE ELEMENTS	Pg 8
BRANDING TITLE <ul style="list-style-type: none">• States main concept, often illustrated with iconic objects• Word count: approx. 30 characters	Pg 9
EXHIBITION TITLE / GALLERY NAME AND NUMBER <ul style="list-style-type: none">• Serving as both on-site orientation and promotion, the exhibition/installation title appears in Center common spaces, including Orientation Station maps, and at the Villa Entry Pavilion.• Permanent collection installation titles appear in gallery doorjamb.• Exhibition galleries read "Changing Exhibitions."• Thematic, chronological, or geographic focus• Word count: approx. 30 characters	Pg 10–11
INTRODUCTORY STATEMENT <ul style="list-style-type: none">• States main concept; may include highlight objects• Word count: 50–200	Pg 12
SECTION, FOCUS, AND DIAGRAMMATIC TEXTS <ul style="list-style-type: none">• Section texts address larger themes and unify groups of objects and, when necessary, divide the installation space into more digestible areas for public viewing and understanding.• Focus texts provide additional strategies and approaches to directed looking, conservation stories, thematic threads, biographies, and connections among objects.• On a more intimate scale and scope than section texts, focus texts contextualize a number of objects, sometimes as a case overview.• Diagrammatic texts provide additional information through maps, time lines, images and illustrations, family trees, etc.• All of these texts may include comparative illustrations and captions.• Word count: 200 maximum	Pg 13–15
OBJECT LABELS <ul style="list-style-type: none">• In general, types of labels include wall labels, group labels, case labels, and pedestal labels.• Begin with specifics that encourage close looking and proceed to biographical and contextual information, when relevant.• Present one to three essential points about a particular work of art to foster close looking and understanding.• Word count: varies, depending on type of label, design, and layout (generally 30–140 words maximum)	Pg 16–21
SUPPLEMENTARY MATERIALS <ul style="list-style-type: none">• Wall quotes, murals, and captions• Brochures• Self-guided activities• Gallery cards• Labels for in-gallery video, interactive media, and listening stations	Pg 22–26



STREET BANNERS
*SHORTENED TITLE



ENTRANCE HALL
*CONTAINS FULL TITLE

A. BRANDING TITLE

States main concept, often illustrated with iconic objects

EDITORIAL TIPS

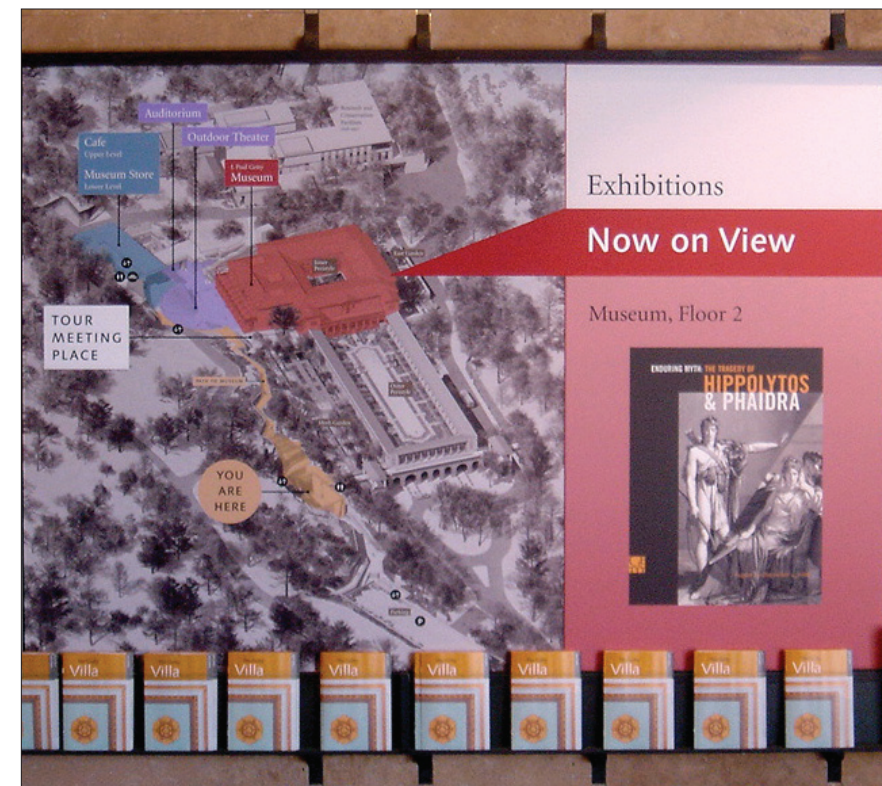
- The title conveys the main concept of the exhibition/installation, often illustrated with imagery.
- Keep titles to a manageable length, as they will be used on a variety of promotional and installation materials in a range of sizes.
- Titles may be abbreviated for street banners and appear full-length in on-site applications.
- Enrich titles with an evocative phrase, where appropriate (as: "Telling the Difference").

SPECIFICATIONS

- Word count:
Approx. 30 characters
- Measurements:
Dependent on available wall space, size of installation, light levels, and selected promotional materials
- Typeface:
Dependent on design solution
- Fabrication:
Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)



CENTER: TODAY AT THE GETTY BOARD AND ORIENTATION MAP



VILLA: ORIENTATION DISPLAY



CENTER: ENTRANCE HALL PROMOTION

B. EXHIBITION TITLE

Serving as both on-site orientation and promotion, the exhibition/installation title appears in Center common spaces, including Orientation Station maps, and at the Villa Entry Pavilion. Permanent collection installation titles appear in gallery doorjambs; exhibition galleries read "Changing Exhibitions."

EDITORIAL TIPS

- Thematic, chronological, or geographic focus
- Promotional materials offer a glimpse of what will be seen in the galleries. Choose images and brief text (usually the exhibition title) that entice visitors to take a look, to make the journey.
- Remember that one of the primary purposes for onsite signage, in addition to presenting the main concept of the exhibition, is orientation.
- Ensure that language is consistent on maps and other orientation materials and text panels, as appropriate.

SPECIFICATIONS

- Word count:
Approx. 30 characters
- Measurements:
Dependent on available wall space, size of installation, and light levels
- Typeface:
LT Syntax for directional language
Minion Pro, using expert numerals and fi, fl, and ff ligatures, or exhibition-specific logotype, for descriptive texts

En dashes between inclusive dates
- Fabrication:
Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)

Title:
¾" cap height;
Arrow:
7/8" cap height

Dates:
Match title point
size, expert

Gallery Number:
½" cap height;
Univers 55



CENTER



VILLA

B. GALLERY NAME AND NUMBER

In gallery doorjambs and on Orientation Station maps, also Center common spaces and at the Villa Entry Pavilion. Exhibition galleries read "Changing Exhibitions" so it is not necessary to change frequently.

EDITORIAL TIPS

- Gallery name and number provide orientation and indicate what is displayed in each gallery.
- Ensure that language is consistent on maps and other orientation materials and text panels, as appropriate.
- Wherever possible, choose names that have a thematic focus, using terms that are understandable to our general visitors.

SPECIFICATIONS

- Word count:
Approx. 30 characters
- Measurements:
CENTER: 12" W X 7" H , or for a double
12"w X 14" H
VILLA: 10.25" W X 6.125" H
- Typeface:
Minion Pro, using expert numerals and
fi, fl, and ff ligatures

En dashes between inclusive dates

- Fabrication:
CENTER: Glass bead-blasted on reverse.
Type etched and paint in-filled in black.
Flush stainless steel pins to mount. Sign
stands-off ¼" from doorjamb surface.

VILLA: Bronze and painted photo-etched
magnesium with screen-printed tactile
graphics

PAUL OUTERBRIDGE

Command Performance

Paul Outerbridge (American, 1896–1958) burst onto the photographic scene in the early 1920s with images that were visually fresh and technically adept. He applied his talent for the formal arrangement of objects to the commercial world, introducing an artist's sensibility to advertisements for men's haberdashery, glassware, and perfume in fashionable magazines such as *Vanity Fair* and *Harper's Bazaar*.

In the mid-1930s Outerbridge developed a highly successful career as a freelance color photographer. His controversial nudes, often printed in the intensely hued carbro color process, allowed him to naturalistically reproduce subtle skin tone variations—something that had not been done before. His seminal book, *Photographing in Color*, sealed his reputation as one of the pioneers of color photography.

In 1943 Outerbridge moved from New York to Southern California, eventually settling in Laguna Beach, where he opened a small portrait studio. During the 1950s he traveled extensively, making 35 mm photographs in black-and-white and in color. His work was featured in *Family Circle*, *Holiday*, and *American Photography* magazines. From 1954 until his death in 1958, Outerbridge wrote a monthly column on color photography for *U.S. Camera* magazine.



ROTATING EXHIBITION INTRO PANEL: PAUL OUTERBRIDGE: COMMAND PERFORMANCE, MARCH 31–AUGUST 9, 2009

Renaissance Art in Italy and Northern Europe

1450–1600

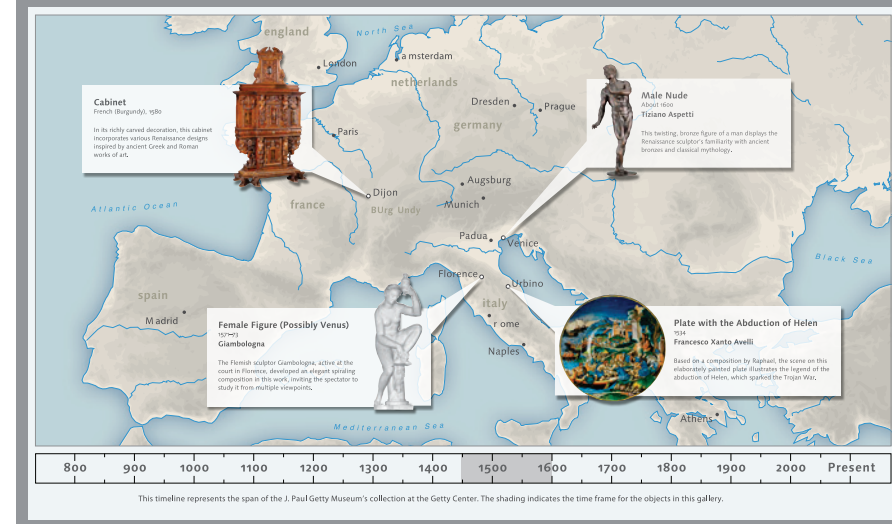
Some people adorn their houses with antiquities, such as heads, torsos, busts, and antique statues—of marble or of bronze.

—Sabba di Castiglione (Italian, 1485–1554), from his *I ricordi* (1560), a book about the decoration of a gentleman's mansion



Italy is commonly regarded as the birthplace of the Renaissance. During this period a fascination for classical sculpture, architectural and ornamental forms, and mythology was reflected in the work of Italian artists. A similar interest also developed in France and other parts of northern Europe through royal patronage, traveling Italian artists, and the transmission of images and designs via drawings and prints. Patrons and collectors commissioned art in a classical style for their public and private rooms. The rich visual vocabulary of classical art was reflected in bronze sculpture, paintings that illustrated mythology, glazed ceramics, and the ornamental language of domestic furniture.

6101



PERMANENT COLLECTION INTRODUCTORY STATEMENT PANEL: NORTH PAVILION, GALLERY N101

C. INTRODUCTORY STATEMENT

States main concept; may include highlight objects

EDITORIAL TIPS

- The introductory statement clearly and concisely articulates the primary organizing concept for the exhibition or installation.
- It provides the context in which to consider the works of art, elaborating on relevant historical, societal, or artistic factors.
- This is also the place to acknowledge organizing parties, indemnity, the presence of an online checklist or presentation, GettyGuide or related exhibition information, as well as display conditions, such as low light levels. (Note: Sometimes this is included earlier, on a title wall.)

SPECIFICATIONS

- Word count:
Permanent collection galleries: 50–150
Exhibition galleries: 150–200
- Measurements:
Dependent on available wall space, size of installation, and light levels
- Typeface:
For exhibitions, the standard is Minion Pro, but it may be customized to suit the installation. Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)

The King's Menagerie

The paintings in this gallery celebrate some of the star specimens of King Louis XV's collection of animals at Versailles. Inherited from his great-grandfather Louis XIV, the menagerie was designed by the court architect Louis Le Vau. His design centralized the animal exhibits, as opposed to scattering them across the park. Visitors could watch the animals from an octagonal observation room in a small chateau in the central courtyard. The Versailles menagerie was compiled through royal commission and diplomatic gifts. Exotic animals were imported on merchant ships along with sugar, coffee, and indigo, and they were intimately connected with colonialism and the luxury trade. As trade with Africa, the Americas, and the East Indies blossomed, specimens from these regions signified the growing reach of French mercantile power. The menagerie served as a research source for scientists and artists until the Revolution, when it was dismantled and the surviving animals were moved to the French natural history museum.



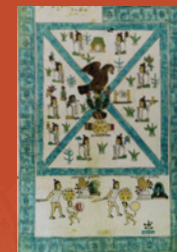
View of the Versailles Menagerie, Nicolas Langois (French, active about 1640). © Réunion des musées nationaux/ Art Resource, New York

▶ 827



Art and Empire

Empire, religion, and art were closely intertwined in Aztec culture. By the early 1500s, Aztec emperors based in Tenochtitlan (present-day Mexico City) ruled a population of some twenty-five million throughout central and southern Mexico. Though short-lived, the empire's success depended on meeting two formidable challenges: maintaining authority over conquered provinces and engendering a shared identity among subject peoples. Imperial power was enforced through perpetual warfare and the collection of tribute. Temples and sculptures created in the artistic style of the Aztec capital were deployed strategically to unify communities of diverse ethnic backgrounds.



