Cultural Objects Name Authority®
Introduction and Overview

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Getty Vocabulary Program

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This presentation is an overview of CONA, an implementation of CDWA / CCO.

CONA is currently in development, available in an online search interface; CONA may be used to record works depicted in visual surrogates and otherwise is a resource for metadata about works of art and architecture, providing a conduit for research, discovery, and links to images.

http://www.getty.edu/research/tools/vocabularies/cona/index.html

For a full discussion of fields and editorial rules, see CONA Editorial Guidelines.

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

For the history of CONA, see About CONA.

http://www.getty.edu/research/tools/vocabularies/cona/about.html

For the status of CONA, check the Vocabulary Program pages.

http://www.getty.edu/research/tools/vocabularies/

Questions? Contributions? Send an email to us at vocab@getty.edu.
What are the Getty Vocabularies?

- The Getty Vocabularies contain structured terminology for art, architecture, decorative arts, archival materials, visual surrogates, conservation, and bibliographic materials.

- Compliant with international standards, they provide authoritative information for catalogers, researchers, and data providers.

- The Getty Vocabularies strive to be ever more multilingual, multi-cultural, and inclusive. The vocabularies grow through contributions from institutions and projects comprising the expert user community.

- In the new linked, open environments, the Getty Vocabularies may provide a powerful conduit for research and discovery for digital art history.
What are the Getty Vocabularies?

- The Getty Vocabularies represent over 35 years of continuing international collaborative scholarship.
- From their inception, the Getty Vocabularies were designed to be linkable to each other and to the broader realm of cultural heritage information. For example, in TGN, records for places are linked to each other through hierarchical and associative relationships.
- Through Linked Open Data (LOD) and other releases, the Getty Vocabularies are a leader in advancing the possibilities of technology to enable research and discovery of information about art, architecture, conservation, and other cultural heritage.
- The Getty Vocabularies are entering a new world of seemingly limitless possibilities in digital scholarship.
- In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, Getty Vocabularies can be tools to facilitate such goals for art history and related disciplines.
- Longstanding goals of the Getty Vocabulary Program are to make AAT, TGN, ULAN, CONA, and IA ever more multilingual, multicultural, and inclusive, focusing also on diversity, equity, unbiased and antiracist terminology, and accessibility. For more details, see https://www.getty.edu/research/tools/vocabularies/Vocabs_unbiased_terminology.pdf.
What are the Getty Vocabularies?

- **Structured, linked vocabularies:** AAT, TGN, ULAN, CONA, IA
- **Relationships:** Thesauri, 3 relationships: equivalence (synonyms), hierarchical (broader-narrower), associative (btwn records, not hierarchical)
- **Standards-compliant:** Comply with standards for controlled vocabularies (ISO, NISO)
- **Authoritative:** Vocabularies cite authoritative sources and contributors; but not authoritarian (may use variant terms)
- **Scope:** Getty Vocabularies strive to be ever more multilingual, multicultural, and inclusive, within scope of visual arts
- **Target Domain:** Traditional audience (art and architecture domains: visual resources, catalogers, museums), plus scholars, and related disciplines (archaeology, conservation)
- **Collaborative:** Grow through contributions from expert user community: institutions, consortia, and projects
What are the Getty Vocabularies?

- **Coreferences**: They contain coreferences to other resources where topics overlap (e.g., Eiffel Tower (Paris, France), CONA [http://vocab.getty.edu/page/cona/700000116 = LOC https://lccn.loc.gov/sj96005405])

- **How unique**: Getty Vocabularies are unique in their global coverage of the defined domain of visual arts, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies

- **Rich knowledge bases**: They are not simple 'value vocabularies' or authorities; they are rich 'knowledge bases' in themselves, intended for research and discovery

- **Minimum vs rich**: Although each Vocabulary requires a small set of minimum data, the data model allows for rich data that may be exploited for research and discovery

- **Multicultural**: Getty Vocabularies strive to be ever more multilingual, multicultural, and inclusive
What are the Getty Vocabularies?

