Documenting Art and Architecture: 
*Application of CCO, CDWA, and CONA*

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**Table of Contents**

- CCO, CDWA, CONA: What are they?  
- Establishing the Focus of the Record; A Minimal Record  
- Data Elements and Rules: CCO, CDWA, CONA  
- Exhaustivity and Specificity  
- Cataloging Images  
- Conclusion
CCO, CDWA, CONA: What are they?

- CCO and CDWA are standards for art information
- Map to RDA and DACS (Library and Archives standards)

www.getty.edu/research/publications/electronic_publications/cdwa/categories.html

- CCO available from ALA
- CDWA is a fuller set of categories, available online
Categories for the Description of Works of Art

- **CDWA** is a comprehensive set of over 530 elements for cataloging art
- Small subset are “core”

CDWA includes discussion and brief cataloging rules for elements
- For works, images, and authority information

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

CDWA FULL LIST OF CATEGORIES

- **CDWA** is based on best practice as agreed by representatives of museums, scholars, archives, libraries
- **CCO** is the grandchild of CDWA
- **CCO** based on best practice as agreed by VR, museums, libraries, archives, libraries

http://www.getty.edu/research/publications/electronic_publications/ccw/
CCO Elements (categories of data)

Chapter 1: Object Naming
- Work Type / Title

Chapter 2: Creator Information
- Creator / Creator Role

Chapter 3: Physical Characteristics
- Measurements / Materials and Techniques / State and Edition / Additional Physical Characteristics

Chapter 4: Stylistic and Chronological Information
- Style / Culture / Date

Chapter 5: Location and Geography
- Current Location / Creation Location / Discovery Location / Former Location

Chapter 6: Subject
- Subject

Chapter 7: Class
- Class

Chapter 8: Description
- Description / Other Descriptive Notes

Chapter 9: View Information
- View Description / Other View Type / View Subject / View Date

Authority 1: Personal and Corporate Name Authority

Authority 2: Geographic Place Authority

Authority 3: Concept Authority

Authority 4: Subject Authority

- **CCO** is available as a printed book
- Less comprehensive with 116 elements vs. over 530 subcategories
- Based on the CDWA core and the VRA Core Categories

The Newest GRI Vocabulary database: CONA (Cultural Objects Name Authority)

CONA is an authority
- In compliance with CDWA and CCO
- It is an implementation of CDWA and CCO
- It is a relational database
- It complies with ISO and NISO standards for thesauri
- It has fewer fields than a collections management system
- But enough fields to allow contribution and sharing of full records for identification and research
In brief:

- The Cultural Object Name Authority™ (CONA) is a new Getty vocabulary currently under development. Open to the contributor community since 2011.
- CONA joins the other three Getty vocabularies, the Art & Architecture Thesaurus® (AAT), the Getty Thesaurus of Geographic Names® (TGN), and the Union List of Artist Names® (ULAN), as a tool for cataloging and retrieval of art information.
- CONA contains titles, current location, and other core information for cultural works.
- The scope of CONA includes architecture and movable works such as paintings, sculpture, prints, drawings, manuscripts, photographs, ceramics, textiles, furniture, and archaeological artifacts.

THE GETTY VOCABULARIES

- **Art & Architecture Thesaurus® (AAT)**
  - 34,878 ‘records’; 245,531 terms
- **Getty Thesaurus of Geographic Names® (TGN)**
  - 992,397 ‘records’; 1,711,115 names
- **Union List of Artist Names® (ULAN)**
  - 202,718 ‘records’; 638,903 names
- **Cultural Objects Name Authority™ (CONA)**
  - *under development; contributions began in 2011*

- All four focus on the visual arts and architecture
- Grow through contributions from the user community
- Compiled, maintained, distributed by the Getty Vocabulary Program, a unit of the Getty Research Institute (GRI) in Los Angeles
THE GETTY VOCABULARIES

- AAT terms = generic concepts
  - *(e.g., watercolors, amphora)*
- TGN names = administrative, physical places
  - *(e.g., Los Angeles, Ottoman Empire, Bavarian Alps)*
- ULAN = person, corporate body names; artists, firms and ateliers, patrons, museums, etc.
  - *(e.g., Christopher Wren, Altobelli & Molins)*
- CONA = titles/names of art and architecture
  - *(e.g., Mona Lisa, Empire State Building)*

  - Used for indexing and retrieval
  - Licensed by systems developers and information providers
  - Available for searching online, for copy-and-paste

THE GETTY VOCABULARIES

- A critical feature that makes the vocabularies useful as authorities is that each vocabulary record is identified by a unique, persistent numeric ID

- **URL (Uniform Resource Locator)**: Identifies the network location of a specific resource. It specifies where an identified resource is available and the mechanism for retrieving it. Our URLs include the unique subject_id so the URL of an individual records can be treated as an imperfect URI. We are working on a more elegant URL in a registered namespace.
Another standard that maps to CDWA and CCO is the FDA Guide.

- It focuses on architectural drawings, and goes into more detail about these drawings.
- All FDA fields are in CDWA/CCO/CONA except purpose, method of representation, and point of view.
- For cataloging architectural works, CDWA/CONA deal thoroughly with the issues.

www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html

- Metadata Standards Crosswalk maps relevant standards in a table.
- CONA will be added to crosswalk.
Establishing the Focus of the Record; A Minimal Record

Include minimal descriptions

<table>
<thead>
<tr>
<th>Catalog Level:</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification:</td>
<td>sculpture</td>
</tr>
<tr>
<td>Work Type:</td>
<td>statuette</td>
</tr>
<tr>
<td>Title/Name:</td>
<td>Female Figure (Star Gazer)</td>
</tr>
<tr>
<td>Creator:</td>
<td>unknown Anatolian</td>
</tr>
<tr>
<td>Role:</td>
<td>artist</td>
</tr>
<tr>
<td>Person:</td>
<td>unknown Anatolian</td>
</tr>
<tr>
<td>Creation Date:</td>
<td>Chalcolithic, 2800/2200 BCE</td>
</tr>
<tr>
<td>Start:</td>
<td>2800</td>
</tr>
<tr>
<td>End:</td>
<td>2200</td>
</tr>
<tr>
<td>Materials:</td>
<td>marble</td>
</tr>
<tr>
<td>Measurements:</td>
<td>height: 14.22 cm (5 5/8 inches)</td>
</tr>
<tr>
<td>Current Location:</td>
<td>J. Paul Getty Museum, Getty Villa Malibu (Los Angeles, California, USA)</td>
</tr>
<tr>
<td>ID:</td>
<td>88.AA.122</td>
</tr>
<tr>
<td>Subject:</td>
<td>general: human figure</td>
</tr>
</tbody>
</table>

- Required "elements"
- Examples tend to be fuller
- movable work example
Include minimal descriptions

Catalog Level: item
Classification: architecture • European art
Work Type: entrance • structure (single built work)
Title/Name: Pyramids
Creator Display: I. M. Pei (American architect, born 1917 in China)
Role: architect • Person: Pei, I. M.
Creation Date: 1989
• Start: 1989 • End: 1989
Current Location: Paris (France)
Materials: glass and steel rods and cable
material: • glass • steel technique: • cable-stayed structure
Measurements: height: 21.6 m (71 feet) pyramid
Value: 21.6 Unit: m Type: height | Shape: pyramidal
Subject: general: architecture
Broader context: Louvre Museum

- Required “elements”
- Examples tend to be fuller
- Built work example

Establish your focus

Focus of the record:
Image?
Work?
Single item?
Group of items?
Component?

• Are you creating a record for the slide/digital image of the illumination? Or a work?
• Which work? Are you creating a record for the page as a component? Or for the volume as a whole?
• Maybe for a group?
Establish your focus

Choose the Catalog Level:
- item
- volume
- group
- subgroup
- collection
- set
- series
- set
- multiples
- component

Establish your focus

Maintain separate records for work and the image

Work Record:
- Record Type [controlled]: item
- Class [cont.]: manuscripts
- Work Type [link to authority]: illumination
- Titles: Initial E with Miracles of a Saint
- Creator Display: unknown German
  *Role [controlled]: artist
  *[link to Person/Corp. Authority]: unknown German
  *Creation Date: 1150s [controlled]: Start: 1150
  *Subject [link to authorities]: religion/mythology
  *Current Location [link to authority]: Ertel Morka Mus (Germany)
- Creation Location: Germany
- *Measurements [controlled]: Value: Unit: Type:
  *Materials and Techniques: gold leaf and tempera on
    [link to authority]: gold leaf, tempera (paint), parchment
  *Related Image [link to Image Record]: 602232r

Image Record:
- Image Number: 602232r
- Image Type [link]: slide
- Image Format [link]: Cibachrome (TM)
- Create Date [controlled]: 1996
- View Description: detail
- *View Type [link]: detail
- *View Subject: Initial E
- *View Date [controlled]: 1996
Establish requirements and limits

- Which fields are critical for your project? Core plus which others?
- Which fields should be repeating?
- Which fields require controlled vocabulary?
- [Project management: But that is a different presentation]
Scope of CONA: authority records for cultural works: architecture and movable works

- The focus of CONA is works cataloged in scholarly literature, museum collections, visual resources collections, archives, libraries, and indexing projects with a primary emphasis on art, architecture, or archaeology
- The coverage is global, from prehistory through the present
- Names or titles may be current, historical, and in various languages

Built works:

- For CONA, built works include structures or parts of structures that are the result of conscious construction, are of practical use, are relatively stable and permanent, and are of a size and scale appropriate for—but not limited to—habitable buildings
- Models and miniature buildings are not built works (they are movable works)
- Most built works in CONA are manifestations of the built environment that is typically classified as fine art, meaning it is generally considered to have aesthetic value, was designed by an architect (whether or not his or her name is known), and constructed with skilled labor
Movable works:

- For CONA, movable works include the visual arts that are of the type collected by art museums and special collections

- Note that the objects themselves may actually be held by an ethnographic, anthropological, or other museum, or owned by a private collector

- e.g., paintings, sculpture, prints, drawings, manuscripts, photographs, ceramics, textiles, furniture, and other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional objects that are from the realm of material culture and of the type collected by museums

- But CONA is polyhierarchical; movable works may be linked to built works (e.g., architectural sculpture)

What is excluded from CONA?