Archaeologists today explore cross-cultural comparisons between the Aztec and the Roman empires. Both developed "theater states," in which monumental architecture and ornate cult precincts served as stages for performing religious and political ceremonies. Dramatic spectacles such as ritual combats, triumphal processions, and sacrifices celebrated elite warrior values and ancestral traditions, securing bonds of loyalty to the emperor.



D. SECTION TEXTS

Section texts address larger themes and unify groups of objects and, when necessary, divide the installation space into more digestible areas for viewing and understanding.

EDITORIAL TIPS

- Explore, in greater depth, one of the primary themes of the installation or exhibition.
- The headline helps to highlight and define a particular group of objects that are distinct from those in other sections of the installation.
- May include comparative illustrations and captions ("A picture paints a thousand words")

SPECIFICATIONS

- Word count: 200 maximum
- Measurements: Dependent on available wall space, size of installation, and light levels
- Typeface: For exhibitions, the standard is Minion Pro, but it may be customized to suit the installation. Use old-style numerals and fi, fl, and ff ligatures, when available.
- Low light requires greater contrast and/or larger point sizes for legibility.
- Fabrication: Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)

D. FOCUS TEXTS

Focus texts provide additional strategies and approaches to directed looking, conservation stories, thematic threads, biographies, and connections among objects. On a more intimate scale and scope than section texts, they contextualize a number of objects, sometimes as a case overview.

EDITORIAL TIPS

- Use focus statements to define a group of objects apart from the larger sections within the installation.
- Include comparative illustrations and captions, as applicable.

SPECIFICATIONS

- Word count: 200 maximum
- Measurements: Smaller in scale than section texts, but greater than labels. Dependent on available wall space, size of installation, and light levels. Examples on this page are different sizes (and not to scale).
- Typeface: For exhibitions, the standard is Minion Pro, but it may be customized to suit the installation. Use old-style numerals and fi, fl, and ff ligatures, when available.

Low light requires greater contrast and/or larger point size for legibility.
- Fabrication: Various methods, including direct application vinyl, 3-D lettering, silk-screen, or projection (depending on overall design and installation)

Arent de Gelder

Dordrecht, 1645–Dordrecht, 1727

Arent de Gelder began his training in the late 1650s in Dordrecht with Samuel van Hoogstraten (whose work is also on view in this exhibition), himself a Rembrandt pupil of the 1640s. De Gelder went on to study with Rembrandt in Amsterdam in about 1661–63 before settling permanently in Dordrecht. Thanks to his wealthy father, De Gelder could devote himself to his art while never having to earn a living from it. From the mid-1660s into the 1720s, he painted biblical and literary subjects, portraits, and a couple of genre scenes. He adhered remarkably to Rembrandt’s style decades after it had passed out of fashion. Having no pupils and making few preparatory studies, De Gelder was not a prolific draftsman. A modest group of drawings can now be attributed to him.

DRAWINGS BY REMBRANDT AND HIS PUPILS: TELLING THE DIFFERENCE, DECEMBER 8, 2009–FEBRUARY 28, 2010

CAPTURING EUROPA

Painterly Inspiration

Ovid’s *Metamorphoses*, a series of darkly erotic poems written in the first century A.D., was one of the most popular and widely read texts in Renaissance and Baroque Europe. Painters vied with each other to depict its verses—which describe the loves of the gods and the transformation of their human lovers into animals and plants—with vivid images of love and intrigue.

Two contrasting portrayals of one of the most beloved tales—in which the god Jupiter, in the guise of a bull, seduces and captures the princess Europa—are exhibited in this pavilion: Guido Reni’s luminous sea voyage *Jupiter and Europa*; and Claude Lorrain’s lyrical seascape *Coast View with the Abduction of Europa*. Although related by their largely faithful adherence to Ovid’s text, these works eloquently attest to these renowned painters’ distinctive and highly inventive artistic responses in Bologna and Rome between 1632 and 1645.

CAPTURING EUROPA INSTALLATION, PERMANENT COLLECTION PAINTINGS GALLERIES, EUROPEAN PAINTINGS, 1600–1700, GALLERY E201

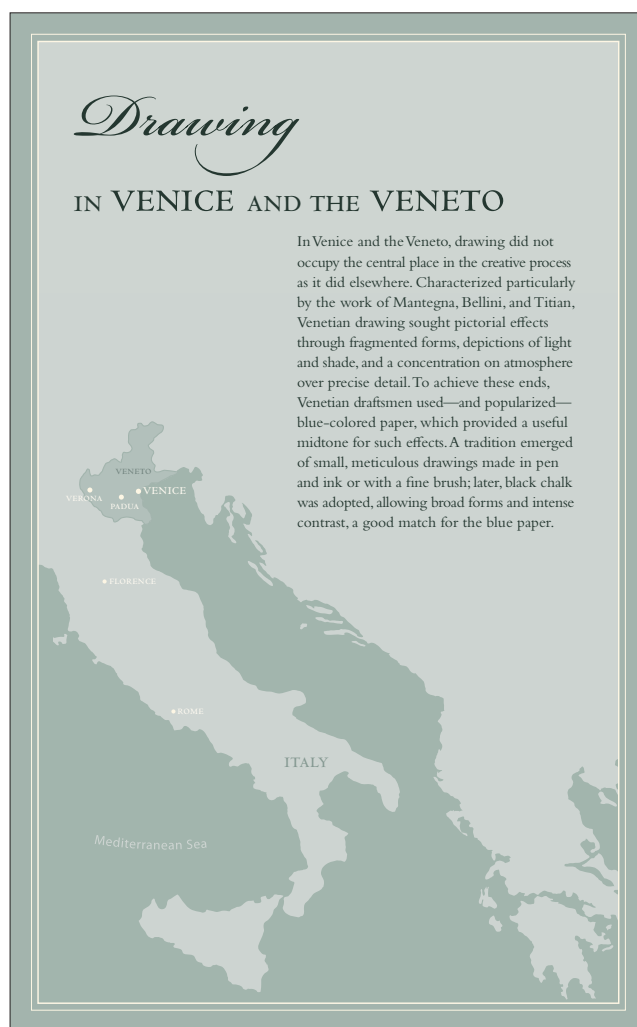
THEATRICAL MOTIFS

Most of the surviving vases that depict theatrical performance were produced in southern Italy and Sicily in the 300s B.C. Used at *symposia* (male drinking parties), these vessels are often decorated with images connected to the cult of Dionysos, god of wine and theater. Masks representing specific characters in a play also symbolize the craft of theater and its patron deity.

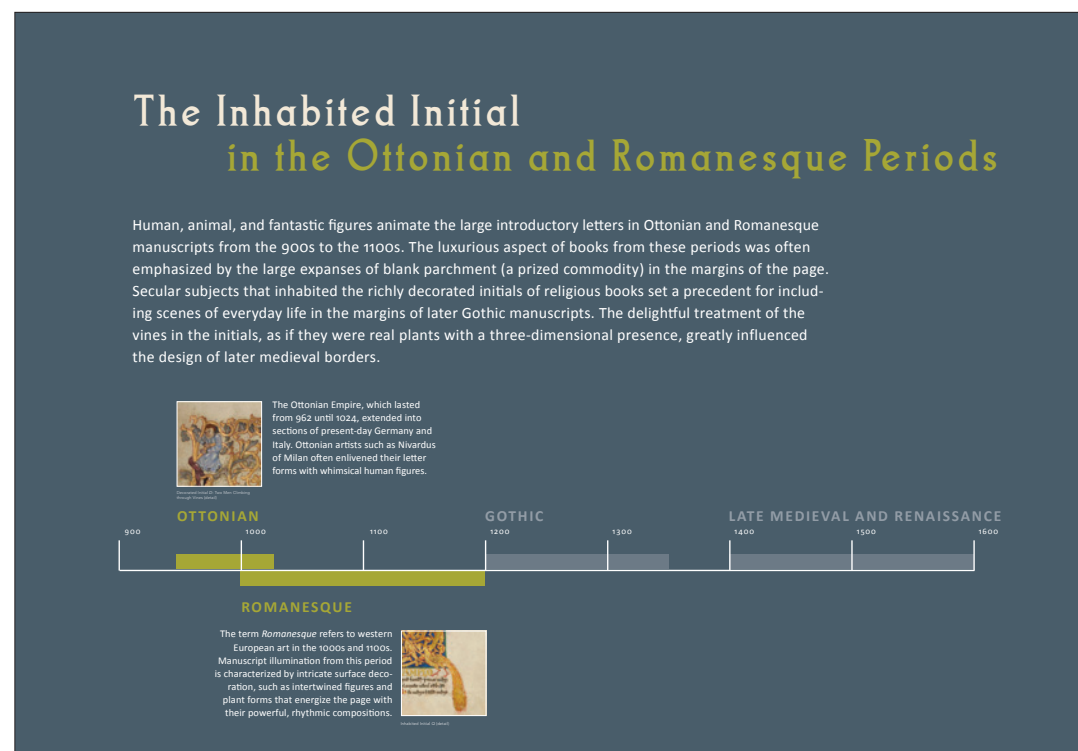
GROUP CASE LABEL: FINAL SIZE: 11.5" W X 5.625" H "STANDARD VILLA 6" LABEL; VILLA PERMANENT COLLECTION GROUP CASE LABEL, DIONYSOS AND THE THEATER, GALLERY 114



COLLECTOR'S CHOICE: J. PAUL GETTY AND HIS ANTIQUITIES, NOVEMBER 18, 2009–FEBRUARY 8, 2010



LINE TO LIGHT: RENAISSANCE DRAWING IN FLORENCE AND VENICE, JULY 20–OCTOBER 10, 2010



OUT-OF-BOUNDS: IMAGES IN THE MARGINS OF MEDIEVAL MANUSCRIPTS, SEPTEMBER 1–NOVEMBER 8, 2009

D. DIAGRAMMATIC TEXTS

Diagrammatic texts provide additional information through maps, time lines, images and illustrations, family trees, etc.

EDITORIAL TIPS

- Try to achieve at least a 50-50 ratio of images to text.
- Quotations enrich and personalize stories.
- Maps should call out geographic information and sites directly pertinent to the display.
- When possible, title the map or add text to contextualize it.

SPECIFICATIONS

- Word count: Varies, depending on scale and legibility
- Measurements: Unique scale, dependent on available wall space, size of installation, and light levels
- Typeface: For exhibitions, the standard is Minion Pro, but it may be customized to suit the installation. Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication: Various methods, including direct application vinyl, 3-D lettering, silk-screen, or projection (depending on overall design and installation)

Low light requires greater contrast and/or larger point size for legibility.

EDITORIAL TIPS

- Titles are descriptive and visitor-friendly.
- Begin with specific visual cues that encourage close looking and proceed to contextual information.
- Present one to three essential points to encourage close looking and understanding—point out what is interesting or important and explain the iconography and function.
- Where meaningful or relevant, offer observations on the extent of restoration, archaeological context, or previous owners.
- Translate inscriptions and define specialized terminology (in the example at left, the word *symposion* was defined the first time it was mentioned in the case).
- Supplementary illustrations may show part of an object hidden from view or illustrate a point discussed in the label text.
- Caption/tombstone order: Object title, culture, place made, date, place found, media, technical name and attribution, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

- Word count:
Tombstone (object info) + 30–100 words
 - Measurements:
****SEE DESIGN'S VILLA INTERPRETIVE MATERIALS GUIDE****
 - Typeface:
Minion Pro (may be customized to suit the installation), with Univers for captions, credits, and accession/loan/exhibition number
- Use old-style numerals and fi, fl, and ff ligatures, when available.

Funerary Vessels

White-ground painting is a fragile technique that was often applied to *lekythoi*, oil jars that were left as offerings at graves or were buried with the dead. The vessels typically bear funerary scenes. One of the *lekythoi* displayed here shows a woman adorning a gravestone with ritual ribbons. The others depict women and youths visiting grave sites with various offerings, such as an egg, a symbol of rebirth.



Oil Jar with an Egg Offering
Greek, made in Athens, 460–450 B.C.
Terracotta
White-ground *lekythos* attributed to the Painter of Athens 1826
Gift of Barbara and Lawrence Fleischman



Oil Jar with Offerings of *Lekythoi*
Greek, made in Athens, 460–450 B.C.
Terracotta
White-ground *lekythos* attributed to the Sabouroff Painter

96.AE.99; 73.AE.41

STANDARDS NOT DEPICTED

Image credit line:
Univers: 8/9.6 pt; 45 Light

GROUP CASE LABEL: FINAL SIZE: 11.5" W X 5.625" H "STANDARD VILLA 6" LABEL; VILLA PERMANENT COLLECTION GROUP CASE LABEL, WOMEN AND CHILDREN IN ANTIQUITY, GALLERY 207

Cup with a Woman Drinking in a Storeroom



Greek, made in Athens, 470–460 B.C.
Terracotta
Red-figured *skyphos*

An unusual scene decorates this deep cup: a servant girl unhappily balances a full wineskin while carrying a jug, and an older, double-chinned woman tilts her head back to drink from a large vessel. Such an image of a woman getting drunk was probably amusing to men at a *symposion*, where this cup would have been used.

86.AE.265



The other side of this cup depicts a storeroom filled with household objects.