- The Getty Vocabularies contain structured terminology for art, architecture, decorative arts, archival materials, visual surrogates, conservation, and bibliographic materials.
- Compliant with international standards, they provide authoritative information for catalogers, researchers, and data providers.
- The Getty Vocabularies strive to be ever more multilingual, multi-cultural, and inclusive. The vocabularies grow through contributions from institutions and projects comprising the expert user community.
- In the new linked, open environments, the Getty Vocabularies may provide a powerful conduit for research and discovery for digital art history.
What are the Getty Vocabularies?

- Target audience: The primary user communities and target audience of the Getty Vocabularies include researchers in art and architecture, art libraries, archives, visual resource collection catalogers, museums, special collections, other repositories of cultural heritage information, conservation specialists, archaeological projects, bibliographic indexing projects, and the information specialists who attend to the needs of these users. In addition, a significant number of users of the Getty Vocabularies are students or members of the general public.

- How the vocabularies are constructed: The AAT, ULAN, TGN, IA, and CONA are compiled resources that grow primarily through contributions from the expert user community, including large-scale international translation projects.

- Increasingly, contributors are expert scholars or scholarly projects.
Getty Vocabularies

Enabling digital art history

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

- **TGN**, Getty Thesaurus of Geographic Names® includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., *Diospolis, Acalán, Ottoman Empire, Mogao, Ch’ien-fu-tung, Ganges River, गंगा नदी*).

- **ULAN**, Union List of Artist Names® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., *Mark Rothko, Cai Xiang, 蔡襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum*).

- **IA**, Getty Iconography Authority™ includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., *Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, शिव, Shiva, Bouddha couché*).

- **CONA**, Cultural Objects Name Authority® focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., *Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle,*).
CONA in Context

Enabling digital art history

- All Getty Vocabularies have the same Core Structure
- All have the same core editorial rules, content is linked
- Getty Vocabularies are linked to each other
Contributors to the Getty Vocabs

- Contributors contact us at vocab@getty.edu
- Agree to conditions via online click through
- Send sample data, back-and-forth
- Send full data contribution in bulk
- Loaded by Getty Digital
- Processed by Getty Vocabulary Program
- Published in various formats monthly
Contributors to the Getty Vocabs

- Getty projects
- 300 institutions, consortia, other expert groups

How is the data generated?
- They may research and create original data for the purpose of contribution
  E.g., translations: Spanish, Dutch, Chinese, German
- Or may map data already collected in the course of their own work
  E.g., repositories and documentation projects
- Contributions: 10s of thousands per year

Examples of other contributors
- Getty projects are major contributors
  Provenance Index  GRI Photo Archive  GCI JPGM
  GRI Special Collections  GRI Library

- National documentation agencies, proj.
- Image collections, libraries
- Art repositories
- Publishers
- Research Proj.
Cultural Objects Name Authority (CONA)

Why CONA®?
What is CONA

Names/titles and other information about many types of works, built and unbuilt, historical and current, extant and destroyed, groups and items

Focus on architecture, multiples, works depicted in other works, works destroyed or never built

LINKS and RELATIONSHIPS
• Thesaural relationships, equivalence, associative, hierarchical
• Powerful links and relationships within a CONA, between CONA records, and to the other Getty vocabularies

Sample record

CONA ID: 700000141

Titles/Names:
Hagia Sophia (en)
Ayasofya (tr)
Αγία Σοφία (el)
Agia Sofia
Agia Sophia
Haghia Sophia
Sainte-Sophie (fr)
Santa Sofia (es)
Sancta Sophia (la)
Sancta Sapientia (la)
Holy Wisdom (en)
Saint Sophia (en)
圣索菲亚大教堂 (zh)

Catalog Level: item

Work Types:
church (historical)
mosque (historical)
museum
basilica

Classification:
architecture

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

Creator Display:
Anthemios of Tralles (Byzantine, ca. 474-ca. 534) and Isidoros of Meletus, the Elder (Byzantine, active mid-6th century)

Locations:
Current: İstanbul (Turkey)
Address Note: 41.008548°N; 28.979938°E

Mat & Tech: system bearing masonry, centralized plan; ashlar and brick; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics

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

Styles:
Byzantine | Ottoman

General Subject:
architecture

Type: isness
religion and mythology
Extent: purpose

Specific Subjects:
Holy Wisdom (Christian allegory)