- In general, CONA does not include records for objects in natural history or scientific collections, although there are exceptions for works of particularly fine craftsmanship that are of the type collected by art museums

- CONA does not include names of musical works, dramatic art, names of commercial films, or titles of literature

- However, CONA may include records for works that are ruined, lost, or were never executed
What is excluded from CONA?

- CONA does not include records for corporate bodies (although the building that houses the corporate body would be included, even if it has the same name as the corporate body, e.g., National Gallery of Art (NGA))

Data Elements in CONA

- Minimum fields and editorial rules of CONA are in compliance with CDWA and CCO
- Works are identified with a unique and persistent numeric ID
- Given that CONA is an authority, it is important that records contain enough other minimum information to allow users of CONA to clearly identify each work uniquely, in order to prevent users from unintentionally linking to the wrong work

- The minimum fields in a CONA record are the types of information typically captured in a visual resources catalog, repository catalog records, or included on a museum wall label

Catalog Level
Classification
Work Type
Title/Name
Creator
Creation Date
Current Location
Materials
Measurements
Subject
CONA Record

CONA ID: 700000062
Catalog Level: item
Classification: architecture
Work Type: temple
Title: Angkor Wat
Prasat Angkor Wat

Related People
architect: unknown Kmer
patron: King Suryavarman II

Creation Date: 12th century
Current Location: Angkor (Siem Reap, Cambodia)
Materials: sandstone and other stone, laid without mortar
Measurements: outer wall encloses a space of 820,000 square metres (203 acres)

Style: Kmer; Dravidian
Subject: architecture

Angkor Wat

From the CONA Editorial Manual online:
Full list of categories of fields

3.1 HIERARCHICAL RELATIONSHIPS
3.1.1 Parent (required)
3.1.2 Sort Order
3.1.3 Historical Flag: Current or Historical parents and other flags
3.1.4 Dates for relationship to parents
3.1.5 Parent String
3.1.6 Facet or Hierarchy Code

3.2 IDENTIFYING NUMBERS, STATISTICAL, AND SUBJECT SOURCE
3.2.1 Subject ID (required default)
3.2.2 Parent Key (required)
3.2.3 Normalized Status (required default)
3.2.4 Published Status (required default)
3.2.5 Review Status (required default)
3.2.6 Recent Type (required default)
3.2.7 Candidate Status (required default)
3.2.8 Label (required default)
3.2.9 Contributors for the Work Record (required)
3.2.10 Sources for the Work Record (required)

3.3 TITLES AND NAMES
3.3.1 Term ID (required default)
3.3.2 Titles/Names (required)
3.3.3 Preferred Flag (required default)
3.3.4 Qualifier
3.3.5 Expansion Number (required default)
3.3.6 Historical Flag (required default)
3.3.7 Term Type (required default)
3.3.8 Veneer Flag (required default)
3.3.9 Language for Titles/Names
3.3.10 Preferred Flag for Language
3.3.11 Contributor for Titles/Names (required default)
3.3.12 Preferred Flag for Contributor (required default)
3.3.13 Sources for Titles/Names (required)
3.3.14 Page Number for Title Source (required)
3.3.15 Preferred Flag for Source (required default)
3.3.16 Dates for Titles/Names
3.3.17 Display Title/Name Flag (required default)
3.3.18 AACR Flag (I.C. heading)
3.3.19 Other Flags
3.3.20 Assigned To

3.4 DESCRIPTIVE NOTE
3.4.1 Descriptive Note
3.4.2 Source Note
3.4.3 Contributor for the Descriptive Note

3.5 ADMINISTRATIVE FLAGS, NOTES, AND REVISION HISTORY
3.5.1 Comment Flag
3.5.2 Obsolescence Flag
3.5.3 Assigned To
3.5.4 Special Project
3.5.5 Facet Code
3.5.6 Legacy ID
3.5.7 Class Notation
3.5.8 Image
3.5.9 Index Note
3.5.10 Not Found Note
3.5.11 Status Note
3.5.12 Editor Note
3.5.13 Revision History

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Is the first Getty vocabulary to be actually linked to the others

This diagram of relationships is identical to the diagrams for CCO and CDWA

**Cultural Objects Name Authority CONA**

**Titles/Names:**
- Hagia Sophia *Type: preferred*
- Church of the Holy Wisdom
- Ayasofya *Language: Turkish*
- Agia Sofia
- Agia Sophia
- Haghia Sophia
- Sancta Sophia *Language: Latin*
- Sancta Sapientia
- Saint Sophia
- St. Sophia
- Ἁγία Σοφία

**Current Location:** Istanbul (Marmara region, Turkey)

**Location type:** geographic  **Repository ID:**

**Display Creator:** architects: Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Miletus, the Elder (Byzantine architect and engineer in Asia Minor, active mid-6th century)

**Related People/Corporate Bodies:**
- Anthemios of Tralles *Role: architect*
- Isidoros of Miletus *Role: architect*
Display Creation Date: original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century
[start: 532 end: 9999]
Object/Work Type:
church  Display Date: from 4th century
[start: 300 end: 1500 ]
mosque  Display Date: under Ottomans
[start: 1400 end: 1934]
museum  Display Date: since 1934
[start: 1934 end: 9999]
Technique/Medium display: system bearing masonry, centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics
[Technique/Medium: masonry load-bearing walls centralized plan]
Measurements display: central dome: diameter 31 meters (102 feet); height 56 meters (184 feet)
[Measurements: value:31 unit:m type:diameter: extent:dome value:56 unit:m type:height ]
Style:
Culture:

Subject: • architecture • religion/mythology • Holy Wisdom
(Christian iconography) • worship

Descriptive Note:
Related Works:
Sources:
Broader Context: Built Works
Names/Titles:

Great Wave at Kanagawa  **preferred**  
In the Hollow of a Wave off the Coast at Kanagawa  **alternate**  
La Vague  **Language:** French  
Die große Welle  **Language:** German  
Kanagawa oki nami ura  **Language:** Japanese  

Languages:

French  
German  
Japanese

Current Location:  Metropolitan Museum of Art, New York, New York, USA  
Location type: corporate body  
Repository ID: JP1847  
Display Creator: Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)  
Related People/Corporate Bodies:  
Hokusai, Katsushika  **Role:** printmaker  
Nishimura Eijudo  **Role:** publisher

Display Creation Date: ca. 1831/1833  
[Start: 1828 - End: 1836]  
Object/Work Type:  
**color woodcut**  

Technique/Medium display: woodcut, polychrome ink and color on paper  
Material [inşa]:  
- polychrome ink  
- paper  
- color (pigment)  
Technique [inşa]:  
- woodcut

Measurements display:  25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)  
- Value: 25.7  Unit: cm  Type: height  
- Value: 37.9  Unit: cm  Type: width

Inscription:  
transliterated signature: Hokusai aratame Iitsu hitsu  

Subjects:  
seascape  
wave  
fishermen  
boat  
Mount Fuji (Chubu, Japan)  
Kanagawa (Kanto, Japan)

Style: Edo  
Culture:  
Edo
### Descriptive Note:
The large wave dominates the scene, with the small mountain in the background. It is said to have inspired Debussy's "La Mer" and Rilke's "Der Berg."