Caption:
Univers: 12/14 pt;
55 Roman

CASE LABEL, FINAL SIZE: 11.5" W X 5.625" H STANDARD VILLA 6" LABEL / VILLA PERMANENT COLLECTION, WOMEN AND CHILDREN IN ANTIQUITY, GALLERY 207

Body copy:
Minion Pro: 18/22 pt;
Regular

Accession number:
Univers: 8/12 pt; 45 Light

Title:
Minion Pro: 22/24 pt;
Semibold

Culture/Dates:
Minion Pro: 16/16 pt; Regular

Media:
Minion Pro: 16/16 pt; Regular

Expert line:
Minion Pro: 14/16 pt; Regular

GettyGuide:
Standard size as built;
expert numerals

Title:

Minion Pro: 24/24 pt;
Semibold

Dates:

Minion Pro: 18/22 pt; Regular

Artist:

Minion Pro: 24/24 pt;
Semibold

Artist dates:

Minion Pro: 18/22 pt; Regular

Media:

Minion Pro: 14/18 pt; Regular

Body copy:

Minion Pro: 18/22 pt;
Regular

Accession number:

Univers: 8/12 pt;
55 Roman

Amorous *Putti* at Play; Head of a Bird About 1530

Michelangelo Buonarroti Italian, 1475–1564

Pen and black and brown ink

In contrast to the finished religious composition on the other side of this sheet (reproduced below), Michelangelo here made playful doodles. The boy at left has fallen into a drunken slumber; meanwhile, a male infant approaches a female counterpart, who is encouraged by a young friend. Other pen sketches showing the artist's varied thoughts include the head of a bird as well as an inscription, *Tempo verra ancor* (Time will come again), deriving from the early Renaissance poet Petrarch (Italian, 1304–1374).



The Holy Family, about 1530,
Michelangelo Buonarroti.
93.GB.51, recto

93.GB.51, verso

A LIGHT TOUCH: EXPLORING HUMOR IN DRAWING, SEPTEMBER 23–DECEMBER 7, 2008
EXTENDED WALL LABEL: FINAL SIZE: 6" W X 8.5" H

An Album of Pencil Sketches (Study of Figures at a Funeral)

About 1877

Edgar Degas

French, 1834–1917

Pencil on heavy wove paper

In this sheet, which verges on caricature, Degas studied the faces of figures attending a funeral. Despite the occasion's somber mood, the artist exaggerated the amusing aspects of his subjects, from the protruding nose and sloped forehead of the man at bottom center to the pronounced noses of the three women in profile at upper right. This sketchbook also contains studies of dancers and singers as well as portraits of Degas's friends.

A LIGHT TOUCH: EXPLORING HUMOR IN DRAWING, SEPTEMBER 23–DECEMBER 7, 2008
CASE RAIL LABEL: FINAL SIZE: 11" W X 4.5" H

NOTE: ON LABELS WITH MULTIPLE COLUMNS, ALIGN BODY COPY TO
BASELINE OF TITLE IN SECOND AND THIRD COLUMNS.

Illustration:

Embed in body copy,
in most cases, align to
right margin

Caption:

Univers: 12/14 pt; 55 Roman
* Text may be placed to left of
illustration to left align with
body copy

STANDARDS NOT DEPICTED

Lender line:

Univers: 16/18 pt;
45 Light

E. OBJECT LABELS

DEPARTMENT OF DRAWINGS

EDITORIAL TIPS

- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Describe the subject or composition and mention or elaborate on the purpose of the drawing, particularly with comparative illustrations, to increase understanding.
- Describe the materials and/or techniques the artist used.
- If only one page of an album of sketches is open, discuss book overall.
- Caption/tombstone order: Title, date, maker, nationality and life dates, media, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

- Word count:
Wall labels: Tombstone (object info) + 30 words for small or 70 words for standard
- Measurements:
Standard: 6" W X 7" H
Extended: 6" W X 8.5" H
Case: 11" W x 4.5" H
- Typeface:
Minion Pro (may be customized to suit the exhibition)

Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Photocopy print on paper stock to be selected from in-house inventory

Section title:

Minion Pro: 20/24 pt; Regular

Title:

Minion Pro: 24/24 pt; Semibold

Dates:

Minion Pro: 16/22 pt; Regular

Artist:

Minion Pro: 16/18 pt; Semibold

Author:

Minion Pro: 14/18 pt; Regular

Body copy:

Minion Pro: 18/22 pt;

Regular

Accession number:

Univers: 8 pt; 55 Roman

TEXTILES IN RITUAL AND CEREMONY

The Entry into Jerusalem

Lyons, about 1480–90

ARTIST **Master of Guillaume Lambert and Workshop**

AUTHOR **Attributed to Jean Gerson**

The Passion of Our Lord Jesus Christ (text in French)

Ms. 25, fols. 5v–6

Christ rides on a donkey toward the gate of Jerusalem, followed by his apostles and Mary. As in the biblical description of this event, the residents of the city, shown on the right, welcome him with praises of “Hosanna in the highest!” and lay their cloaks on the ground for the donkey to tread upon. Placed in front of thrones or along a

king’s path during processions, long strips of textiles (called runners) were important elements of royal palace decoration. This practice is the source of the contemporary phrase “rolling out the red carpet.” By laying down cloth garments to separate Christ from the ground, the textiles underscore Christ’s majestic nature.

SHRINE AND SHROUD: TEXTILES IN ILLUMINATED MANUSCRIPTS, JUNE 28–OCTOBER 2, 2005
FINAL SIZE: 15" W X 4.5" H

NOTE: ON LABELS WITH MULTIPLE COLUMNS, ALIGN BODY COPY TO BASELINE OF TITLE IN SECOND AND THIRD COLUMNS.

Feast Scenes

1300s

Tempera and metal leaf (probably gold) on panel

This multipaneled work presents the feasts celebrated during the church year. The narrative begins with the Annunciation (1) and unfolds horizontally across all four panels, echoing the chronology of Christ’s life—with the exception of the Transfiguration (12). The story continues on the bottom row and concludes with the Dormition (“falling asleep,” or death) of the Virgin (15), which is followed by a portrait of Saints George and Demetrius (16). In addition to the standard images of the twelve major feasts, this cycle also includes images of Christ on the Way to Calvary (7), the Descent from the Cross (9), and the Lamentation (10). These images emphasize Holy Week, during which events of Christ’s Passion are commemorated. Holy Week culminates

in Easter, the celebration of the Resurrection that is encapsulated in the image of the Anastasis (11).

Panel 1		Panel 2		Panel 3		Panel 4	
1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16

1. The Annunciation
2. The Nativity
3. The Presentation in the Temple
4. The Baptism of Christ
5. The Raising of Lazarus
6. The Entry into Jerusalem
7. Christ on the Way to Calvary
8. The Crucifixion
9. The Deposition from the Cross
10. The Lamentation
11. The Anastasis (Resurrection)
12. The Transfiguration
13. The Ascension
14. The Pentecost
15. The Dormition of the Virgin
16. Saints George and Demetrius

Lent by the Holy Monastery of Saint Catherine, Sinai, Egypt
Cat. no. 18



STANDARDS NOT DEPICTED

Caption:

Univers: 12/14 pt;
55 Roman

Lender line:

Univers: 12/14 pt;
45 Light

GettyGuide:

Standard size as built;
expert numerals

HOLY IMAGE, HALLOWED GROUND: ICONS FROM SINAI, NOVEMBER 14, 2006–MARCH 4, 2007

E. OBJECT LABELS

DEPARTMENT OF MANUSCRIPTS

EDITORIAL TIPS

- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding—point out what is interesting or important and explain the iconography.
- Explain the purpose, use, and/or name of text, if appropriate.
- Specialized terminology related to manuscripts or Christianity (such as *miniature* or *liturgy*) should either be defined or supported by appropriate contextual cues.
- Keep a non-Christian audience in mind.
- Shading of book icon indicates primary image being discussed.
- Caption/tombstone order: Title of illumination, city of origin with date of illumination, maker (if known), author, source (language), courtesy/credit, accession/loan/exhibition number (use Ms. numbers, not accession numbers)

SPECIFICATIONS

- Word count:
Standard wall labels: Tombstone (object info) + 70 words
Case labels: Tombstone + 120–140 words, 1 or 2 columns of text (illustration can replace 1 column of text)
- Measurements:
Standard wall: 6" W X 8.5" H
Tombstone wall: 6" W X 4.5" H
Case: 15" W x 4.5" H or 10.25" W x 4.5" H
- Typeface:
Minion Pro (may be customized to suit the exhibition). Use old-style numerals and fi, fl, and ff ligatures, when available.

Title:

Minion Pro: 30/32 pt;
Semibold

Dates:

Minion Pro: 22/27 pt; Regular

Artist:

Minion Pro: 30/32 pt;
Semibold

Artist dates:

Minion Pro: 22/27 pt; Regular

Media:

Minion Pro: 18/22 pt; Regular

Body copy:

Minion Pro: 22/27 pt;
Regular

Accession number:

Univers: 8 pt; 55 Roman

*Base align to top of
GG rule

A Walk at Dusk

About 1830–35

Caspar David Friedrich

German, 1774–1840

Oil on canvas

A central figure in the German Romantic movement, Friedrich possessed a deeply personal and introspective vision that attracted a wide following. Among the last canvases he completed before a debilitating stroke, *A Walk at Dusk* shows a single figure—perhaps the artist himself—contemplating a megalithic tomb. This symbol of death is counterbalanced by the waxing moon, which was for Friedrich a sign of Christ’s promise of rebirth.

93.PA.14



STANDARD WALL LABEL:
FINAL SIZE: 7.5" W X 8.5" H

A Hare in the Forest

About 1585

Hans Hoffmann

German, about 1530–1591/92

Oil on panel

At the edge of a forest glen, an alert hare nibbles on a clump of lady’s mantle. Hoffmann’s meticulous technique captures the texture of tufted fur and the characteristics of individual plants and animals, heightening the reality of the scene. He was inspired by Albrecht Dürer’s 1502 watercolor of a hare (see reproduction below).

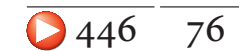
This panel was prized by Hoffmann’s patron, Emperor Rudolf II (1557–1612), the most important collector in central Europe. Only three years after its completion, Hoffmann helped Rudolf II obtain Dürer’s *Hare*, and both works were kept in the emperor’s *Kunstammer* (art treasury) in Prague.



Hare, 1502, Albrecht Dürer (German, 1471–1528). Watercolor on paper

Courtesy of the Graphische Sammlung Albertina, Vienna

2001.12



EXTENDED WALL LABEL:
FINAL SIZE: 7.5" W X 10" H

Credit line:

Univers: 8/9.6; 55 Roman
*Use 1/8" space between image and credit.

Caption:

Univers: 12/14 pt; 55 Roman

GettyGuide:

Standard size as built;
expert numerals

STANDARDS NOT DEPICTED

Lender line:

Univers: 16/19 pt; 45 Light
*Use 1/4" space between lender line and accession number

D. OBJECT LABELS

DEPARTMENT OF PAINTINGS

EDITORIAL TIPS

- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Minimize excess amounts of data in parentheses by including life dates only for artists and subjects.
- Caption/tombstone order: Title, date, maker, nationality and life dates, media, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

- Word count:
Wall labels: Tombstone (object info) + 70 words
body copy for standard size, or + 100 words for extended
- Measurements:
Tombstone: 7.5" W X 5" H
Standard: 7.5" W X 8.5" H
Extended: 7.5" W X 10" H
- Typeface:
Minion Pro (may be customized to suit an exhibition)

Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Photocopy print on paper stock to be selected from in-house inventory

Title:

Minion Pro: 24/25 pt;
Semibold

Dates:

Minion Pro: 18/22 pt; Regular

Artist:

Minion Pro: 24/24 pt;
Semibold

Artist dates:

Minion Pro: 18/22 pt; Regular

Media:

Minion Pro: 14/18 pt; Regular

Body copy:

Minion Pro: 18/22 pt;
Regular

Phoenix Rising

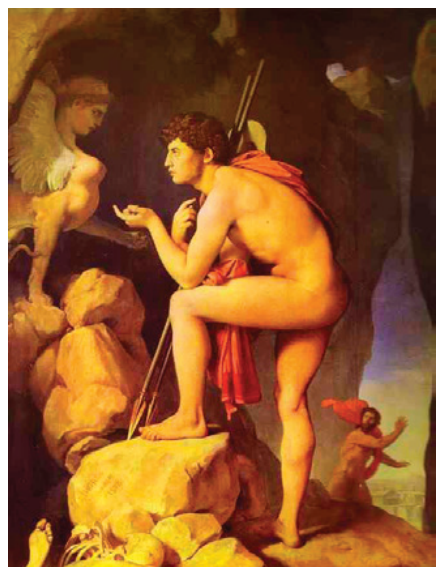
1937

Paul Outerbridge

American, 1896–1958

Carbro print

Here Outerbridge created a composition that boldly fragments the female body with great visual power. A plaster cast of the head of Hermes (Greek messenger god and bringer of dreams) sits just below the model's breasts and is held in place by her two upraised arms. Reminiscent of Ingres's depiction of the Sphinx (see reproduction below), Outerbridge's composite form conjures notions of the tension between real and ideal beauty as well as mortality and immortality.



Oedipus and the Sphinx, about 1826, Jean-Auguste-Dominique Ingres (French, 1780–1867). Oil on canvas, 17.5 x 13.7 cm. Courtesy of the Louvre Museum, Paris

Lent by the Wilson Centre for Photography

EX.2009.4.18

Lender line:

Univers: 12/16 pt;
45 Light

Accession number:

Univers: 8 pt; 55 Roman

Member of Parliament (Democrat)

1928

August Sander

German, 1876–1964

Gelatin silver print

Businessman and parliamentarian Johannes Scheerer was one of the many individuals at the fringes of the political spectrum. He shoulders his umbrella like a shotgun, measuring up the viewer with an owlish, suspicious glance. Behind this formidable facade lurks a character more akin to a provincial schoolmaster than a legislator.