Contributors:
VP; BWR

Sources:

Introduction to CONA
Sample record

CONA ID: 700000141

Titles/Names:
Hagia Sophia (en)
Ayasofya (tr)
Άγια Σοφία (el)
Agia Sofia
Agia Sophia
Haghia Sophia
Sainte-Sophie (fr)
Santa Sofía (es)
Sancta Sophia (la)
Sancta Sapientia (la)
Holy Wisdom (en)
Saint Sophia (en)
圣索菲亚大教堂 (zh)

Catalog Level: item

Work Types:
church (historical)
mosque (historical)
museum
basilica

Classification:
architecture

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

Display:
Construction of Tralles and Isidoros, the Elder (Byzantine, active mid-6th century)

Locations:
Current: İstanbul (Turkey)
Address Note: 41.008548°N; 28.979938°E

Mat & Tech: system bearing masonry, centralized plan; ashlar and brick; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics

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

Styles:
Byzantine | Ottoman

General Subject:
architecture Type: isness
religion and mythology Extent: purpose

Specific Subjects:
Holy Wisdom (Christian allegory)

Contributors:
VP; BWR

Sources:

What is CONA

• IDs for record, terms, other information in the work
Scope of CONA: Major subdivisions

Built Works
- **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

Movable Works
- The **visual arts and other cultural works** that are of the type collected by art museums and special collections, or by an ethnographic, anthropological, or other museum, or owned by a private collector; Examples include paintings, sculpture, prints, drawings, manuscripts, photographs, ceramics, textiles, furniture, and other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional objects that are from the realm of material culture and of the type collected by museums

Conceptual Works
- **Multiples: records for series as a concept**, conceptual records for multiples (made from same plate, negative, mold, etc.), and other similar records; physical works, such as prints that belong to a series, may be linked to conceptual record for the series (similar to FRBR “work”)

Visual Surrogates
- **Images and three-dimensional works intended to be surrogates for the works depicted**, for example study photographs; does not include works considered themselves works of art (e.g., Julius Shulman)

Unidentified Named Works
- **Works described in archival inventories or other sources**, but their identity is not established (e.g., Provenance Index inventories, or named architecture in finding aids)
Introduction to CONA

Possible implementations of CONA

Development would be driven by needs, if any, of PhotoTech project

(Records linked to CONA, not necessarily ingested)

• Relationship for subjects may be one way
• Associative Relationships are reciprocal

Potential CONA project
• CONA as resource for works depicted in visual surrogates or in other works
• GRI Photo Archive = capture information about massive Photo Archive collection
Works depicted in visual surrogates

- What is advantage to linking to CONA for work depicted?
- Access for all surrogates for same work
- Multilingual access, links, etc.

Introduction to CONA

 enough information in surrogate records to make minimal record for work depicted

Surrogate in GRI Photo Archive

Velázquez et al copy in the Uffizi after Rubens

QUIT

QUIT

QUIT

QUIT

QUIT

QUIT
Photograph in Photo Archive depicts a painting, which in turn is a copy after a lost painting.

Rubens' original painting was destroyed in the fire at the Royal Alcázar of Madrid in 1734.
Movable works linked to architecture depicted

Development would be driven by needs, if any, of GRI

CONA ID 700000090  Class. architecture
Work Type: house
Title: Case Study House No. 21
Title: Bailey House  Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)  Address Note: 34.116634 - 118.391623; 038 Wonderland Park Avenue, Hollywood Hills, Los Angeles, 90046

CONA ID 700008539 Work Type: photograph
Title: Case Study House No. 21
Creator: Julius Shulman
Current Location: GRI Special Collections, Getty Center (Los Angeles, California); 2004.R.10-26622-32-LF

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

depicts

preparatory for

based on

depicted in

Introduction to CONA
Movable works linked to destroyed work

Destroyed, ephemeral triumphal arch

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

### Links

- **CONA ID: 700006607**
  - Work Type: sculpture
  - Title: Greek god Hades
  - Current Location: Museo Archeologico di Aidone
  - Location: formerly J. Paul Getty Museum
  - Discovery Location: Morgantina, Italy
  - Date: about 400-300 BCE
  - Materials: terracotta and polychromy
  - Dimensions: 10 3/4 x 8 1/16 x 7 5/16