### Related Works:

### Sources:

### Broader Context:

#### Movable Works

Katsushika Hokusai (Japanese, 1760-1849); Thirty-six Views of Mount Fuji: First Series; 1827-1837

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### Catalog Level, Work Type, Classification

**Catalog Level**

**Work Type**

**Classification**

- Church
classical music
- Monument
- Military
classical music
classical music
- Mathematics

- Catalog Level and Classification are controlled lists
- Work Type is controlled by AAT
**Catalog Level**

*Catalog Level:* An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material

- **item**
- **volume**
- **group**
- **collection**
- **subgroup**
- **multiples**
- **series**
- **component**
- **set**

- A built work is typically an "item" or a "component"

**Work Type**

*Object/Work Type:* The kind of object or work described

- **temple**
- **refectory table**
- **altarpiece**
- **portfolio**
- **etching**
- **basilica**
- **drinking vessel**
- **drawing**
- **necklace**
- **dome**
**Work Type**

- **Catalog Level:** item
- **Class.:** decorative arts, ceramics, Islamic art

**Work Type:**
- mosque lamp

---

**Work Type**

- **Catalog Level:** component
- **Classification:** architecture
- **Work Type:**
  - ruins
  - building complex

---

**Great Enclosure, unknown Shona (African), built between 1270 and 1450, Masvingo province (Zimbabwe)**

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**Work Type**

- **Catalog Level:** item
- **Classification:** architecture
- **Work Type:** basilica, cathedral

- Form and function are important for architecture
  - "cathedral" = function
  - "basilica" = form

---

**May be multiple work types for one item**

- **Catalog Level:** item
- **Class.:** prints and drawings
  - architectural drawings
  - British art

**Work Types:**
- measured drawing
- record drawing
- sections

---

[Image of Chartres Cathedral]

- Earliest: 1194
- Latest: 1260
- Indexing Term: Gothic

- Dimensions Description:
  - Height: 34 m (112 feet)
  - Length: 130 m (427 feet)

- Material Names:
  - limestone
  - masonry

- Technique Name:
  - bearing walls

- Indexing Terms:
  - architecture
  - religion/mythology
  - Virgin Mary (Christian iconography)
  - worship
  - pilgrimage
  - cathedral

- Text: Noted for innovations in architectural construction and large number of sculptures and stained glass windows. The present cathedral was constructed on the foundations of the earlier church; the oldest parts of the cathedral are the crypt and Royal Portal (West Portal), remnants of a Romanesque church destroyed by fire in 1194.

- Citation: Fletcher, History of Architecture (1987)
- Page: 394 ff.

[Repository Name/Geographic Location: Chartres (Eure-et-Loir, Centre region, France)]

---

**Form and Function**

- **Catalog Level:** item
- **Classification:** prints and drawings
  - architectural drawings

- **Work Types:**
  - measured drawing
  - record drawing
  - sections

- **Inscribed Title:** Barn at Darington Court, Faversham, Kent
- **Descriptive Title:** Sections and details of Barn at Darington Court
- **Creator:** W. G. Prosser (American, 20th century)
- **Date:** 20th century
- **Medium:** pen and black ink
- **Measurements:** 240 x 260 cm
- **Scale:** 2 1/2 in. = 10 feet
- **Current Location:** Royal Commission of Historic Monuments (London, England)

- **Descriptive Note:** Commissioned by the RCHM to record this threatened building.
**Work Type**

- **Catalog Level:** item
  - **Class.:** Manuscripts
- **Work Types:**
  - Manuscript
  - Palimpsest
  - Prayer book
  - Homiliary

- Was originally a set of homilies
- Second text is a prayer book

**Classification**

- **Catalog Level:** item
- **Classification:**
  - Decorative arts
  - Furniture
- **Work Type:** Roll-top desk
- **Title:** Roll-Top Desk
**Classification**

- Classification categorizes a work in a broader scheme

**Catalog Level**: item

**Classification**:
- sculpture

**Work Type**:
- plaque (flat object)
- architectural sculpture
- relief (sculpture)

**Title**: Krishna Killing the Horse Demon Keshi

---

**Classification**

- Classification of built works is "architecture"

**Catalog Level**: item

**Classification**:
- architecture

**Work Type**:
- castle

**Title**: Himeji Castle
### Titles / Names

**Title or Name:** Titles, identifying phrases, or names given to a work of art, architecture, or material culture. For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself.

- Venus and Cupid
- Portrait of Thomas Jefferson
- Hague Building
- Untitled
- Noli me tangere
- Ceramic fruit bowl, Empire State
- Album of 65 Studies
- Chez Mondrian
### Titles / Names

- Hagia Sophia
- Holy Wisdom
- Ayasofya
- Agia Sofia
- Agia Sophia
- Haghia Sophia
- Sancta Sophia
- Sancta Sapientia
- Saint Sophia
- St. Sophia
- Αγία Σοφία

**Rules:**
- One title or name is required
- Multiple titles must refer to the same work
- Preferred title must be Roman alphabet
- Preferred title must be the title used in English publications
- Other languages are welcomed in addition
- Roman and Non-Roman = Unicode

### Languages of the titles may be included for multilingual access

<table>
<thead>
<tr>
<th>English Title</th>
<th>Type</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great Wave at Kanagawa</td>
<td>preferred</td>
<td>English</td>
</tr>
<tr>
<td>In the Hollow of a Wave off the Coast at Kanagawa</td>
<td>alternate</td>
<td>English</td>
</tr>
<tr>
<td>La Vague</td>
<td></td>
<td>French</td>
</tr>
<tr>
<td>Die große Welle</td>
<td></td>
<td>German</td>
</tr>
<tr>
<td>Kanagawa oki nami ura</td>
<td></td>
<td>Japanese transliterated</td>
</tr>
<tr>
<td>神奈川沖浪裏</td>
<td></td>
<td>Japanese</td>
</tr>
</tbody>
</table>

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**Titles / Names**

*Title:* Adoration of the Magi

- Title includes standard titles
- Assigned by repositories or scholars and used consistently to refer to a work

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**Titles / Names**

Title: Case Study House No. 21  
Preference: preferred Title Type: artist's  
Title: Bailey House  
Preference: alternate  
Title: CSH #21  
Preference: alternate

- Title includes names
- Assigned by repositories or scholars
- Preference and Title Type
Title: Willis Tower  
*Type:* Current  
*Date:* renamed 16 July 2009  
*Start:* 2009 *End:* 9999  

Title: Sears Tower  
*Type:* former  

- When titles have changed over time, include former titles  

*Work Type:* bannerstone  
*Title:* Bannerstone  

- Names and other appellations for works that have no “title” per se  
- E.g., when Work Type is repeated for a title/name  

*Measurements:* 9.7 x 5 cm (3 7/8 x 2 inches)  

*Materials and Techniques:* banded slate  

*Description:* Bannerstones formed part of an atlatl (spear-thrower). This one is carefully made and of decorative material and thus was probably a status symbol.
Record Type: volume
Class: manuscripts
Object Type: illuminated manuscript sacramentary

**Title:** Sacramentary of Charles le Chauve
**Title Type:** translated

**Title:** Le Sacramentaire de Charles le Chauve
**Title Type:** repository

**Title:** Sacramentary of Metz
**Title Type:** alternate

**Title:** Ms. Latinus 1141
**Title Type:** manuscript designation

**Title:** Ms. Latinus 1141
**Title Type:** manuscript designation

**Description:** Sakramentar von Metz. Fragment. Ms. Lat. 1141. This fragment is a jewel due to its rich ornamental and miniature decoration, a testimony to Late Carolingian illustration of the 9th century. While the codex is a complete sacramentary which integrates the whole ecclesiastical year, it may be just the beginning of a manuscript that was never finished. It was made in the second half of the 9th century for a king, probably for Charles the Bald, king of an area then called Francia Occidentalis. The script is mainly executed in golden letters, and at the beginning the miniatures depict a portrait of Charles the Bald's coronation. The ornamental art around the text is particularly striking. The Sacramentary of Metz resides in the Bibliotheque Nationale de France.

**Current Location:** Bibliothèque Nationale de France (Paris, France).

**Shelf numbers and other codes may be recorded as a title, if used like a title/name to refer to the work**

**Also record as a repository number**

---

**Titles / Names**

**Title/Name:** Wooden model for the façade of San Lorenzo, Florence
**Title Type:** descriptive

- For the preferred title, use a concise descriptive title in English
- Titles in other languages may be included
- Should be a recent title provided by the owning institution, a concise inscribed title, or a title provided by the artist
- if it is sufficiently descriptive

**Image:** Wooden model for the façade of San Lorenzo, Florence

© 2012 J. Paul Getty Trust, author: Patricia Harpring. For educational purposes only. Do not distribute.
**Titles / Names**

*Title: Temple Design for the Lincoln Memorial*
*Title Type: descriptive*

- For works that have no repository title or if repository title is not descriptive
- May use cataloger-constructed titles for drawings, etc.

**Creator**

- Creator Display is free text
- Person/Corporate Names controlled by ULAN, Role by AAT, Extent by list, etc.
**Creator**

**Creator:** Identification of the named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work. If there is no known creator, a reference to the presumed culture or nationality of the unknown creator.