84.XM.126.168

AUGUST SANDER: PEOPLE OF THE TWENTIETH CENTURY, MAY 6–SEPTEMBER 14, 2008

STANDARD WALL LABEL :
FINAL SIZE: 6" W X 7.5" H

Illustration:

Embedded in body copy,
aligned to right margin

Caption:

Univers: 12/14 pt; 55 Roman
* Text may be placed to left of
illustration to left align with
body copy

PAUL OUTERBRIDGE: COMMAND PERFORMANCE, MARCH 31–AUGUST 9, 2009

EXTENDED WALL LABEL:
FINAL SIZE: 6" W X 10" H

STANDARDS NOT DEPICTED

GettyGuide:

Regular size as built;
expert numerals

E. OBJECT LABELS

DEPARTMENT OF PHOTOGRAPHS

EDITORIAL TIPS

- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Employ quotations, particularly the voice of the artist.
- Define specialized and technical terminology.
- Monographic shows do not need to repeat artist's name, nationality, and life dates.
- Minimize excess amounts of data in parentheses by including life dates only for artists and subjects.
- Caption/tombstone order: Title, date, maker, nationality and life dates, media, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

- Word count:
Wall labels: Tombstone (object info) + 30 words for small or 70 words for standard
- Measurements:
Tombstone: 6" W X 5.5" H; no artist line
6" W X 4.5" H
Standard: 6" W X 7.5" H
Extended: 6" W X 10" H (with comparative illustration)
Case: 6/10.25/15" W X 4.5" H
- Typeface:
Minion Pro (may be customized to suit the exhibition)
Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Photocopy print on paper stock to be selected from in-house inventory

Title:

Minion Pro: 30/32 pt;
Semibold

Dates:

Minion Pro: 22/27 pt; Regular

Media:

Minion Pro: 18/22 pt; Regular

Body copy:

Minion Pro: 22/28 pt;
Regular

Credit:

Univers: 8/9.6 pt;
55 Roman

Caption:

Univers: 12/14 pt;
55 Roman

Accession number:

Univers: 8 pt; 55 Roman

Pair of Sphinxes on Scrolls

Italian, about 1560

Bronze

Sphinxes—composite figures with the upper body of a woman and the lower limbs of a reclining lion—were depicted as demons in ancient mythology. During the Renaissance, particularly in the work of Andrea Briosco, called Riccio, these hybrid monsters were sometimes shown with the wings of eagles. Sphinxes were popular as guardians of portals and as bearers of sarcophagi. This pair may have originally held up a sarcophagus in a wall tomb.



Detail of a sphinx on the Paschal candelabrum (used during Easter) in Padua's Basilica of Saint Anthony, 1507–16, Andrea Briosco, called Riccio (Italian, 1470–1532). Bronze

Courtesy of the Basilica of Saint Anthony, Padua

85.SB.418.1–4

PERMANENT COLLECTION OBJECT LABEL: NORTH PAVILION, RENAISSANCE ART IN ITALY AND NORTHERN EUROPE, GALLERY N101

WALL LABEL:
FINAL SIZE: 7.5" W X 8.75" H

Title:

Minion Pro: 22/24 pt;
Semibold

Dates:

Minion Pro: 18/24 pt; Regular

Media:

Minion Pro: 16/20 pt; Regular

Accession number:

Univers: 8/12 pt;
55 Roman

Sphinx with Male Masks

1500S



After a model by Andrea Briosco, called Riccio

Italian, 1470–1532

Bronze

Kneeling Satyr

1500S



Workshop of Andrea Briosco, called Riccio

Italian, 1470–1532

Bronze

85.SB.62–63

PERMANENT COLLECTION OBJECT LABEL:
NORTH PAVILION, RENAISSANCE ART IN ITALY
AND NORTHERN EUROPE, GALLERY N101

GROUP CASE RAIL LABEL :
FINAL SIZE: 6" W X 5.687" H

*ICONS USED FOR CASE
GROUPINGS

** LARGER SIZE LABELS USED
FOR DISTANCE VIEWING

STANDARDS NOT DEPICTED

Body copy:

Minion Pro: 18/22
pt; Regular

Lender line:

Univers: 16/18 pt;
45 Light

GettyGuide:

Standard size as built;
expert numerals

STANDARDS NOT DEPICTED

Lender line:

Univers: 12/15 pt;
45 Light

GettyGuide:

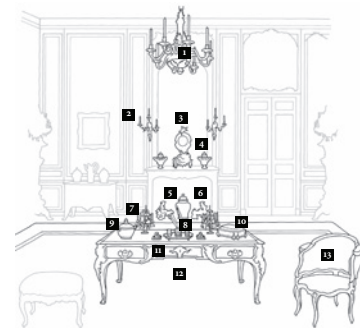
Large size as built;
expert numerals

GROUP CASE RAIL LABEL: PERMANENT COLLECTION ROOM LABEL: SOUTH PAVILION, RÉGENCE paneled room, 1710–1730, GALLERY S105

OUTDOOR SCULPTURE LABEL

- 1 Chandelier**
French (Paris), about 1710
Attributed to André-Charles Boulle (1642–1732, master before 1666)
Gilt bronze
76.02.12
- 2 Pair of Wall Lights**
French (Paris), about 1720
Gilt bronze
The sinuous branches of these wall lights resemble designs by André-Charles Boulle. This prolific craftsman became royal cabinetmaker in 1672 and was exempt from the guild restrictions governing the production of furniture. Unlike guild members, he was allowed to work with both wood and metal.
80.016.1–2
- 3 Mantel Clock**
French (Paris), about 1715–25
Case attributed to André-Charles Boulle (1642–1732, master before 1666); face and movement signed by Paul Guénin (active about 1719–1721)
Oak veneered with tortoiseshell, blue-painted horn, brass, and ebony; enameled metal; gilt-bronze mounts; glass
Cupid originally held the long-handled scythe of Father Time (who reclines below). Love conquering Time was a favorite decorative theme of the 1700s.
72.08.81

- 4 Pair of Lidded Vases**
Possibly Italian or French (Paris), 1700
Marble; gilt-bronze mounts
88.01.61.1–2
- 5 Lidded Vase**
Chinese, Kangxi reign, 1662–1722
Hard-paste porcelain and underglaze blue decoration
94.06.620
- 6 Pair of Firedogs**
French (Paris), about 1735
Gilt bronze
These firedogs are cast with military trophies and weapons. One represents land warfare, with a classical cuirass (armored breastplate) upheld by a club and a battering ram. The other, symbolizing sea warfare, has armor in the Turkish style, with a feathered turban, an anchor, and a naval cannon.
71.0741.1–2
- 7 Pair of Candelabra**
French (Paris), about 1680–90
Iron; gilt bronze; rock crystal, glass, and semiprecious stones
The small size and opulent decoration of these candelabra suggest that they were intended to be displayed in an intimate, elegant interior.
85.07.361.1–2



- 8 Inkstand with Paperweights**
French (Paris), about 1715
Gilt bronze
76.018
- 9 Lidded Bowl**
Porcelain: Japanese (Imari), early 1700s
Mounts: French (Paris), about 1717–27
Hard-paste porcelain, underglaze blue, enamel decoration, and gilding; silver mounts
A Parisian silversmith constructed this covered bowl by joining together two separate pieces of Japanese porcelain: a bowl and a dish. The dish was inverted to form the lid. To unify the new lid with the bowl, silver mounts were added to create the finial, handle, and rims.
74.02.07
- 10 Casket**
French (Paris), about 1680–90
Wood veneered with brass, pewter, copper, mother-of-pearl, and stained and painted bone; gilt-bronze mounts
The top of this box is decorated with a marquetry scene depicting Venus reclining by the shore of a lake, attended by three cupids. The casket would have contained various articles for use during the toilette, such as hair ornaments.
88.04.111

- 11 Writing Table**
French (Paris), about 1710–20
Attributed to André-Charles Boulle (1642–1732, master before 1666)
Oak veneered with brass, ebony, and tortoiseshell; gilt-bronze mounts; leather top
85.09.23
- 12 Carpet**
French (Savonnerie manufactory), about 1665–67
Wool and linen
The Savonnerie manufactory made carpets and screen panels, chiefly for the French royal family. This carpet was delivered to Louis XIV in 1667. It has retained much of its original bright coloring and is extremely rare for its date, condition, and royal provenance.
76.00.43
- 13 Desk Chair**
French (Paris), about 1735
Walnut; leather upholstery; velvet pocket lining; brass studs
This chair contains an especially convenient innovation: small, velvet-lined compartments hidden under the hinged arm pads. These were used for the storage of personal items, such as a snuffbox, spectacles, or money.
71.02.41

Walking Flower

Designed, 1952–53; cast, 1982–83

Fernand Léger

French, 1881–1955

Glazed ceramic

Gift of Fran and Ray Stark

2005.110



E. OBJECT LABELS

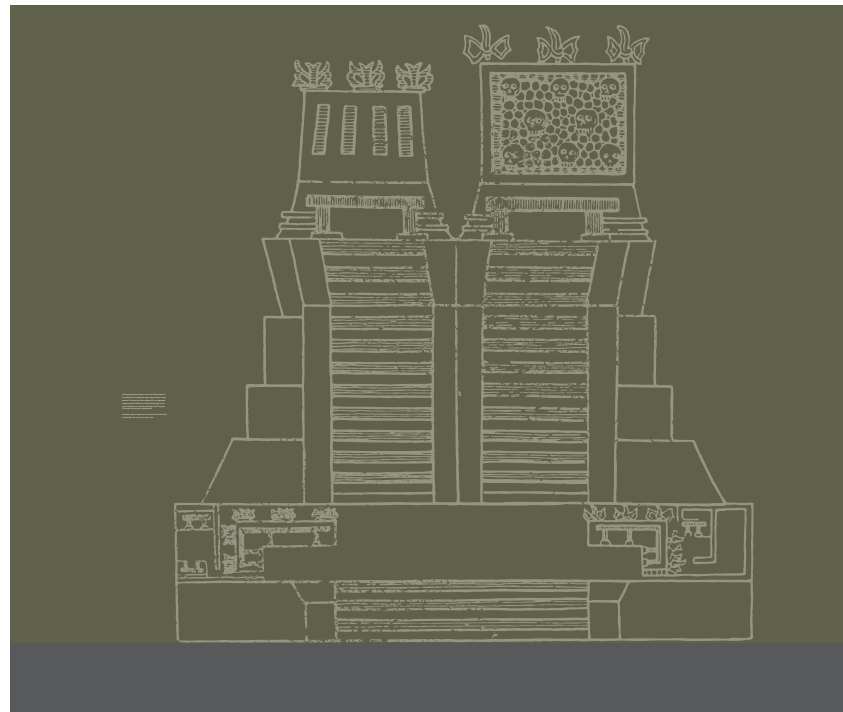
DEPARTMENT OF SCULPTURE & DEC. ARTS

EDITORIAL TIPS

- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Incorporate line drawings of installation on group stanchions. Pay attention to sequencing numbers (top to bottom, left to right).
- May incorporate images of open objects or alternative views.
- Describe the materials, process, and/or techniques the artist(s) used in creating the object.
- Caption/tombstone order: Title/object name, culture, date, maker (if known), nationality and life dates (if known), media, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

- Word count:
Wall labels: Tombstone (object info) + 30 words for small or 70 words for standard
- Measurements:
Standard wall: 7.5" W X 8.75" H
Extended wall: 7.5" W X 10.375" H
Case: 6/9/10/11.5" W x 4" H (stained glass)
Pedestal: 6.5/13" W x 5.687" H
- Typeface:
Minion Pro (may be customized to suit the exhibition)
Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Photocopy print on paper stock to be selected from in-house inventory



WET APPLICATION MURAL: *THE AZTEC PANTHEON AND THE ART OF EMPIRE*, MARCH 24–JULY 5, 2010



PSV ADHESIVE PRINTED MURAL: *TAKING SHAPE: FINDING SCULPTURE IN THE DECORATIVE ARTS*, MARCH 31–JULY 5, 2009

WALL CAPTION FOR PSV ADHESIVE PRINTED MURAL: *TAKING SHAPE: FINDING SCULPTURE IN THE DECORATIVE ARTS*, MARCH 31–JULY 5, 2009

This enlarged reproduction of an albumen silver print shows the actual size of the marble sculpture *Pluto Abducting Proserpine* by François Girardon (French, 1628–1715), installed since 1699 in the Colonnade on the grounds of Versailles.

The Colonnades, detail from *Souvenirs of Versailles, Map of the Park, and Photographic Views of the Château, the Basins, and the Two Trianon Palaces* (in French), about 1870, unknown photographer. Albumen silver print, 8.7 x 8.6 cm. The J. Paul Getty Museum, 84.XB.1554.5

ABBREVIATED VERSIONS
(IF OBJECTS WERE ON VIEW):

Pluto Abducting Proserpine, 1699, François Girardon

The Colonnades, about 1870, unknown photographer

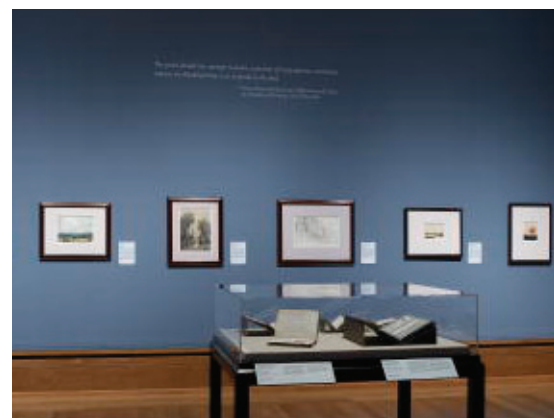
F. SUPPLEMENTARY MATERIALS WALL QUOTES, MURALS, AND CAPTIONS

EDITORIAL TIPS

- Use short, contextual information to explain what is being depicted. Give just enough information so that visitor can identify it and find it in the gallery, if applicable.

SPECIFICATIONS

- Word count:
Dependent on copy required to adequately describe and source imagery
- Typeface:
Customized to suit installation
- Fabrication:
A variety of materials may be used for large-scale graphics. Dependent on installation and budgetary constraints.



VINYL LETTER DIRECT APPLICATION: *CAPTURING NATURE'S BEAUTY: THREE CENTURIES OF FRENCH LANDSCAPES*, JULY 28–NOVEMBER 1, 2009

The artist should not attempt to paint a portrait of insignificant, inanimate nature: he should portray it as it speaks to his soul.