- **CONA ID: 700009210**
  - Work Type: painting
  - ID: 700009210
  - Record Type: Movable Work
  - Images: 1
  - Title: Aanbidding der koningen (panel painting (painting by form)); Giovanni di Paolo (Italian, 1403-1482); 2nd quarter 15th century
  - Repository Numbers: unavailable
  - Current: Museo archeologico (Aidone, Sicily, Italy)
  - Former: J. Paul Getty Museum (Los Angeles, California)
  - Creation: Morgantina (Sicily, Italy)

- **CONA ID: 700009505**
  - Work Type: film
  - Title: Palette of Glass, A: The American Windows of Marc Chagall (film (visual work); director, producer, writer: Chuck Olin; features Marc Chagall...; 1978

### Works deaccessioned and deleted from repository database

**Locations:**
- **Current:** Museo archeologico (Aidone, Sicily, Italy)
  - Repository Numbers: unavailable
- **Former:** J. Paul Getty Museum (Los Angeles, California)
  - Repository Numbers: former : 85.AD.105
- **Creation:** Morgantina (Sicily, Italy)

### Works in exhibitions, not owned by repository hosting the exhibition

*E.g., loaned to JPGM from Kröller-Müller Stichting (Otterlo, Netherlands)*

- **CONA ID: 700009210**
  - Work Type: painting
  - ID: 700009210
  - Record Type: Movable Work
  - Images: 1
  - Title: Aanbidding der koningen (panel painting (painting by form)); Giovanni di Paolo (Italian, 1403-1482); 2nd quarter 15th century
  - Repository Numbers: unavailable
  - Current: Museo archeologico (Aidone, Sicily, Italy)
  - Former: J. Paul Getty Museum (Los Angeles, California)
  - Creation: Morgantina (Sicily, Italy)

### Works in databases that are being retired, e.g., Art on Screen

- **CONA ID: 700009505**
  - Work Type: film
  - Title: Palette of Glass, A: The American Windows of Marc Chagall (film (visual work); director, producer, writer: Chuck Olin; features Marc Chagall...; 1978

*E.g., Palette of Glass, film about Chagall’s America Windows*
CONA HAS THESAURAL RELATIONSHIPS: EQUIVALENCE, HIERARCHICAL, ASSOCIATIVE

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟
Record Type: built work Catalog Level: complex Classification: architecture
Work Type: complexes (buildings) Creator: various artists Date: 4th to the 14th century Location: Mogao caves (ancient site) (Dunhuang, China)

Desc. Note: 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.

Title: Buddha from Cave 275
Title: Mogao Cave 275 room, space

Links:
- Built Works by class: religious, ceremonial
- Mogao Caves
- Mogao Cave 158
- Mogao Cave 16
- Mogao Cave 17
- Mogao Cave 275
Possible implementations of CONA

Movable works linked to destroyed work

- Reconstructed disassembled works held in different repositories or locations
- Common with manuscripts, paintings, sculpture, architecture, etc.
- May be varying opinions on reconstructions

Possible implementations of CONA

Movable works linked to unrealized work

J R Pope’s designs for pyramidal Lincoln Memorial, Washington DC
CONA ID 70008523

architecture never built
CONA ID 7000xxxx

Movable works linked to unrealized work

Introduction to CONA
Possible implementations of CONA

Movable works linked to conceptual work

Conceptual works
Multiples, Series of works

Single print cataloged as an item

• Print at a museum or special collection is cataloged as an item

• Unique physical item = linked to conceptual record
Possible implementations of CONA

CONA ID 700008518
Cat. Level: series
Class: prints
Work Type: color woodcuts
Title:
Thirty-six Views of Mount Fuji: First Series
First Series: Mt. Fuji Views
Creator Display: Katsushika Hokusai (Japanese, 1760–1849); published by Eijudo Japan
Creation Date 1827-1837
Subject: landscape Specific: Mount Fuji ocean genre scenes meisho-e
Current Location: not applicable Style: Edo
Dimensions: 36 prints, average plate size: 24  x 37 cm
Mat & Tech: and Techniques: woodcuts, polychrome ink and color on paper
Description: Hokusai produced two series of Views of Mt. Fuji. This is the first series