Christopher Wren  
attributed to Kicking Bear  
follower of the Limbourg Brothers  
Tintoretto with additions by unknown 16th-century Venetian  
unknown Etruscan

**Creator Display:** Palmer Hayden  
(American, 1890-1973)  
Role: painter  
Indexed:  
Hayden, Palmer

- Creator information includes the identification of the maker and his/her roles  
- Creator Display for end-user legibility, nuance  
- Indexing of role and name using controlled values
Display vs. Indexing

Controlled fields vs. free-text fields

- **Controlled fields** contain indexing terms, key data values drawn from standard vocabularies, and formatted to allow for successful retrieval.

- **Free-text fields** are note fields, not controlled; used to communicate nuance, uncertainty, and ambiguity to end users.

Creator

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

**Related People**

- **Indexed:** Saarinen, Eero
- **Role:** architect

- **Indexed:** Eero Saarinen & Associates
- **Role:** architectural firm

- **Indexed:** Repp and Mundt, Inc.
- **Role:** general contractor

- May include clients or patrons who were not "creators" per se.
**Creator**

**Creator Display:** unknown Maya, for Waxaklajun Ub’ah K’awil

**Related People:**
- **Role:** artist
  - **Indexed:** unknown Maya
- **Role:** patron
  - **Indexed:** Waxaklajun Ub’ah K’awil (Copán ruler, reigned 695-738)

- May include clients or patrons who were not “creators” per se

**Creator: Attributions**

**Creator Display:** attributed to Samuel McIntire (American, 1757-1811)

**Role:** designer

**Qualifier:** attributed to

**Indexed:** McIntire, Samuel

- The work may be attributed to a named creator
- *in Display and indexed*
Creator: Attributions

- Using no attribution qualifier indicates that the repository and most or all scholars believe that the attribution to the named artist is certain.

Creator: Attributions

Use one of the following qualifiers to express uncertainty when the attribution of a work to a known creator or architect is in question or to note a former attribution:

- attributed to
- formerly attributed to
- probably by
- possibly by

Definitions of the qualifiers are in editorial manual.
Unknown creators linked to a known creator

- If the identity of a creator is unknown but he or she has worked closely with a known creator on the work, use an attribution qualifier to associate the work with the name of a known creator.

Definitions of the qualifiers are in editorial manual.

Creator: Attributions

Not working directly with a known creator

- To refer to an unknown artist in direct contact with the works of the named creator, or living and working at a different time and place.

Definitions of the qualifiers are in editorial manual.
Anonymous creator

- "Anonymous" artist, appellations are devised by scholars or museums
- when the hand (style), and oeuvre (works) are identified, approximate dates known, but the name of the artist is unknown

**Creator Display:** Briseis Painter (active 510-ca. 470 BCE)

Indexed: Briseis Painter

Wine Cup with Flirtation Scene. Attributed to the Briseis Painter (active 510-ca. 470 BCE), vase-painter; and to Brygos (active ca. 490 to 470 BCE), potter; ca. 480 - 470 BCE; Terracotta. 4 3/16 to 4 5/8 x 15 5/16 x 12 1/16 in. J. Paul Getty Museum, Villa (Malibu, California); 86.AE.293.

For constructed names, preferred name is English

Unknown creator

- Unknown creators
- Work not attributed to an artistic personality, but to a culture

**Creator Display:** unknown Kuni

Role: artist

Indexed: unknown Kuni

Unknown creator

- Unknown creators
- Work not attributed to an artistic personality, but to a culture

**Creator Display:** unknown Kuni

Role: artist

Indexed: unknown Kuni

Kuni Mola

- Title or Names*: Kuni Mola
- Creation Date*: ca. 1922
- Depicted Subject*: squirrels in trees & cages
- Style: Cubism
- Current Location*: National Museum of the American Indian (New York); 19/8402

Measurements*: 52 x 69 cm

Materials and Techniques*: cotton appliqué

Descriptive Note: One side depicts squirrels perched in trees, the other side shows squirrels in cages.

Image: National Museum of the American Indian (Smithsonian Institution); 19/8402
**Style and Culture**

- Culture is controlled by ULAN Nationality list
- Style is controlled by the AAT Styles and Periods

**Style:** Muzamba style  
**Culture:** Chokwe

- Culture and Style may be recorded
## Creation Date

<table>
<thead>
<tr>
<th>Creation Date</th>
<th>Location</th>
<th>Physical Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original structure dated from 4th century BCE; present structure built 532-527 BCE; part</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date Qualifier</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>532</td>
<td>1199</td>
</tr>
</tbody>
</table>

- Creation Display Date is free text
- Qualifier and Start and End Dates are controlled

### Creation Date

**Creation Date:** The date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components

- 667
- ca. 1210
- 17th century
- before 952 BCE
- reign of Rameses II
**Creision Date**

**Creation Date:** ca. 1780/1785  
**Start:** 1775  
**End:** 1790

- Display date is indexed with earliest and latest dates
- Estimated for "circa"
- Start and End Dates are not seen by end user; for retrieval

---

**Creation Date**

**Creation Date:** 18th century  
**Start:** 1700  
**End:** 1799  

- Dates expressed by century

---

This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes.

---

A Volume of the Manjushri Namasamgiti (Hymn to Manjushri, Bodhisattva of Wisdom)

- **Creation Place:** China or Mongolia
- **Creation Date:** 18th century
- **Start:** 1700  
**End:** 1799
- **Style:** Qing Dynasty (1644-1911), Creator: unknown, Tibetan, Chinese, Manchurian, and Mongolian
- **Materials:** colors on paper with silk
- **Measurements:** 4 1/2 x 28 x 7 3/4 inches (11.4 x 71.1 x 19.7 cm) Cover: 1/2 x 28 x 7 3/4 inches (1.3 x 71.1 x 19.7 cm)
- **Current Location:** Philadelphia Museum of Art (Philadelphia, Pennsylvania); 1923-21-464; Gift of Charles H. Ludington from the George Crofts Collection, 1923

Printing Buddhist books is an expensive but popular method of earning religious merit—the spiritual currency believed to increase one's chances for a better rebirth in the next lifetime. A wealthy, multi-lingual patron commissioned this large looseleaf book annotated in Tibetan, Chinese, Manchurian, and Mongolian scripts. The red ink, possibly made from cinnabar, costs more than black. Golden yellow silk brocade, a color reserved in China for members of the imperial family, covers the bookends. Printing or donating lavish Buddhist texts like this one is one method for paying for monastic rituals.
**Creation Date**

*Creation Date:* 1888-1894 (inclusive dates)  
*Qualifier:* inclusive  
*Start:* 1888  *End:* 1894  

- For a collection or group  
- Bulk or inclusive dates

---

**Creation Date:** first phase, early 4th mill. BCE; second phase, early 3rd mill. BCE; third phase, mid-2nd mill. BCE  
*Start:* -3500  *End:* -1500  

- May index the full span  
- Or index each phase as a separate instance of the repeating set of Start/End dates

- Multiple creation dates  
- Repeatable indexing dates
**Creation Date**

*Creation Date:* negative 1907, print 1930
*Qualifier:* negative
  *Start:* 1907  *End:* 1907
*Qualifier:* print
  *Start:* 1930  *End:* 1930

- Print and negative had different dates of creation
- Multiple creation dates
- Repeatable indexing dates

**Dates may be recorded according to various dating systems**

*Dates may be recorded according to various dating systems*
Materials/Techniques

Materials / Techniques: An indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication. For works on paper, descriptions of watermarks may also be included.

- oil on canvas
- egg-tempera paint with tooled gold-leaf halos on panel
- Carrara marble on granite base

• Display Materials is free text
• Flags and extent are controlled lists, Term is controlled by the AAT
CONA Materials/Techniques

- Display field allows expression of nuance

**Materials/Techniques:** hard paste porcelain with underglaze blue decoration

**Material Names:**
- hard paste porcelain

- Materials are indexed with controlled values

---

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

**Material Names:**
- steel
- concrete
- slate

**Technique Names:**
- hexagonal plan
- buttresses

- Materials and techniques may be indexed separately

---
CONA Materials/Techniques

**Materials/Techniques**: bearing masonry construction, limestone

**Material Names**: limestone, masonry

**Technique Names**: bearing walls

---

**Materials/Techniques**: limestone foundation, limestone and facing brick, iron roof truss

**Material Names**: limestone face, brick

**Technique Names**: bearing walls, iron trusses

---

**Materials/Techniques**: wool and silk pile with cotton warp and weft; symmetrical knots

**Material names**: wool, silk, cotton

**Technique names**: symmetrical knots

- Materials and techniques may be indexed separately

---

**Examples for architecture**

"undetermined" is default
**Materials/Techniques**

- Use “Extent” to distinguish between parts of the work

**Materials Display**: ink on parchment  
**Extent**: leaves  
**Role**: medium  
**Materials**: ink  
**Role**: support  
**Material**: parchment  
**Extent**: binding  
**Technique**: Coptic binding

---

**Materials/Techniques**

- You may index support separately from media using a Role

**Materials Display**: black chalk with touches of red chalk in the face on ivory laid paper  
**Role**: medium  
**Materials**: chalk  
**Role**: support  
**Material**: laid paper
Measurements:

Measurements: Information about the dimensions, size, or scale, or format of the work. It may include the number of the parts of a complex work, series, or collection

- 44.5 x 63.8 cm (17 1/2 x 25 1/8 inches)
- quarter-plate, 10.79 x 16.51 cm (including case) (4 1/4 x 6 1/2 inches)
- octagonal, 2 stories
- 152 items; various dimensions
**Measurements**

- **Measurements:** 71 x 93 cm (28 x 36 5/8 inches)
  - **Value:** 71  **Unit:** cm  **Type:** height
  - **Value:** 93  **Unit:** cm  **Type:** width

- **Measurements include dimensions and other measurements**

- **Display field allows expression of nuance; may be generated from controlled fields in the contributor's local system**

- **Height x width x depth for movable works**

---

**Measurements:**

- Sheet: 58.4 x 73.6 cm (23 x 29 inches)
- Image: 56.4 x 72.4 cm (22 3/16 x 28 1/2 inches)
- Framed: 76.7 x 92.2 x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)

- **Explain what is being measured, as necessary in the display field**

---

This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...
**Dimensions Description:**
- dome: 43 m (interior diameter and height) (141 feet); oculus: 8.9 m (diameter) (29 feet 2 inches)

**Dimensions Qualifier:** interior

**Dimensions Extent:** dome
- Value: 43 Unit: m Type: height
- Value: 43 Unit: m Type: diameter

**Dimensions Extent:** oculus
- Value: 8.9 Unit: m Type: diameter

- Architecture also has dimensions
- height, square footage, no. of rooms, stories, area of footprint, etc.
Architecture also has dimensions
- height, square footage, number of rooms, stories, area of footprint, etc.

May include many types of measurements, e.g., number of items in a group, number of leaves or pages, etc.
### Current Location

**Current Location:** The name and geographic location of the repository that is currently responsible for the work, or, for monumental works and architecture, the geographic location of the work. If the work is lost, destroyed, has an unknown location, or in an anonymous private collection, this is indicated.

- **Graphische Sammlung Albertina (Vienna, Austria)**
- **White Rock (British Columbia, Canada)**
- **location unknown**
**Class:** Sculpture

**Work Type:** hacha

**Title:** Hacha (Ceremonial Ax)

**Creator Display:** unknown Veracruz

**Creation Date:** Late Classic Veracruz (600-900 CE)

**Current Location:** Dumbarton Oaks (Washington DC, USA)

**ID:** B38 VCS

**Discovery Location:** Veracruz (Mexico)

**Subject:**
- religion/mythology
- human figure
- face
- game
- sacrifice
- ceremonial object
- Inca ballgame

**Measurements:**
35 x 22.2 cm (height) (13 3/4 x 8 3/4 inches)

**Materials and Techniques:**
- marble

**Description:**
The hacha had ritualistic significance and likely served as an actual ballcourt marker.

---

**Record Type:** item

**Class:** sculpture

**Work Type:** outdoor sculpture

**Title:** Large Arch

**Creator Display:** Henry Moore (British sculptor, 1898-1986)

**Role:** designer, sculptor

**Creation Date:** installed in 1971

**Creation Location:** Germany

**Current Location:** Cleo Rogers Memorial Library Plaza (Columbus, Indiana, USA)

**Measurements:**
- Location may be a repository, geographic location

- 62.5 x 36.6 m (20 feet 6 inches x 12 feet)
- 49.9 metric tons (5.5 tons)

**Materials and Techniques:**
- sand-cast bronze, green patina

**Description:**
Monumental sculpture, designed in England, cast at a foundry in Germany. Cast in bronze in 50 sections.
**Current Location**

*Current Location [link]:* Columbus (Indiana, USA)  
*Address note:* 234 Washington Street

- Location may be a repository, geographic location
- including street address note

---

**Current Location**

*Current Location: Henan province (China)*  
*Address note:* 35.541; 110.447

- What about coordinates?
- For now, include them in street address note, using prescribed format and syntax
- The geographic place has coordinates too, but often not accurate enough to locate built work
- CONA will eventually have coordinate fields. In the meantime, put decimal degrees into the Address note, separated by semicolon. See the manual for how to express decimal degrees (35°32'29"N 110°26'50"E would be Address Note: 35.541; 110.447)
**Current Location**

*Current Location:*
Egyptian Museum (Cairo, Egypt)

*Discovery Location:*
Karnak (Qina Governorate, Egypt)

- Current location is required
- Other locations may be included

**Various other fields**

- Creation Number:
- Copyright:
- Provenance:
- Watermarks:
- Inscriptions:
- Typeface:
- State:
- Marks:
- Edition:

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Provenance

Provenance:
1924, sold 21 October 1924 by the artist to (Galerie Bernheim-Jeune, Paris, France);
from 1924, sold 24 October 1924 to Georges Bernheim (Paris, France);
sold to Paul Rosenberg (Paris, France);
sold to (Pierre Matisse Gallery, New York, New York, USA);
1951, sold 1951 to (Paul Rosenberg and Co., New York, New York, USA);
Alexandre Rosenberg (New York, New York, USA);
c.1977, sold to (Eugene Victor Thaw and Co., New York, New York, USA);
1978-1985, sold January 1978 to Mr. and Mrs. Paul Mellon (Upperville, Virginia, USA);
1985-present, gift 1985 to National Gallery of Art (Washington, DC, USA).

Watermarks

Materials Display: etching and drypoint;
watermark: Strasbourg lily
Materials: ink • laid paper
Techniques: etching • drypoint

Watermark: Strasbourg lily

Watermarks (that are incorporated in the materials of the work) may be recorded in a dedicated field (note field).
**Inscriptions/Marks**

**Inscription:** signed and dated in plate, above Adam’s shoulder: ALBERTUS / DVRER / NORICVS / FACIEBAT / AD 1504; translation: [Albrecht Durer of Nuremberg made this in 1504].

- Accurately indicate case, line breaks, punctuation, missing texts, abbreviations, etc. in transcriptions.

**Inscriptions/Marks**

**Inscription:** The basin is painted in blue underneath with the factory mark of crossed L’s for the Sèvres Manufactory enclosing the date letter “E” for 1757 and an unidentified painter’s mark of a branch with leaves.

- Inscription may be a mark or stamp
- Watermarks, part of materials, are recorded separately.
**State**

State Description:
2nd of 8 states

State Description:
8th of 8 states

- State of prints and other multiples, display and index

**Edition**

- Edition of prints or books

Edition Description:
100/100

Edition Description:
2nd edition
Descriptive Note

Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long winter darkness when dances and storytelling took place in the qasgiq (traditional men’s house) using these masks.

Source: National Museum of Natural History online. www.mnh.si.edu
Page: accessed 10 February 2010

• Discusses some or all of the salient characteristics and historical significance of the work of art or architecture
• Including a discussion of the stylistic significance, function, or subject of the work
• Also used to record codicology of a MS, archival description of a group, etc.
**Depicted Subject**

- General Subject controlled by list
- Indexing Type and Extent by list
- Specific Subject controlled by another CONA record, ULAN, TGN, AAT or the CONA Iconographic Authority
- Includes iconography, identification of events, themes, purpose, dedication

**For contributions already using another authority for subject, can be noted and linked to a source, e.g., Iconclass.**
CONA Iconography Authority has hierarchical relationships, multiple names, and several other fields. Links back to AAT, TGN, ULAN, and itself.

**Depicted Subject**

**Depicted Subject:** Terms that characterize what the work depicts or what is depicted in it, including generic terms and proper names, and all terms that characterize the narrative, iconographic, or non-objective meaning conveyed by an abstract or a figurative composition. Subject matter is what is depicted in and by a work of art. It also covers the function of an object or architecture that otherwise has no narrative content.

- **general**
  - nonrepresentational art
  - portrait
  - allegory
  - still life
  - landscape

- **specific**
  - pear
  - Madonna and Child
  - Chicomecoatl
  - Thomas Jefferson
  - sarcophagus lid
  - book of hours
**Depicted Subject**

- Subject is critical for end-user retrieval and for disambiguating works for end users
- But of all required fields, Subject is most likely to be missing in contributor records
- Contributors could globally supply a general subject based on title and work type
- If absolutely no subject is possible, a default “unknown” value for this field will be accepted

---

**Depicted Subject**

- Subject is required
- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- At minimum, a general subject designation is required

*Subject:
- religion and mythology
- human male
- Guanyin
- royal ease
- compassion*
### Terms for General Subjects

<table>
<thead>
<tr>
<th>Advertising &amp; Commercial</th>
<th>Allegory</th>
<th>Animal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apparel</td>
<td>Architecture</td>
<td>Botanical</td>
</tr>
<tr>
<td>Cartographic</td>
<td>Ceremonial Object</td>
<td>Cityscape</td>
</tr>
<tr>
<td>Didactic &amp; Propaganda</td>
<td>Funerary Art</td>
<td>Genre</td>
</tr>
<tr>
<td>History &amp; Legend</td>
<td>Human Figure</td>
<td>Interior Architecture</td>
</tr>
<tr>
<td>Landscape</td>
<td>Literary Theme</td>
<td>Machine</td>
</tr>
<tr>
<td>Military</td>
<td>Mixed Motif</td>
<td>Nonrepresentational Art</td>
</tr>
<tr>
<td>Object (Utilitarian)</td>
<td>Performance</td>
<td>Portrait</td>
</tr>
<tr>
<td>Religion &amp; Mythology</td>
<td>Seascape</td>
<td>Still Life</td>
</tr>
</tbody>
</table>

- Choose appropriate general subjects
- In addition, add terms to describe subject as specifically as possible

---

### Depicted Subject

**Subject:**

**Still Life**
- Flowers
- Chrysanthemums
- Apples
- Grapes
- Vase
- Basket
- Table
- Cloth
- Table

- At minimum, general subject is required

---

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Described Note: Depicts Shah Jahan on horseback, dressed for the hunt...