—*Pierre-Henri de Valenciennes, Reflections and Advice to a Student of Painting and Particularly on the Genre of Landscape (in French), 1800*

BROCHURE: *WHERE WE LIVE: PHOTOGRAPHS OF AMERICA FROM THE BERMAN COLLECTION*, OCTOBER 24, 2006–FEBRUARY 25, 2007

FINAL PAGE SIZE: 7.625" W X 6" H

INTERIOR SPREAD

THE LATE HOST OF THE TONIGHT SHOW, JOHNNY CARSON, WHO HAILED FROM NEBRASKA, KNEW THAT WHEN HE WELCOMED THE COUNTRY TO "BEAUTIFUL DOWNTOWN BURBANK" EVERY EVENING, HIS MIDWESTERN ACCENT DIDN'T FOOL ANYONE. IN FACT, DOWNTOWN BURBANK, JUST NORTH OF LOS ANGELES, IS A BUSINESS DISTRICT WHOSE RESIDENTS INCLUDE NBC (HOME OF CARSON'S SHOW), DISNEY, AND THE 108-ACRE WARNER BROS. LOT. BURBANK IS FAR FROM MAIN STREET AMERICA, BUT IT IS WHERE BRUCE BERMAN WORKS AND WHERE A GOOD PORTION OF HIS EXPANDING COLLECTION OF AMERICAN PHOTOGRAPHS IS DISPLAYED. PICTURES COVER THE WALLS OF LOBBIES, OFFICES, AND HALLS IN BERMAN'S NINTH-FLOOR SUITE OF THE NEW WARNER BROS. CORPORATE BUILDING ON BURBANK'S RIVERSIDE DRIVE.

Fig. 1. 1054" X 13.800" W116" X 72.31" (detail). Negative, 1959–60; print, 1996. John Divola (American, born 1940). Digital output print, 70.2 x 70.2 cm. Gift of Nancy and Bruce Berman, 98.XM.88.29. © John Divola



BACK COVER

OF RELATED INTEREST

All events are free and are held in the Harold M. Williams auditorium, unless otherwise noted. Seating reservations are required. For reservations and information, please call (310) 440-7300 or visit www.getty.edu.

LECTURES

Extraordinary Days: *The Berman Collection of Photographs* National Book Award-winning author Barry Lopez explores how the Berman collection brings us to one of art's most potent intersections, the place where the seemingly ordinary event or object transcends our expectations. Sunday, October 29, 2006, 4:00 p.m.

Being a Photographer

John Szarkowski, director of the Department of Photography at the Museum of Modern Art in New York from 1962 to 1991, is also an accomplished photographer. He speaks about his life and work in photography—its difficulties, frustrations, confusions, and its inconstant and equivocal rewards. Thursday, November 2, 2006, 7:00 p.m.

ARTISTS' PANEL DISCUSSION

Where We Live: A Discussion with Four Photographers William Christenberry, Karen Halverson, Alex Harris, and Camilo José Vergara discuss aspects of their work in the exhibition. Sunday, November 12, 2006, 3:00 p.m.

PERFORMANCES

Selected Shorts Selected Shorts returns with a weekend of stories that evoke American life as seen from the road. Produced by New York's Symphony Space, the annual series features actors from stage, screen, and television reading classic and new short fiction. Tickets: \$20; \$15 students/seniors.

Friday, February 9–Saturday, February 10, 2007, 8:00 p.m. Sunday, February 11, 2007, 3:00 p.m.

GALLERY COURSE

America in Color Join Getty Museum educators on a journey through the history of color photography and its influence on depictions of life in America in the 20th century. Explore the colors of America through the works of more than 20 photographers in the exhibition. Course fee \$30; \$20 students/seniors. Open to 30 participants. Saturdays, January 13 and 20, 2007, 10:30 a.m.–12:30 p.m. Getty Research Institute Lecture Hall and Museum galleries

CURATORS' GALLERY TALKS

Getty Museum curators lead one-hour gallery talks on the exhibition. No sign-up needed; meet under the stars in the Museum Entrance Hall.

Judith Keller, associate curator, Department of Photographs Thursday, October 26, 2006, 1:30 p.m.

Anne Lacoste, assistant curator, Department of Photographs Thursday, January 25, 2007, 2:30 p.m. Museum galleries

GETTYGUIDE™

Hear collector Bruce Berman discuss his approach to collecting, and listen to artists William Christenberry, William Eggleston, Mitch Epstein, Karen Halverson, Sharon Rupp, and Camilo José Vergara share the ideas behind their work. Pick up an audio player in the Museum Entrance Hall.

VISIT GETTY.EDU

Explore images by the artists in this exhibition and listen to the audio commentary on the Getty's Web site.

RELATED PUBLICATION

Publications are available in the Getty Museum Store, by calling (800) 223-3431 or (310) 440-7050, or online at www.getty.edu/bookstore.

Where We Live: Photographs of America from the Berman Collection

By Kenneth A. Brisch, Judith Keller, Anne Lacoste, and Colin Westerbeck, with an essay by Bruce Wagner Often representing changing American communities, this book reproduces photographs by 24 contemporary artists whose work is passionate but unselfish. (Hardcover: \$49.95)

ALSO ON VIEW

Public Faces/Private Spaces: Recent Acquisitions October 10, 2006–February 4, 2007

Recently acquired photographs by four midcareer American artists are presented, with an emphasis on images made from the mid-1960s through the early 1980s. Incorporating elements of portraiture, social documentation, and street photography, the work demonstrates a commitment to observing the people and places that define community. The exhibition features excerpts from Donald Blumberg's series *In Front of St. Patrick's Cathedral* in Manhattan, Anthony Hernandez's *Public Transit Areas* in Los Angeles, Mary Ellen Mark's *Streetwise* in Seattle, and Bill Owens's *Suburbia* in the East Bay suburbs of San Francisco.



The J. Paul Getty Museum 1000 Getty Center Drive, Suite 1000 Los Angeles, CA 90049-1687 Tel 310 440 7300 www.getty.edu

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FRONT COVER

WHERE WE LIVE PHOTOGRAPHS OF AMERICA FROM THE BERMAN COLLECTION

OCT. 24, 2006–FEB. 25, 2007

INTERIOR SPREAD

decades by Camilo José Vergara is the storefront church. Encouraged by Berman's interest, Vergara returns to Chicago, Los Angeles, Detroit, and other cities to record the renovation, reuse, and occasional ruin of these neighborhood institutions (fig. 3).

Choosing more intimate subjects, Doug Dubois (fig. 4) and Mitch Epstein (fig. 5) create pictures of family, documenting domesticity in a personal as well as a universally American way. George Tice took on a familiar New Jersey neighborhood for an early documentary project (fig. 6). He later admitted that his vision of the region lacked objectivity because it was also, inevitably, a picture of his own past. While

teaching in Dayton, Ohio, Jack Teasler investigated other people's backyards, more private spaces than what might be seen from the street (fig. 7). The series he achieved by carrying his camera through the alleys of Baltimore, Cincinnati, and Cleveland contains a profusion of pets, plants, outdoor furniture, and fences assembled by an equal variety of tenants and homeowners. Joel Sternfeld restlessly crosses the country from his native New York to Alaska in search of America's landmarks. For

Fig. 7. Baltimore, 1980. Print, 1985. Jack O. Teasler Jr. (American, 1948–1992). Chromogenic print, 20.5 x 26.2 cm. Gift of Nancy and Bruce Berman, 2005.99.7. © Joan Teasler



Sternfeld, such monuments are the sites of tragic events, such as the small Memphis motel where civil rights leader Martin Luther King Jr. was assassinated and the Los Angeles intersection that was the flash point of a major civic uprising in 1993 (fig. 8). Afraid that we will forget, Sternfeld photographs to extend our memory.

These images, many in the style that Walker Evans called "transcendental documentary," represent the personal responses of one outstanding collector and several thoughtful and talented photographers to the value and fleeting nature of the barns, churches, billboards, and Main Streets that make up our visual

and social environment. Although the pace of American life all but guarantees that this landscape will change or even disappear, the Berman collection ensures our future sight of the past.

—Judith Keller and Anne Lacoste, Department of Photographs

Fig. 8. The Northwest Corner of Florence and Normandie Avenues, Los Angeles, California, October 1983. Print, 2005. Joel Sternfeld (American, born 1944). Chromogenic print, 47 x 59.7 cm. Promised gift of Nancy and Bruce Berman. © Joel Sternfeld, courtesy of Lühring Augustine, New York



F. SUPPLEMENTARY MATERIALS BROCHURES

EDITORIAL TIPS

- Provide another, more in-depth layer of information, illustrated with maps, time lines, conservation photographs, etc. May include other viewpoints that elaborate on messages in the galleries.
- Brochures typically function as takeaway souvenirs to be read later, and their content should complement and enrich the gallery didactics. Sometimes visitors may use a brochure as a "what not to miss" guide, so plan reproductions and discussion of individual objects accordingly.
- Use the opportunity to publicize related events in printed form.
- Consider how the brochure text complements GettyGuide audio information.

SPECIFICATIONS

- Word count: Dependent on page count and quantity of images; 200–1500 words maximum
- Measurements: Museum: 6" W x 7.625" H page size GRI: Unique page size possible *
- Typeface: Customized to suit installation
- Fabrication: Offset print. Pages may come together in a variety of layout styles, such as poster, saddle stitch, or accordion fold. Long lead time

Suggested exercise

Sketch one figure and try to capture the lively quality of a person engaged in an everyday activity.



The Miraculous Draught of Fishes

1563

Joachim Beuckelaer

Flemish, about 1533–1574

Oil on panel

Beuckelaer often combined everyday scenes with biblical subjects. Here he created a parallel between the peasants hauling in fish to take to the market and the miracle in which Christ and Saint Peter pulled nets filled with fish into their boat. This event takes place in the middle ground while spires of the town rise in the distance. The reduced palette in the middle ground and background contrasts with Beuckelaer's use of vibrant, saturated color to activate clusters of people in the foreground. The blurred background and contrasting colors create a sense of distance, while the fisherwoman in the lower left looks out, inviting the viewer to partake in the lively scene.

71PB.59



THE SKETCHING GALLERY: ACTIVITY LABEL

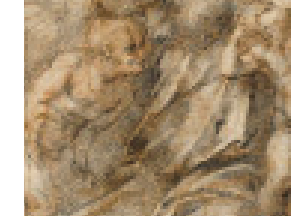
DRAWING TECHNIQUES



Nude Studies (detail)
Bartolomeo Passarotti



Study of a Triton Blowing a Conch Shell (detail)
Agostino Carracci



The Holy Family (detail)
Michelangelo Buonarroti

Look Bold hatching (parallel lines) and cross-hatching define musculature.

- Try**
- Focus on the hip and waist of the sculpture.
 - Draw the musculature with curved parallel lines, following the slope of each muscle.
 - To create precise lines, use the point of the Art Stix and apply more pressure.

Subtle gradations of tone render musculature and movement.

- Select a view of the sculpture that shows movement.
- Use the edge of the Art Stix for broad contour lines.
- Vary the relative lightness and darkness by changing the pressure as you draw.

Broad shading lines and hatching suggest three-dimensionality.

- Study the abdominal muscles of the sculpture.
- Use broad shading strokes over delicate hatching (parallel lines) to convey a sculptural quality.
- Layer these techniques to create a sense of volume.

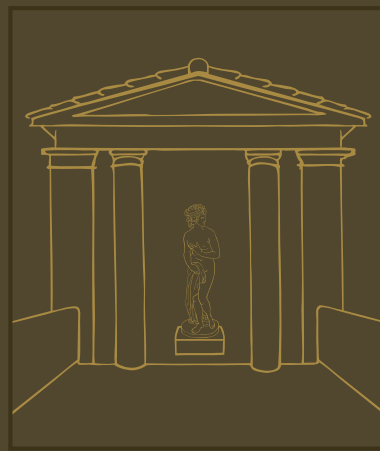
For more drawing activities, visit the Sketching Gallery (East Pavilion, Upper Level).

DRAWING THE CLASSICAL FIGURE, DECEMBER 23, 2008–MARCH 8, 2009

PLEASE TOUCH!

The statue at the end of this walkway represents Venus, Roman goddess of love, caught by surprise while bathing. It is a marble copy of a sculpture by Antonio Canova (Italian, 1757–1822), who was inspired by a famous ancient sculpture. Displayed in a niche and framed by a small-scale temple facade, this statue has been selected by the Museum to offer the opportunity to learn through touch.

You are invited to use your hands to explore the statue and its setting. More information is available adjacent to the work.



Placeholder text for the outdoor panel.

Important
Please do not touch other works of art in the Museum.

OUTDOOR PANEL, PLEASE TOUCH PROJECT FOR SIGHT IMPAIRED
FINAL SIZE: 25" W X 32" H

LOOK CLOSER



Portrait of Pope Paul V. Gian Lorenzo Bernini and detail, about 1621–23, Grand Louvre Museum



By nicking the marble in areas of the cranium, cheeks, and jowls—catching the light in a way to render these areas marginally grayer than those of smooth flesh—Bernini suggested a light growth of hair or roughness of skin with a shift in color.

BERNINI AND THE BIRTH OF BAROQUE PORTRAIT SCULPTURE,
AUGUST 5–OCTOBER 26, 2008

F. SUPPLEMENTARY MATERIALS SELF-GUIDED ACTIVITIES

In educational areas, permanent collection galleries, etc.

EDITORIAL TIPS

- Provide suggested activities, from closer looking to participatory exercises, such as sketching.
- Be succinct, with clear directives.
- Divide information into short paragraphs for easy comprehension.
- Caption/tombstone order: Title/object name, date, maker, nationality and life dates, media, dimensions, courtesy/credit, accession/loan/exhibition number (Abbreviated caption: title, date, maker)

SPECIFICATIONS

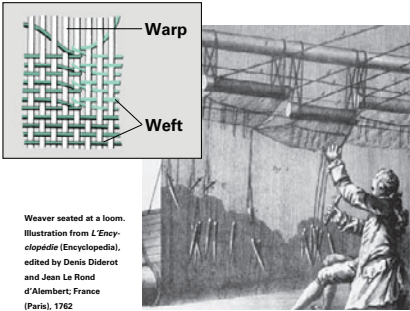
- Word count:
Dependent on page or panel size and application
- Measurements:
Dependent on educational concept and application
- Typeface:
Most texts set in Minion Pro, Univers, or LT Syntax.

Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication:
Photocopy print or offset printing

Tapestry: Manufacture and Use

What is tapestry?

Tapestry is the textile produced through a specific weaving technique in which colored threads, called **wefts**, are interlaced with support threads, called **warps**. The wefts are typically of wool or silk, while the warps are usually of undyed wool. The wefts are woven at right angles to the warps and eventually cover them completely. Cultures around the world—from Asia and the Near East to Europe and the Americas—developed and used tapestry weaving techniques as early as 1500 B.C. The tapestries in the Museum's galleries, however, are French and date from about 1690 to 1780.



- Fibers used in weaving**
- Wool from animals**
- Silk from silkworms**
- Cotton or linen from plants**
- Silver and silver-gilt wire wrapped around a fiber core**

Right: *Bacchus and Ariadne* (detail) from the *Loves of the Gods* tapestry series. Woven by the Beauvais manufactory, about 1748-79, after a 1747-48 cartoon painted by François Boucher (French, 1703-1770). Wool and silk. The J. Paul Getty Museum

French Decorative Arts Gallery S 102

How are tapestries made?

Even today, tapestries are made on a loom by hand. The warps are stretched parallel to one another and are held tightly in place by the loom's two beams, or rollers. The weaver passes the colored weft threads over and under the warps to create the design. In complicated patterns, a single weft thread does not carry from one end of the tapestry to the other. Weavers, who are highly skilled craftsmen, intricately bind the wefts where two colors meet. They could be called "painters in thread." Look carefully at one of the tapestries in this gallery and note the number of colors you can see in a four-inch square.

SEE OTHER SIDE

F. SUPPLEMENTARY MATERIALS GALLERY CARDS

EDITORIAL TIPS

- Try to achieve at least a 50-50 ratio of images to text.
- Each element should have its own headline.
- Use as a vehicle to offer technical information that comes up repeatedly in object labels specific to a gallery installation.
- Provide additional perspectives on artists, historical period, technique, or subject matter.
- Strive for long-term value of information to our visitors.

SPECIFICATIONS

- Word count: Approx. 400, depending on number of images
- Measurements: 17" W x 11" H
- Typeface: Minion Pro, in combination with Univers 65 Bold
- Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication: Styrene print with rounded corners
Long lead time

Looking at Photographs

	Daguerotypes 1839–about 1860	Salted paper prints 1839–about 1860	Albumen silver prints 1855–1905	Platinum prints 1839–1920s, 1970s–present
What to look for	<ul style="list-style-type: none"> • Matte surface • Rich, black tones • Sharp, positive image • Fine, fibrous detail suited to portraiture 	<ul style="list-style-type: none"> • Matte surface with visible paper texture • Warm color range, from reddish browns to purplish gray • Soft shadows 	<ul style="list-style-type: none"> • Glossy surface • Depending on condition, colors range from warm reddish browns to purplish browns to purple • Sharp detail 	<ul style="list-style-type: none"> • Matte surface, sometimes with pronounced paper texture that can soften image • Wide tonal range, from rich, neutral blacks to fine, silvery grays
Did you know?	Daguerotypes are named for their French inventor, Louis Jacques Mandé Daguerre. The images are formed directly on silver-plated copper and sealed behind glass.	The prints are often made on high-quality writing paper using sodium chloride (table salt) and silver nitrate.	The paper is coated with albumen (egg whites), and the image is created using a solution of silver salts.	Platinum prints fell out of favor during World War I as a result of the increasing cost of platinum, but they enjoyed a revival in the 1970s.
The Importance of Medium	One of the most important decisions the photographer makes is what materials (or mediums) to use when printing. Photographers employ different kinds of surfaces—metal, paper, glass, and flexible film—that are treated with light-sensitive chemicals to record images. These affect surface texture, sharpness of detail, color, and tone. Note that even a black-and-white print displays subtle suggestions of color.			

Photography Today

Over the years, photographic materials have evolved to reflect changes in taste and advances in technology. Since the 1980s digital cameras have become increasingly popular. As computer chips are made light sensitive and images are created in pixels, thereby outmoding the film negative, photographers are faced with even more choices.

The display of the Museum's photographs changes every few months to limit their exposure to light; therefore, only some examples of the mediums listed on this card are included in the current exhibition.

The medium is always listed on the object labels that accompany the photographs.

PLEASE RETURN CARD

Tapestry: Manufacture and Use



Details of a proposal for a tapestry (left) and the final tapestry (below), showing craftsmen at the Gobelin manufactory in 1667. The charcoal proposal drawing, by Charles Le Brun (French, 1631-1690), is now in the Louvre Museum; the tapestry is at Versailles.

Tapestry facts

- Depending on the complexity of the design, one weaver produced about three square yards per year during the 1700s.
- In major workshops, craftsmen specialized in weaving specific components of the design, such as flowers, drapery, animals, human figures, architecture, or landscape. They were paid according to the difficulty of their subject. Artists who wove faces and hands earned the most.
- The colorful dyes used in tapestries fade when exposed to light. To preserve their color intensity, the tapestries in the Museum's galleries rotate on and off display, and the light level is kept low.

Right: These French tapestries and seat covers were made from 1763 to 1771 by the Gobelin manufactory for Croome Court, an English stately home (now demolished). This gallery is in The Metropolitan Museum of Art.

How were tapestries designed?

An artist initially created a small-scale proposal, called the model. This was then worked into a full-size painting on paper or canvas, called a cartoon. The weaver followed the cartoon, matching the painter's palette with the dyed weft threads. The repeated use of a cartoon was destructive, and few survive. The images above show the artist's proposal and the tapestry woven after it. The cartoon still exists, but it is in poor condition and is not shown here.

How were tapestries used?

During the 1600s and 1700s, tapestries were highly prized as expensive wall coverings that provided insulation and decoration in a formal interior. They were either nailed wall-to-wall (even turning the corners of a room) for an overall effect, or they were set into wooden frames. Some tapestries were specifically intended to hang in front of doorways. Called *portières* (from *porte*, the French word for door), these could be pulled aside like curtains on rods. Others were used as table covers or seat upholstery. Tapestries were also hung in churches for ceremonies and from outdoor balconies to temporarily decorate parade routes.

French Decorative Arts Gallery S 102

PLEASE RETURN CARD

Title:

Minion Pro: 42/40.5; Semibold

Headline:

Univers: 16/20; 65 Bold

Subhead:

Univers: 12/14; 65 Bold

Body:

Minion Pro: 16/20; Regular

Caption:

Univers: 8/14; 65 Bold

Credit:

Univers: 5/12; 55 Roman

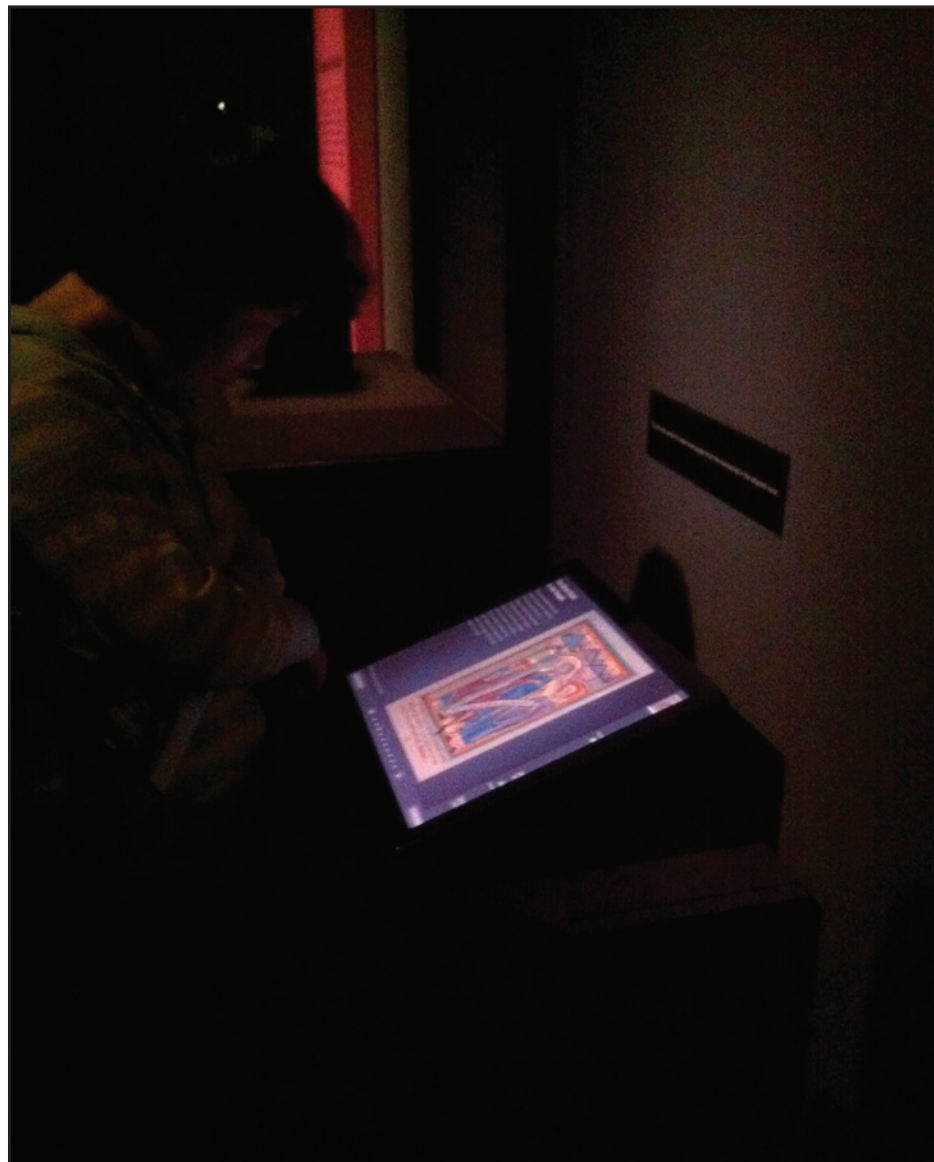
Footer:

Univers: 12/14; 65 Bold

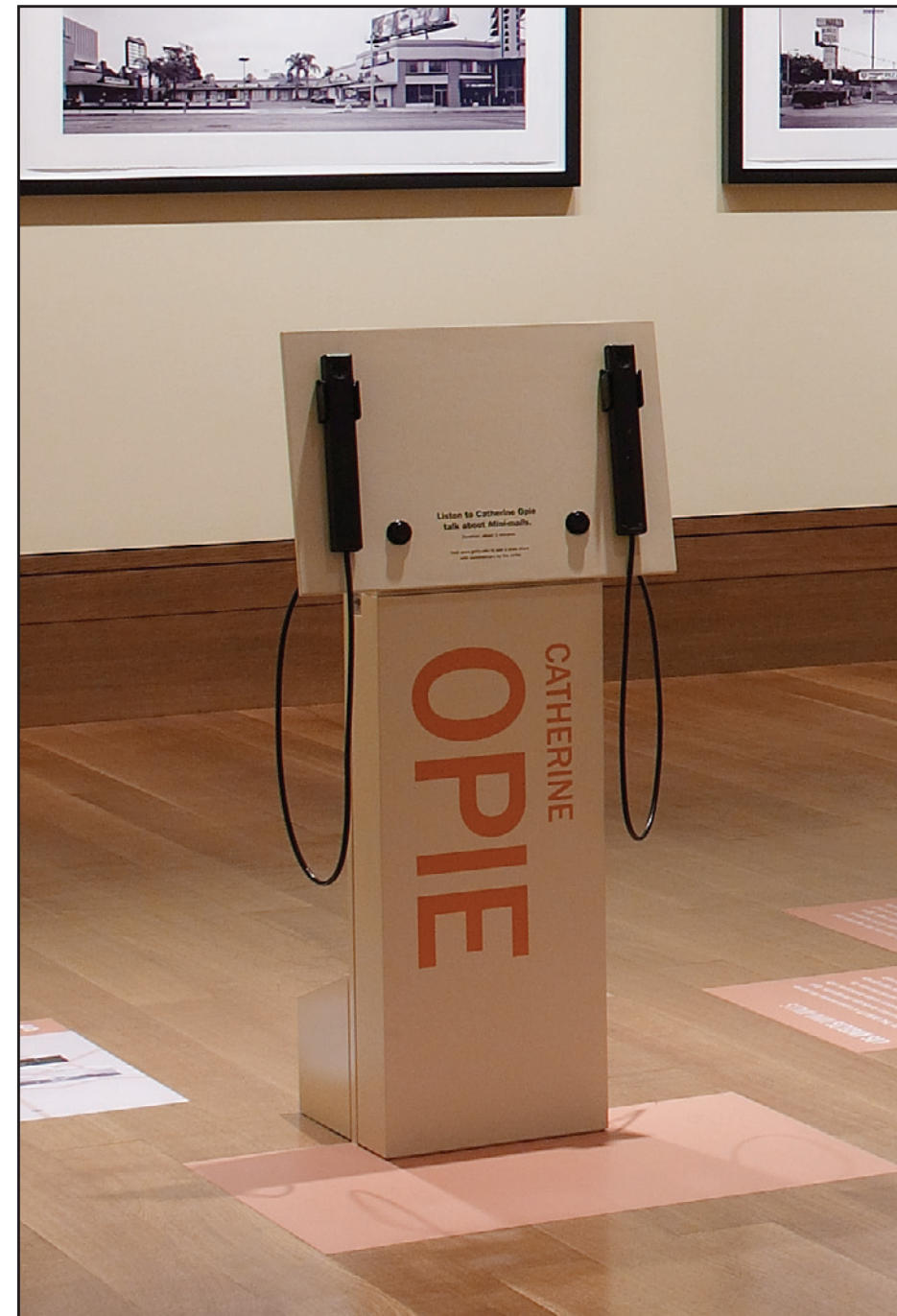
GALLERY CARD SPOT COLOR PALETTE

PAINTINGS	DRAWINGS	PHOTOGRAPHS
SCULPTURE/ DEC ARTS	MANUSCRIPTS	

*Selected department color to be used as main color tint throughout design. Tints of this color may be used for illustrative diagrams and/or supplemental imagery.