Subject indexing:
- portrait
- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628-1658)

Subject is controlled
May be explained in Descriptive Note

Subject: portrait
Naiche (Chiricahua Apache leader, 1856/1858-1919)
- Apache costume

Named individuals are subjects

At minimum, general subject is required
**Subject:**
- allegory
- landscape
- bridge
- irises
- love
- longing
- journeying
- Ise Monogatari (Japanese literature, poems)

Subject may be implied, interpreted
- Description, Identification, Interpretation

---

**Depicted Subject**

**Subject:**
- landscape
- Brittany
- trees
- cedar of Lebanon
- village
- houses

* At minimum, general subject is required

---

*Work Type*: screen
**Title**: Eight-Planked Bridge (Yatsuhashi)
**Creator Display**: Ogata Korin (Japanese, 1658-1716)
**Role**: painter

**Creation Date**: probably done sometime between 1711 and 1716
- **Start**: 1711
- **End**: 1716

**Subject**:
- allegory
- landscape
- bridge
- irises
- love
- longing
- journeying
- Ise Monogatari (Japanese literature, poems)

**Current Location**: Metropolitan Museum of Art (New York; New York, USA)
- **ID**: 53.7.1-2

**Measurements**: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 1 1/2 inches x 12 feet 2 1/4 inches)
- **Extent**: each part
- **Value**: 179.1
- **Unit**: cm

**Materials and Techniques**: ink, color, and gold-leaf on paper, using tarashikomi (color blending technique)
- **Material**: ink
- **Material**: paint
- **Material**: gold leaf
- **Material**: paper
- **Technique**: tarashikomi

**Inscriptions**: right hand screen: Korin’s signature with honorary title “hokkyo”; round seals read “Masatoki”

**Style**: Edo (Japanese)

**Culture**: Japanese

**Description**: Represents a popular episode in the 10th-century “Ise Monogatari” (The Tales of Ise) series of poems on love and journeying; in this episode, a young aristocrat comes to a place called Eight Bridges (Yatsuhashi) where a river branched into eight channels, each spanned by a bridge. He writes a poem of five lines about irises growing there. The poem expresses his longing for his wife left behind in the capital city.

**Description Source**: Metropolitan Museum of Art online.
- [www.metmuseum.org](http://www.metmuseum.org) (accessed 1 February 2004)

---

*Work Type*: painting
**Title**: A Farm in Brittany
**Creator/Role**: Paul Gauguin (French painter, 1848–1903)

**Creation Date**: probably 1894

**Subject**:
- landscape
- Brittany
- trees
- cedar of Lebanon
- village
- houses

**Current Location**: Metropolitan Museum of Art (New York, NY)
- **Bequest of Margaret Seligman Lewisohn, in memory of her husband, Sam A. Lewisohn, 1954 (54.143.2)

**Measurements**: 72.39 x 90.57 cm (28 1/2 x 35 5/8 inches)

**Materials and Techniques**: oil on canvas

**Bequest of Margaret Seligman Lewisohn, in memory of her husband, Sam A. Lewisohn, 1954 (54.143.2)

---

* At minimum, general subject is required

---

Image: Metropolitan Museum of Art (New York, New York, USA) © J. Paul Getty Trust, author: Patricia Harpring. For educational purposes only. Do not distribute.
**Depicted Subject**

*Subject:
- animal
- foxhounds
- dogs
- hunting
- landscape

- At minimum, general subject is required

**Subject**

- portraits
  - Battle of Antietam
    (American Civil War)
  - United States Army
  - president
  - war
  - soldier
  - Allan Pinkerton
    (American Secret Service agent, detective, 1819-1884)
  - John McClemand
    (American Union General, 1812-1900)

- history & legend
  - army camp
  - tent
  - campstool
  - officer
  - Abraham Lincoln
    (American president, 1861-1865)
  - Antietam Battlefield
    (Sharpsburg, Maryland)
Analyzing the subject

Three levels of analysis

- Objective description
- Identification of named subject
- Interpretation of the meaning or theme

Loosely based on method prescribed by Erwin Panofsky

- religion and mythology
- landscape
- human male
- human female
- peacock
- dog
- Judgment of Paris (Greek mythology)
- contest
- Trojan War (Greek legends)
- Aphrodite (Greek goddess)
- Athena (Greek goddess)
- Hera (Greek goddess)
- Paris (Greek legendary character)
- Helen (Greek legendary character)
- Mars (Greek god)

- victory of love over war
- beauty
- love
- marriage

Image: Peter Paul Rubens, Judgment of Paris, c. 1636, Oil on oak; 144.8 x 193.7 cm.; National Gallery, London

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**Class:** paintings

**Work Type:** altarpiece

**Title:** Adoration of the Magi

**Creator Display:** Bartolo di Fredi (Sienese painter, active by 1353, died 1410)

**Role:** painter

**Name [link to authority]:** Bartolo di Fredi

**Creation Date:** ca. 1395/1409

**Subject:**
- religion and mythology
- human figures: horses, city
- Adoration of the Magi: Journey of the Magi, Three Kings, astrologers, Phrygian caps, Jesus, Mary, Joseph, Balthazar, Melchior, Caspar, gold, frankincense, myrrh, King Herod, horses, dogs, birds, Jerusalem (Israel), Siena (Italy), city walls, three ages of man

**Current Location:** Pinacoteca Nazionale (Siena (Italy))

**Original Location:** possibly Duomo (Siena (Italy))

**Measurements:**
- height: 195 cm (76 5/8 inches)
- width: 158 cm

**Materials and Techniques:** tempera and gilding on panel

**Description:**
This work was painted late in the artist's career. Judging from works that are copied from or influenced by it, this altarpiece may have been originally positioned in the Duomo of Siena, which had an Adoration altar as late as 1429...

**Subject:**
- architecture: column, capital, base, acanthus
- city: capitals, bases
- acanthus
- period / style: Renaissance/European

**Current Location:** Auckland Art Museum (Auckland, New Zealand); Department International Art.

**Credit Line:** Auckland Art Gallery Toi o Tamaki, purchased 1981

**Acquisition Method:** Purchase/Private

**Accession Date:** 1981

**Accession No:** 1981/50/20

© 2012 J. Paul Getty Trust, author: Patricia Harpring. For educational purposes only. Do not distribute.
**Subject:**
- object (utilitarian)
- music

- Objects of cultural heritage, e.g., musical instruments, textiles, ceramics, furniture, numismatics, stained glass, tools, artifacts

---

**Subject:**
- nonrepresentational art
- human figure
- motion
- female
- nude
- space
- striding

- Subject should be included, even if there is no figurative or narrative content
- Nonrepresentational art
Depicted Subject

Subject:
- nonrepresentational art
- square

- Subject should be included, even if there is no figurative or narrative content
- Nonrepresentational art

Depicted Subject

Subject: architecture
- prestige
- temple
- royal residence

- May include subject for architecture
- Dedication or function
**Subject:**
architecture
religion and mythology
worship
planetary gods (Greek and Roman iconography)
Queen of Martyrs
(Veneration of the Virgin Mary)

- Could include dedication of churches or temples
- Reference to function

**Subject:**
architecture
San Lorenzo (Florence, Italy)
church façade
elevation
plan

- Issue: how to distinguish in retrieval built works from depictions of built works
- Combine with Object Type
- CONA provides flag for of and about re. Subject
Subject: history & legend
- military
- Delaware River (United States)
- **Battle of Trenton** (American Revolutionary War)
- George Washington (American general and president, 1732-1799)
  - river crossing
  - troops
  - winter
  - boat

**Depicted Subject**
- Controlled terms for Subject from several controlled lists (geography, persons, generic terms, and other subjects, such as events)
- Over time, iconographical subject authority file will develop in CONA

---

**CONA IA** (Iconography Authority)
- Names:
  - First Battle of Bull Run (preferred)
  - First Battle of Bull’s Run
  - First Battle of Manassas

- Hierarchical Position
  - American Civil War
  - Battles (Civil War)

- Related Keywords
  - battle
  - invasion
  - casualties

- Related Subject:
  - Manassas (Virginia, United States)

- Related Geographic Place:
  - First Battle of Manassas

- Record Type: event

- Related Persons or Corporate Bodies:
  - General Irvin McDowell (American Union general, 1818-1885)
  - Emanuel Gottlieb Leutze (American painter, 1816-1868)

- Related Geographic Place:
  - First Shenandoah Valley Campaign

- Date: July 21, 1861

---

**Describing Works with CCO, CDWA, CONA**

---

*Image: Metropolitan Museum of Art (New York, New York) Gift of John S. Kennedy (97.34)*
### Describing Works with CCO, CDWA, CONA

#### CONA IA

**Iconography Authority**

<table>
<thead>
<tr>
<th>Description Note</th>
<th>Display Date</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>One of the primary deities of Hinduism, he is the paramount lord of the Shakti sects of India. Shiva means Auspicious One in Sanskrit. He is one of the most complex gods of India, embodying contradictory qualities: both the destroyer and the restorer, the great ascetic and the symbol of sensuality, the benevolent beneactor of souls and the useful guardian. He is usually Shiva as Lord of Dance (Nataraja).</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Work Record

**Record Type [controlled]:** item  
**Class [controlled]:** Asian art  
**Work Type [link]:** statue  
**Title:** Shiva as Lord of Dance (Nataraja)  
**Creator Display:** unknown Indian  
**Role [cont.]:** artist  
**Creation Date [cont.]:** Chola period (880–1279), ca. 11th century  
**Start:** 975  
**End:** 1125  
**Subject display:** Shiva as Lord of the Dance with a Flaming Body Halo  
**Creation Location [link]:** Southern India  
**Current Location [link]:** Metropolitan Museum of Art (New York, New York, USA)  
**ID:** 1987.80.1  
**Materials and Techniques:** copper alloy  
**Description:** In his dance of ecstasy Shiva raised his left leg, and, in a gesture known as the "gaja hasta," pointed to his lifted leg to provide refuge for the troubled soul. He thus imparted the lesson that through belief in him, the soul of mankind can be transported from the bondage of illusion and ignorance to salvation and eternal serenity. Encircling Shiva is a flaming body halo ("prabhamandala," or surrounding effulgence) that not only establishes the visual limits of this complex and dynamic composition but also symbolizes the boundaries of the cosmos.  

#### Associative and Hierarchical Relationships

**Associative Relationship**

<table>
<thead>
<tr>
<th>Relationship Type Code</th>
<th>Entity</th>
<th>Related Entity/Term</th>
<th>Display Dt</th>
<th>Start Dt</th>
<th>End Dt</th>
<th>Subject ID</th>
<th>Candidate</th>
</tr>
</thead>
<tbody>
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<td>Related to</td>
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<td></td>
<td></td>
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<tr>
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<td>Inclusive of</td>
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<td>Based on</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>4115</td>
<td>Study of</td>
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<td></td>
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<tr>
<td>4116</td>
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<td>4116</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Hierarchies**

- Relationships are linked  
- Assoc. Relationship Type is controlled  
- Polyhierarchical
Hierarchical Relationships

Catalog Level: component
Class: prints and drawings
Work Type: engraving
Title: Spring Flowers in a Chinese Vase
Creator: Maria Sibylla Merian
(German, 1647-1717)

Relationship Type: broader context
Related Work: New Book of Flowers.
Nuremburg: 1680.
Relationship Number:
volume 3 plate 2

Record for the print is linked to separate record for the book as a whole

套餐

通过分层关系，可以进一步描述作品的层级结构。
When to catalog whole and parts separately

- Create separate records when each part of a work contains enough unique information so that it would be difficult to clearly delineate the information in a single record.

- Repositories need to consider when separate records may be necessary to manage the works.

- Both repositories and image collections will need to consider how separate records may aid in the retrieval of the information and its display to the end user.

When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work.
When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work

- Dome was a separate project
- Different architects, materials, dates, etc.

Pyxis (box with lid); unknown Attic; mid-8th century BCE; Geometric Greek; terracotta; 10.49 cm (height) (9 15/16 inches); Metropolitan Museum of Art (New York, New York); Rogers Fund, 1948, 48.11.5a,b.

When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work

- Same artist, dates, style and media.
- Why two records? Museum needs to keep track of each piece

Pyxis (box with lid); unknown Attic; mid-8th century BCE; Geometric Greek; terracotta; 10.49 cm (height) (9 15/16 inches); Metropolitan Museum of Art (New York, New York); Rogers Fund, 1948, 48.11.5a,b.
**When to catalog whole and parts separately**

- Criteria can include whether the artist, dates, style, media, or location differ between the whole and the parts of a work.

- Catalog only the group as a group-level record?
- Local decision
- May catalog in phases

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

**Hierarchical Relationships**

- Is the tympanum sculpture part of the cathedral?
- Better to describe sculpture in a separate record, linked with alternate parent to Chartres Cathedral

- Separate records allow recording separate dates, artists, subjects, materials, etc.
Catalog Level: item
Work Type: basilica cathedral
Classification: architecture
European art
Title/Name: Chartres Cathedral
Preference: preferred
Creator Description: unknown French
Identity: unknown French
Role: architect
Creation Date: construction was begun in 1194, consecrated in 1260; parts of earlier Romanesque building remain
Earliest: 1194 Latest: 1260
Indexing Terms: Gothic
Dimensions Description: height: 34 m (112 feet); length: 130 m (427 feet)
Value: 34 Unit: m Type: height
Value: 130 Unit: m Type: length
Description: bearing masonry construction, limestone
Material Names: limestone
Technique Name: bearing walls
Indexing Terms: architecture religion/mythology	Virgin Mary (Christian iconography)	worship
plagiarism cathedral
Text: Noted for innovations in architectural construction and large number of sculptures and stained glass windows. The present cathedral was constructed on the foundations of the earlier church; the oldest parts of the cathedral are the crypt and Royal Portal (West Portal), remnants of a Romanesque church destroyed by fire in 1194.
Clanton Fletcher, History of Architecture (1987)
Page: 394 ff.
Repository Name/Geographic Location: Chartres (Eure-et-Loir, Centre region, France)

Catalog Level: component
Type: architectural sculpture
Terms: architecture
European art
Title/Name: Last Judgment, Chartres
Preference: preferred
Text: Tympanum, South Transept, Chartres
Preference: alternate
Creator Description: unknown French
Identity: unknown French
Role: sculptor
Creation Date: ca. 1220
Earliest: 1215 Latest: 1225
Indexing Term: Gothic
Dimensions Description: unavailable
Description: limestone, carved in high and low relief
Material Name: limestone
Technique Names: high relief
low relief
Indexing Terms: religion/mythology
Last Judgment (Christian iconography)
Jesus Christ (Christian iconography)
Virgin Mary (Christian iconography)
Saint John the Evangelist (Christian iconography)
Saint Michael (Christian iconography)
salvation
damnation
souls
Symbols of the Passion (Christian iconography)
Architectural Context-Part/Placement: South Transept, Chartres Cathedral (Chartres, France)
Text: The central portal depicts the Last Judgment. Christ the Judge is flanked by Mary, the Queen of Heaven, and John the Evangelist. Christ displays his Passion wounds: angels carry the instruments of his Passion, scapula, lance, crown of thorns, scourge, nails, and cross. The lintel depicts Saint Michael weighing and separating the Saved and the Damned. The iconography complements the two to either side: The left portal portrays the Martyrs, tympanum portrays the martyrdom of Saint Stephen; right portal portrays the Confessors, tympanum portrays good deeds of Saint Martin and Saint Nicholas.
Clanton Fletcher, Art of the West in the Middle Ages: Gothic Art (1993)
Broader Context: Chartres Cathedral (Chartres, France)
Repository Name/Geographic Location: Chartres Cathedral (Chartres, France)

Hierarchical Relationships

• Should the clerestory flying buttresses constitute a separate work record?
• Is there enough data that is unique that warrants this? A different architect, a different material, a different date span?

• Probably the answer is “NO.” This is an image, that has it’s own subject, as part of the built work. The buttresses are not a work in themselves.
**Relationships between images and works**

- The subject of the image is a detail of Chartres cathedral.
- This is not a hierarchical relationship.
- Note that the detail is a clerestory flying buttress in the record for the image.

- Probably the answer is "NO." This is an image, that has its own subject, as part of the built work. The buttresses are not a work in themselves.