Touch the screen to view more pages from the manuscript in the adjacent case.



URBAN PANORAMAS: OPIE, LIAO, KIM, FEBRUARY 2–JUNE 6, 2010

F. SUPPLEMENTARY MATERIALS LABELS FOR IN-GALLERY VIDEO, INTERACTIVE MEDIA, AND LISTENING STATIONS

EDITORIAL TIPS

- Use straightforward directives and simple instructions, as necessary.

SPECIFICATIONS

- Varies, usually silk-screen (vinyl not as long-lived)

Appendix	Pg 27
Interpretive Materials Development Process	Pg 28–33
Editorial/Design Request Form and Process	Pg 34–35
Label Tags (GettyGuide, Recent Acquisitions, etc.)	Pg 36
Object Not on View	Pg 37
Museum Policy on Second-Language Didactics for Exhibitions	Pg 38
Suggested Reading and References	Pg 39
Contact Information	Pg 40

INTERPRETIVE MATERIALS DEVELOPMENT PROCESS

CORE WORKING GROUP

Together this core team—composed of Curatorial, Education, Collection Information & Access Editorial, and Design—develops the interpretive messages and story lines. The group works in collaboration with other museum specialists—Exhibitions, Preparations, Security, Collection Information & Access, Conservation, Registrars, and others—to develop exhibitions and installations that provide an integrated, accessible experience for visitors and make the art-viewing experience engaging and informative.

All exhibitions are managed by the Exhibitions Department, which also oversees all exhibition budgets and schedules. Projects are guided by exhibition proposals and structured by production schedules that are produced and updated by the Exhibitions Department. Key stages for the production of interpretive materials in a typical exhibition schedule are outlined below.

For projects not related to exhibitions and other major installations, see the Editorial/Design Request Form and process (pg 34–35).

Curatorial (and/or other authors)

- Initiates concept of exhibition or installation and chooses objects that tell the intended story
- Contributes research and expertise to ensure accuracy of content
- Develops interpretive goals and outline for didactic materials
- Employs guidelines regarding audience, approach, style and content, word count, editorial tips, and formats for didactics
- Creates gallery texts and participates in the development of web and in-gallery media presentations
- Researches and supplies comparative illustrations, maintains and updates object lists in TMS, including dimensions, credit lines, and other critical information

Education

- Approaches materials with the general visitor in mind, using college-educated, nonspecialist adults as the standard
- Reviews hierarchy, structure, and content of text in relation to interpretive goals and guidelines
- If appropriate, suggests need for definitions or identifications; proposes possible wording or effective reductions to meet word count while retaining key ideas
- Suggests visual aids to text, including comparative images, maps, and time lines
- Occasionally spearheads purely didactic sections of exhibitions or installations
- Reviews Collection Information & Access media-related scripts and interactives

Collection Information & Access Editorial

- Reviews and refines hierarchy, structure, and content of text in relation to interpretive goals and outline, with particular attention paid to clarity, use of engaging language, and success in conveying overall story and key messages
- Consolidates input from other readers, including Education and Registrar, often reconciling disparate perspectives and finding creative solutions and strategies
- Edits text in manuscript and proof stages with author and prepares text for production
- Transmits unedited and edited texts to entire working group
- Reviews web and in-gallery media presentations
- Suggests visual aids and comparative illustrations as well as text cuts and reorganization
- Standardizes formats of various types and levels of text, including captions and tombstones, to meet visitor expectations across collection areas

Design

- Develops exhibition layout with team, as well as gallery "look and feel," construction plans, graphics and budget for design items
- Reviews hierarchy and structure of text in order to suggest installation applications, format, and placement
- Suggests visual aids to text, including comparative images, maps, time lines, etc.
- Develops and implements design, including typographic treatment, color palette, image use, graphic devices, etc., for use in promotional and gallery materials
- Collaborates with Collection Information & Access, the Web Group, Curatorial, Education, and Collection Information & Access Editorial on in-gallery and web presentations
- Creates proofs for distribution by Exhibitions and creates pdfs for shared folders with members of the entire working group
- Provides vendors, Preparations, Conservation, and other key team members with production specifications

SCHEDULE AND PROCESS

Exhibition Proposal Submitted to Exhibitions Department

Proposals are submitted in July/August preceding the fiscal year that the project is scheduled to open (fiscal year begins in July). For larger exhibitions, proposals are completed in years prior.

Includes a description of the exhibition and interpretive goals as well as preliminary suggestions and notes for design, construction, conservation, and programming, etc. Also notes relationship to other exhibitions, when relevant.

Budget Meeting

September preceding the fiscal year the project is scheduled to open

The first official presentation of the project for budget development purposes. The exhibition proposal serves as the basis for this meeting, with particular attention paid to all exhibition elements that will guide budget planning, including all installation costs. It is the opportunity to discuss ideas fully. If elements are not discussed at this meeting, it is unlikely that the budget will be adjusted subsequently.

Preliminary Design Meeting

Approx. 10-12 months before opening for large, complex shows; approx. 8-10 months before opening for smaller shows

Curator presents the exhibition in detail to Exhibitions, Design, Education, Collection Information & Access Editorial, Conservation, and others, as necessary. This meeting is an opportunity for brainstorming, reviewing story lines, and exploring presentation ideas and options, including discussion of layout, ideas for object groupings, didactic materials, and "look and feel."

Development of Outline of Didactic Materials

Between the Preliminary Design Meeting and the Outline Delivery Date (five months before exhibition opens)

Often conducted over a series of meetings among Curatorial, Design, Education, Collection Information & Access Editorial, and others, as needed, this involves creating an outline of interpretive messages and story lines, space plans, showcase designs, colors, graphic presentations, and the development of brochure and family guide materials, if applicable. Outline should be ready at least 6 weeks before the Installation Plan Review Meeting.

Exhibitions is informed of any significant changes in the design, content, schedule, or expense as a result of these meetings.

Launch Meeting

Approx. 9-11 months before opening for large, complex shows; approx. 7-9 months before opening for smaller shows

To present the progress that has been made since the Budget Meeting and to introduce the project to those departments or individuals not represented at the Budget Meeting. All working group members are present. Design and/or Curatorial provides a schematic plan that outlines the main exhibition sections, traffic patterns, and key objects. Education discusses interpretive goals and programming. Exhibitions reviews logistical details of all facets of the project.

Image Selection Meeting

As soon after Launch Meeting as possible; approx. 6 weeks before Promotional Design Review Meeting

To choose image(s) to be used in promotional materials and discuss preliminary promotional design approaches

Promotional Design Review Meeting

Approx. 6 weeks after Image Selection Meeting

Design presents ideas for signage and printed promotional materials to Exhibitions, Curatorial, Communications, Collection Information & Access Editorial, and others, as needed.

Approx. 4 weeks after this review, promotional materials are distributed to Exhibitions, Curatorial, Communications, Collection Information & Access Editorial, and others as needed, for 3 rounds of proofing.

Distribution of Unedited Text and Images

Approx. 6-7 months before opening of exhibition

(Approx. 3 weeks before text is due to Collection Information & Access Editorial)

Curator to submit unedited didactic text to Design, Education, and Collection Information & Access Editorial. With support from Exhibitions, curator should also provide copy prints (as well as any comparative illustrations, reference maps, etc.) and/or electronic files (fully identified) of all objects in the exhibition, particularly those to be reproduced in printed materials as well as any additional didactics and comparative illustrations and captions. Digital imagery of adequate resolution for production, supplied with match print for color, or color transparencies are needed.

Education to return comments to Curatorial (cc: Collection Information & Access Editorial) within approx. 2 weeks.

Curator submits revised text for all gallery materials (including supplementary texts such as accompanying signage, and all didactics, such as site locations for maps, for use within the exhibition gallery) to Collection Information & Access Editorial, who forwards them to distribution list.

Installation Plan Review Meeting

At least 2 weeks in advance of the Installation Plan Approval Meeting, for large/complex exhibitions only

Involves Curatorial, Conservation, Education, Collection Information & Access Editorial, Preparations, Exhibitions, Security, Collection Information & Access, Visitor Services, Bookstore, and possibly AV, depending on exhibition requirements. Review held around exhibition model.

Installation Plan Approval Meeting

Approx. 6 months before opening of exhibition, for large/complex exhibitions only

Involves Curatorial, Conservation, Education, Collection Information & Access Editorial, Preparations, Exhibitions, Collection Information & Access, Associate Director for Collections, and/or Museum Director. For smaller exhibitions this review is conducted through working meetings with Curatorial, Conservation, Collection Information & Access Editorial, Education, Preparations, etc., as needed.

Presentation materials include annotated floor plan, complete model, elevations, title wall, colors, key interpretive materials, label samples, all Collection Information & Access elements, showcases, etc., and a selection of promotional items.

Floor plans

Due to Preparations 4 months before construction/installation period begins

Edited Texts

Approx. 5-6 months before opening of exhibition

Collection Information & Access Editorial edits the text, incorporating comments from Education and others, as applicable, then meets with Curatorial to finalize. Following these meetings, Collection Information & Access Editorial transmits all items to Design, Education, Museum Communications and Public Affairs, Trust Communications, Web Group, Collection Information & Access, and Exhibitions.

Gallery Proof 1

Distributed approx. 4 months before opening of exhibition

Designer places Proof 1 in shared folder for Collection Information & Access Editorial access and provides Exhibitions with sufficient hard copy sets and mock-ups of items as required to distribute. Design also posts each round of proofs to the Web shared folder.

Gallery Proof 1 corrected

Approx. 3 weeks after distribution of Proof 1

Collection Information & Access Editorial edits proofs, collates corrections and comments from Education and others, meets with Curatorial to finalize, enters changes electronically to Proof 1 (saves as ED), and transmits to Design. The electronic version should be viewed as the final authority on any changes, with the hard-copy markup serving as a guide. This process continues for up to 3 rounds.

Gallery Proof 2

Distributed approx. 3 weeks after return of edited Proof 1

Designer places Proof 2 in shared folder for Collection Information & Access Editorial access and provides Exhibitions with sufficient hard copy sets and one or more mock-ups of items, as required, to distribute. Design also posts proofs to the Web shared folder.

Same process as Proof 1, plus Collection Information & Access Editorial and Registrar proof tombstone data, credit lines, and copyright notices for both permanent collection and loan objects against the Museum System (TMS) and object loan agreements. Collection Information & Access proofs labels for GettyGuide audio numbers.

Gallery Final Proof

Distributed approx. 6–8 weeks before opening of exhibition

Designer provides Final Proof to Collection Information & Access Editorial, Exhibitions, and Curator.

Approx. 4 weeks before opening of exhibition, Collection Information & Access Editorial provides final approval to produce design.

Gallery Final Art

Distributed approx. 4 weeks before opening of exhibition

Designer transmits Final Art proof to Collection Information & Access Editorial, Curatorial, Education, and Exhibitions as final archive and working copies.

Installation

Begins approx. 3 weeks before opening of exhibition

Exhibitions creates and oversees installation schedule for each exhibition and coordinates all tasks with the working group. Designer arranges the installation of didactic materials.

Registrar audits labels in galleries for accuracy of tombstone data, credit lines, and copyright notices and advises Collection Information & Access Editorial and team of discrepancies.

Collection Information & Access Editorial reviews final production and placement of vinyl, silk screen, and labels during installation.

EDITORIAL/DESIGN REQUEST FORM AND PROCESS

The Editorial/Design Request Form is used to request and track the progress of any interpretive project that is not part of the exhibition schedule or major scheduled permanent collection installations. Most frequently, it is used to request new object labels for acquisitions, loans, or small, focused installations in the permanent collection galleries. It is also used for new introductory statements and section and focus texts as well as Education and Collection Information & Access projects, including gallery cards and print pieces.

EXPECTATIONS AND DEADLINES

When establishing a schedule, consider the larger group of individuals involved in the creation of a label, panel, or other project. Design, Collection Information & Access Editorial, Curatorial, Preparations, Education, Production, and outside vendors must be given adequate time and resources to devote to the project. For these individualized projects, consider the following questions:

- Who is my audience?
- What is it and how will it be used?
- Where and how will it be installed?
- What is my time line for installation?
- What are the budgetary ramifications?
- How long will it take to produce the final product?

In most cases, three rounds of proofs are required. Depending on the complexity of the project, the process usually requires three to four weeks, not including outside production and installation. Bear in mind that production may take longer for panels, certain group labels, and print pieces.

PROOFING AND PRODUCTION

For a routine label request, Curatorial simply sends the form with the draft text and accompanying image(s) to Collection Information & Access Editorial, copying the Education liaison. Any change to a gallery text must be generated by the responsible Curatorial department. Collection Information & Access Editorial reviews and edits, checks TMS, discusses queries with Curatorial and Education, then forwards both the form and the text to Design. A straightforward, quick proofing schedule ensues until the label is ready for production. Design either fabricates the label or sends it out for production, contacting Curatorial when it is ready for installation.

More complex, one-of-a-kind projects may be aided by a team Preliminary Design and Content Meeting to gain a better understanding of the goals for the project. Draft text is submitted, edited, and an initial proof is generated by Design that is shared with the larger working group. Comments and revisions are collected and refined by Collection Information & Access Editorial with Curatorial, and subsequently Collection Information & Access Editorial gives the corrected proof back to Design to generate the next proof or Final Art for production.

REQUEST FORM

Available online at http://go.getty.edu/forms_tools/forms/museum/label_request.pdf.
Please note time constraints for production.

Request Form for Object Labels and Other Gallery Texts

New texts and revisions must be reviewed by **Education**; tombstones must be reviewed by the **Registrar for Collections Management**; and audio stops must be reviewed by **CI&A**. After finalizing with these parties, submit a request form to the **CI&A Editor** along with:

1. A digital copy (Word doc) of new texts or revisions
2. For corrections to existing texts, a hard copy marked up with necessary changes
3. Object images, illustrations (with captions/credits), and case mock-ups as needed

Requests require a minimum of two to three weeks, depending on the complexity of the project and production method. Incomplete or incorrectly prepared materials may cause delays.

1. Contact Information

Requested by _____
 Title _____
 Department _____
 Phone _____
 E-mail _____

2. Project Information

Date submitted _____
 Delivery date _____
 Project name _____
 Gallery _____
 Case _____
 Object title _____
 Artist _____
 Accession number _____
 Audio stop number _____

3. Type	4. Placement	5. Reason for Request
<input type="checkbox"/> Introductory panel	<input type="checkbox"/> Wall	<input type="checkbox"/> New
<input type="checkbox"/> Focus panel	<input type="checkbox"/> Case	<input type="checkbox"/> Revision
<input type="checkbox"/> Case overview	<input type="checkbox"/> Pedestal	<input type="checkbox"/> Repair
<input type="checkbox"/> Object label	<input type="checkbox"/> Other	<input type="checkbox"/> Loan
<input type="checkbox"/> Extended label		<input type="checkbox"/> Gallery change from _____ to _____
<input type="checkbox"/> Group label		
<input type="checkbox"/> Other		

Word Counts

Please refer to the *Guide to Adult Audience Interpretive Materials* on GO: http://go.getty.edu/forms_tools/forms/museum/aaim_completeguide.pdf.
 Word counts are approximate. In some instances, spatial considerations will dictate the final count. Design and Editor to advise. Extended labels are for special circumstances only (e.g., new acquisitions).

Special Instructions

Editorial/Design Use Only

Date received by Editor _____
 Date sent to Design _____

Notes:

Label color _____
 Production method _____
 Proof 1 _____
 Proof 2 _____
 Final proof _____
 Approved _____
 Installed _____

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*NOT ALL POSSIBLE TYPES OF REQUESTS ARE INCLUDED ON THE FORM, ONLY THE MOST COMMON EXAMPLES.

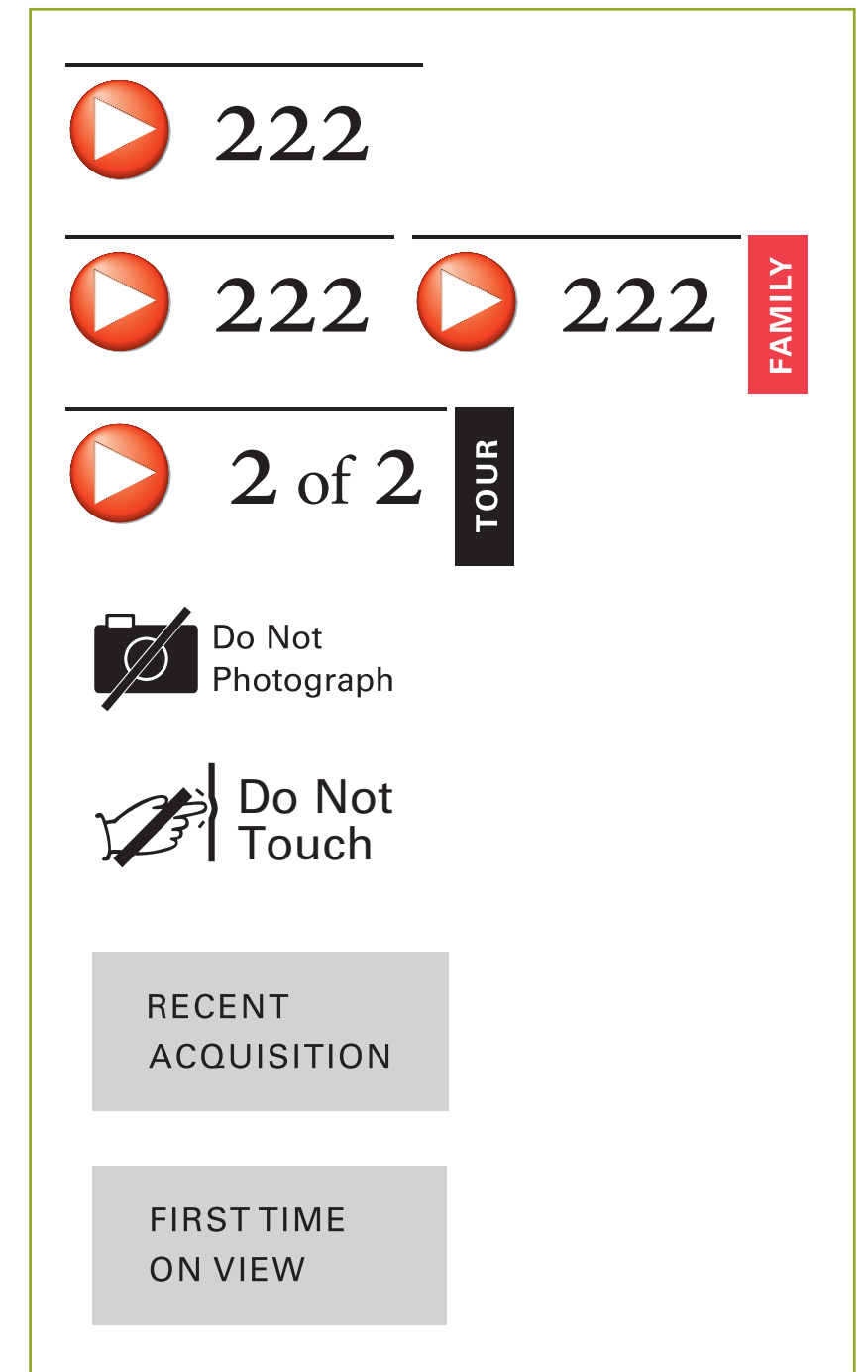
LABEL TAGS (GETTYGUIDE, RECENT ACQUISITIONS, ETC.)

Messages displayed in the lower margins of a label:

- GettyGuide symbols and numbers
- Do Not Touch
- No Photography
- Recent Acquisition tags*

*Recent Acquisition tags are reserved for acquisitions made within one year and are used at the discretion of Curatorial. For works on paper, First Time on View may be used for older but never-seen works of art.

Only a few examples are depicted here. Designers should reference the GettyGuide.Indd library for appropriate usage, scale, etc.



EXAMPLES OF MESSAGES DISPLAYED IN THE LOWER MARGIN OF A LABEL

OBJECT NOT ON VIEW

When a work of art is removed from display, it offers an opportunity to educate visitors about the museum process and/or encourage them to visit an exhibition. A visually engaging promotion can accompany or be used in place of the Why Is this Object Missing form, installed by the Registrar and/or Preparations Team.

- Provide location of missing object.
- Engagingly and visually refer to exhibition, if possible.
- Add exhibition dates, when relevant.



Why is this object missing?

Objects are removed from display for a variety of reasons, including conservation, photography, research, or loan to another museum.

OBJECT REMOVED TEMPORARILY PERMANENTLY

Security Use Only

Gallery: S HALL
Accession #: 2001.76
Artist/Maker: Unknown
Title: Mounted teapot

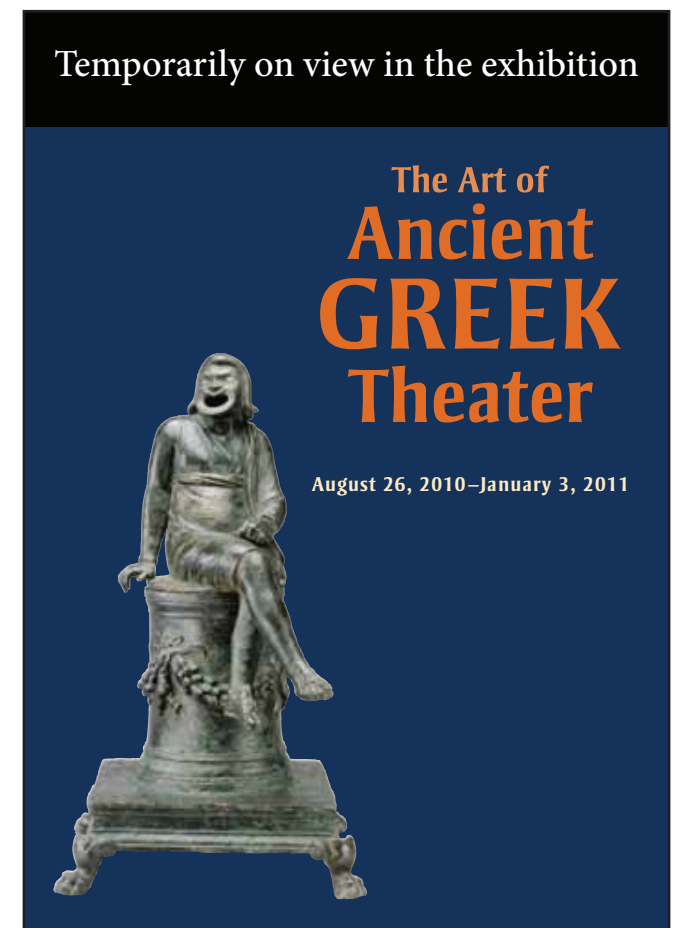
Responsible: M. Mitchell
Date: 6-30-09
Security Supervisor: [Signature]
Time: 0815
Responsible: [Signature]
Date: 12/7/09
Security Supervisor: [Signature]
Time: 0900

Registrar: [Signature] Date: April 7, 2009

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GETTY CENTER, PERMANENT COLLECTION, SOUTH HALL

Temporarily on view in the exhibition



VILLA PERMANENT COLLECTION, MYTHOLOGICAL HEROES, GALLERY 109A

MUSEUM POLICY ON SECOND-LANGUAGE DIDACTICS FOR EXHIBITIONS

Based on data collected at the Getty Museum and research at other institutions, most museum visitors for whom English is a second language, while they may profess interest in translated texts, are able to use materials presented in English only. Nevertheless, in order to provide the most pertinent information in a second language an institutional policy proposes:

For select exhibitions—those in which the content is expected to be of strong interest to specific audiences or for which the institution plans significant outreach to specific audiences—the exhibition title, gallery headers, and object titles only will be provided in the appropriate second language. A translation of the complete exhibition didactics will be available in hard copy for visitor use in the galleries. Exhibition brochures, if approved within the budget process, will be offered in two languages and the complete text would be available for download on the exhibition website, again in both languages. If there are only funds available to support a single brochure in one language, it will be produced in English, although the complete text of both the English brochure and a translation into the appropriate second language would still be available for download on the exhibition website.

Because of limited use, audio tour stops, if produced, would not be provided in the second language. The production of interactive components in two languages would be determined for each exhibition.

This policy or portions therein can be waived in special circumstances with the approval of the Assistant Director for Education and the Museum Director.

SUGGESTED READING AND REFERENCES

The Chicago Manual of Style, 16th ed. (2010)

Britannica Online Encyclopedia
<http://www.search.eb.com/>

Exhibit Labels: An Interpretive Approach, Beverly Serrell (1996)

Frames of Mind: The Theory of Multiple Intelligences, Howard Gardner (1993)

Getty Thesaurus of Geographic Names
http://www.getty.edu/research/conducting_research/vocabularies/tgn/

Getty Union List of Artists' Names (ULAN)
http://www.getty.edu/research/conducting_research/vocabularies/ulan/

Grove Dictionary of Art / Oxford Art Online
<http://www.oxfordartonline.com>

Guidelines for Bias-Free Writing, Marilyn Schwartz et al. (1995)

Identity and the Visitor Experience, John H. Falk (2009)

Judging Exhibitions: A Framework for Assessing Excellence, Beverly Serrell (2006)

Making Exhibit Labels: A Step-by-Step Guide, Beverly Serrell (1985)

Merriam-Webster's New Collegiate Dictionary, 11th ed. (2003)
Note: Use first listing if more than one option.

New Revised Standard Bible (2005)
Note: Okay to cite other Bibles if, for instance, artist's work was inspired by a story in King James, Douay-Rheims, etc.

Thinking about Exhibitions, Bruce W. Ferguson, Reesa Greenberg, Sandy Nairne (1996)

Webster's Biographical Dictionary (1995)

Webster's Geographical Dictionary (2007)

Webster's Third New International Unabridged Dictionary (2000)

What Makes a Great Exhibition? Paula Marincola (2007)

Words into Type, 3rd ed. (1974)

CONTACT INFORMATION

The *Guide to Adult Audience Interpretive Materials* was initially published in 1999, on the occasion of the opening of the Getty Center. This second edition, published in 2011, was redrafted by the following team:

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Patience and perseverance have a magical effect before which difficulties disappear and obstacles vanish.

—John Quincy Adams

The J. Paul Getty Museum

**COMPLETE GUIDE TO ADULT AUDIENCE INTERPRETIVE MATERIALS:
GALLERY TEXTS AND GRAPHICS**



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