**Hierarchical Relationships**

- Hierarchical relationships may be historical
- This wall fragment now in a museum can be linked to the temple of which it was formerly a part
- Former geographic location may also be recorded

Temple of Mentuhotep II at Deir el-Bahri

- Hierarchical relationships may be historical
- This wall fragment now in a museum can be linked to the temple of which it was formerly a part
- Former geographic location may also be recorded

Lock from the Sanctuary in the Temple of Mentuhotep II at Deir el-Bahri

- Hierarchical relationships may be historical
- This wall fragment now in a museum can be linked to the temple of which it was formerly a part
- Former geographic location may also be recorded
Hierarchical Relationships

Whole/part relationships for groups, subgroups, items

Traveling Tea Service
Teapot
Tea Caddy
Japanese Imari Sugar Bowl and Cover
Chinese Famille-Verte Tea Bowl and Saucer
Silver-mounted Scent Flask
Two Spoons
Wooden Box

• Whole/Part Records for a set
• Displayed as a hierarchy, relationships indicated with indentation
**Whole/Part Records for a series and a part (conceptual)**

- Whole/part relationships
- Many complex relationships are possible
- Built work - dome - design drawing - record drawing - model
Hierarchical Relationships

Christ Presented to the People
State 1
State 2
State 3
State 4
State 5
State 6
State 7
State 8

- Whole/Part Records for multiples

Associative Relationships

- Relationships are reciprocal
- (Works may be located in different museums)
Associative Relationships or Subjects?

- For works depicted in another work, use Subject

Related Events

- Events such as “competition,” as when an architectural drawing was entered in a competition for the commission
- NOT for events in a general sense; not “Creation”
Linked Images

- For CONA:
  - Typically would be URLs
  - For GRI works, we have small images on the server
  - No full metadata for images (see CDWA and CCO for fields and rules)

CONA Administrative Flags

- Subject ID, Parent ID, Record Type, Candidate Status, Merge Status, Published Flag, etc.
- Label is concatenated
Subject Sources, Other Notes

<table>
<thead>
<tr>
<th>Depicted Subject</th>
<th>Outside Iconography</th>
<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contrib/Sources</th>
<th>Notes</th>
<th>Media</th>
<th>Add Subject Fields</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject Contributor(s)</td>
<td>Subject Source(s)</td>
<td>Page</td>
<td>Source ID</td>
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<td>FP</td>
<td>Fletcher, History of Architecture (1990)</td>
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<td>200048259</td>
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<th>Events</th>
<th>Subject Contrib/Sources</th>
<th>Notes</th>
<th>Media</th>
<th>Add Subject Fields</th>
</tr>
</thead>
</table>

Index

Not Found

Status

Editor

Exhaustivity and Specificity
Specificity

- How precise are your indexing terms?
  - “temples” or “wats”
  - “photographs” or “daguerreotypes”
- Collection size
- Collection focus
- Expertise of catalogers
- Expertise of users

Exhaustivity

- How many aspects of a work do you catalog? How many terms do you assign to a work?
- Time limitations
- Focus of the collection
Specificity and Exhaustivity

- Cater your approach to characteristics of the collection, available human resources and time, available technology, and the needs of end-users in retrieval.
- Accommodate expert and non-expert alike

Subject - Description
squirrels (animals), tree, branches, cages

Subject - Identification
Usgwinni mor

Subject - Interpretation
nature, legends, dreams, creation myth, Tree of Life, Baluwala legend, Olouaipilele, Sun-God, tree, cutting down (felling)

Is it useful to index every item in the scene? If not, where do you draw the limit?
Will your system link a specific term to its broader context in an authority? If not, you should include the broader context in the record (e.g., “squirrels” are types of “animals”)

Subject - Description
squirrels (animals), tree, branches, cages

Subject - Identification
Usgwinni mor

Subject - Interpretation
nature, legends, dreams, creation myth, Tree of Life, Baluwala legend, Olouaipilele, Sun-God, tree, cutting down (felling)
Specificity and Exhaustivity

- Establish rules regarding the number of terms to assign and method of analyzing an object for its subject
  - description – identification – interpretation
  - foreground to background, top to bottom
  - major elements to minor ones, etc.

**Subject - Description**
- skeleton, elderly man, angel, devils, money, sparver bed, chest, lancet window, ribbed vault, columns, linens

**Subject - Identification**
- Death and the Miser

**Subject - Interpretation**
- death, repentance, greed, opposition of good and evil, devil, art of dying, hypocrisy, fire of hell

---

Specificity and Exhaustivity

- Cater your approach to the knowledge of cataloger or available information
- Do not include information, such as “interpretation,” if you are uncertain

**Subject - Description**
- flowers, medallion, dead bird, nest, eggs

**Subject - Identification**
- allegory, Constitution of 1791

**Subject - Interpretation**
- French Revolution, French monarchy, death, National Assembly, Roman Senate, Hadrian, Louis XVI, French king, failure, ending
Describing Works with CCO, CDWA, CONA

Specificity and Exhaustivity

- Do not guess
- Broad and accurate is better than specific but incorrect
- e.g., "butterfly" is better than incorrectly labeling it "Blue Morpho"

Subject:
- animal
- botanical
- pomegranate (Punica granatum)
- Blue Morpho (Morpho menelaus)
- Banded Sphinx Moth (Eumorph fasciatus)

Materials Hierarchy

...paint

......<paint by composition or origin>
......water-base paint
..............distemper
..............calcimine
..............poster color
..............whitewash
..............emulsion paint
..............latex paint
..............tempera
..............casein paint
..............egg tempera
..............egg-oil tempera
..............gum tempera
..............oil tempera
Scope note - Tooling, using implements which are usually hand-held and heated, without the addition of gold leaf, silver leaf, or color; often on leather or cloth.

- How do you know which term to use?
- Scope note may help identify correct term

Processes and Techniques Hierarchy
...<processes and techniques by specific type>
.......<surface marking processes and techniques>
........tooling
...........blind tooling
...........gold tooling
...........silver tooling

Indexing a group of objects

Record Type: group
Work Types:
preliminary drawings
presentation drawings
working drawings
sections
elevations
plans

Title: Group: Drawings for Falling Water (Kaufman house), Bear Run, Pennsylvania
Creator: Frank Lloyd Wright
Role: architect
Creation Date: 1936-1937

Description: Wright designed the house for Pittsburgh department store owner Edgar J. Kaufmann, whose son, Edgar Jr., was a Taliesin fellow.
Current Location: Frank Lloyd Wright Home and Studio

Should vocabulary reflect all items in the group at a specific level?
Or broad indexing, with specific terms linked to items?
**Subject:**
- religion and mythology
- literary theme
- Purification of the Virgin
- rubric • Luke 2:22 (Bible)
- versal (decorated initials)

**Inscription:** Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written entirely in rustic capitals...

**Typeface/Letterform:** rustic capitals, unical, Caroline minuscule

**Remarks:** Language: Latin

**Measurements:**
- 10 15/16 x 7 9/16 inches

**Materials and Techniques:** Tempera colors, gold paint, and silver paint on parchment

**Descriptive Note:** This page from an Ottonian lectionary shows how medieval scribes used the size, color, and style of script to help readers understand a book's contents...

**Current Location:** J. Paul Getty Museum (Los Angeles); MS. 16, FOL. 13

---

In addition to the visual subject content, Subject may include the content of the text
- Index what text is about - not only what is on the page
- Transcribe or describe the text in the Inscriptions field

---

Cataloging Images
Fields for the visual resource in CDWA

- Image Type: digital image
- Image Measurements: 1024 x 768 pixels; 656 kb
- Dimension Type: height
  - Value: 1024
  - Unit: pixels
- Dimension Type: width
  - Value: 768
  - Unit: pixels
- Dimension Type: file size
  - Value: 656
  - Unit: kb
- Image Format: JPEG
- Image Date: 2005-12-13
- Earliest Date: 2005-12-13
- Latest Date: 2005-12-13
- Image Color: color
- Work Depicted: Reading and Writing Stand; reading desk; Abraham Roentgen (German, 1711-1793); ca. 1760; J. Paul Getty Museum (Los Angeles, California, United States); 85.DA.216
- Image View: detail of the desktop with inlaid coat of arms
- View Type: detail view | overhead view
- View Subject Indexing Terms: items on a desktop; ornament; coat of arms
- View Date: 2001-03-01
- Earliest Date: 2001-03-01
- Latest Date: 2001-03-01
- Image Copyright/Restrictions: © 2001 J. Paul Getty Trust. All rights reserved.
- Image Owner: J. Paul Getty Museum (Los Angeles, California, United States)
- Owner’s Numbers: 98077
- Number Type: inventory number
- Image Copyright Date: from 2001
- Earliest Date: 2001
- Latest Date: 2090
Subject of these Images is a general view of the Arena Chapel with fresco cycle.

Subject of the fresco cycle Work is the Life of Christ.

In view, only subject depicted in that view.
Photos that are art

- Is the photograph itself considered a work of art?
- Then catalog it separately and link through Subjects

subject is

Conclusion
To summarize:

- CONA is an implementation of CCO and CDWA
- Detailed cataloging rules are available online and in hardcopy publication
- CCO: available for sale from ALA, Amazon, etc. [www.alastore.ala.org/detail.aspx?id=2269](http://www.alastore.ala.org/detail.aspx?id=2269)
- CONA: [www.getty.edu/research/tools/vocabularies/cona/index.html](http://www.getty.edu/research/tools/vocabularies/cona/index.html)