CONA ID 700000091
Cat. Level: item
Class: prints
Work Type: color woodcut
Title:
Great Wave at Kanagawa
Creator: Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)
Mat & Tech: woodcut, polychrome ink and color on paper
Dimensions: 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)
Subject: landscape Specific: Mount Fuji ocean wave
Current Location: Metropolitan Museum of Art, New York, New York, USA

Unique physical item ➔ conceptual record for print ➔ a series

Introduction to CONA
CONA record

CONA ID: 700002850
Catalog Level: item
Classification: vessels
Work Type: vase
Title: Blue and White Glazed Globular Vase
Creator: unknown Chinese
Creation Date: 1403/1424 CE
General Subject: utilitarian objects
Specific: animal, dragon
Current Location: National Palace Museum (Taipei, Taiwan)
Repository Number: 012547N000000000
Culture: Chinese
Style: Ming
Dimensions: 42.9 cm high and 9.7 cm diameter; foot diameter 15.8 cm
Mat & Tech: blue and white porcelain | porcelain (material) | blue-and-white (ceramic glaze)

AAT record

ID: 300132254
Terms: vases (vessels (containers), <containers by form>, ... Furnishings and Equipment)
Note: Vessels of varying shape and size but which are usually taller than they are broad. In modern usage, typically refers to vessels for displaying flowers, but often refers to any ceramic or metal vessel in a range of shapes and used to hold a single flower or floral arrangement.

Facet/Hierarchy

- vases (preferred, core, singular) (P,D,U,F,U,U)
- vase (C,U,English,AD,U,F,U,U)
- vaas (C,U,Dutch,AD,U,F,U,U)
- vases (C,U,Spanish,AD,U,F,U,U)
- vaso (C,U,Spanish,AD,U,F,U,U)
- hau ping (C,U,Chinese,AD,U,F,U,U)
- hua ping (C,U,Chinese,AD,U,F,U,U)
- hua p'ing (C,U,Chinese,AD,U,F,U,U)
- vazen (C,U,Dutch,AD,U,F,U,U)
- (Name) (6)

Value added: Contributions to CONA are reconciled with the Getty vocabularies.
CONA ID: 700002923
Catalog Level: item
Classification: architecture
Work Type: building complex | temple
Title/Name: Temple of Heaven (en)  
  Tian Tan (zh-tr)  |  T’ien-t’an (zh-tr)  |  天坛 (zh)  
  |  天壇 (zh)  |  天壇 (zh)  |  천단 (ko)
Creator: [display] first built by Ming Chengzu (1360-1424); extended by Ming Shizong (1507-1567); renovated by Qianlong (1711-1799)
Creation Date: [display]: 1530, during Ming dynasty
General Subject: architecture
Type: isness
Specific Earth [TGN 7030638] Extent: dedication
Current Location: Beijing (Beijing Shi (municipality), China) (nation) Address Note: 39°57′05″N 116°24′36″E
Dimensions: entire complex: 237 hectares
Mat & Tech: wood and stone [wood AAT 300011914 | stone AAT 300011176]
Style: Chinese  [AAT 300018322] | Taoist [AAT 300143666]
Contributors: JPGM VP GRISC BWR
Sources: Built Works Registry BWR3792244; Library of Congress Authorities online (2002-) n2011019454; Fodor’s Travel (2016); J. Paul Getty Museum, collections online (2000-); Great Buildings Online (1997-)

Possible implementations of CONA

CONA ID uniquely identifies the work in CONA
Links to other IDs, such as LOC, VIAF, BWR
<table>
<thead>
<tr>
<th>CONA ID: 700000178</th>
<th>Catalog Level item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification paintings</td>
<td>Work Type panel painting</td>
</tr>
<tr>
<td>Title Adoration of the Magi</td>
<td>Creator Bartolo di Fredi (Sienese painter, active by 1353, died 1410)</td>
</tr>
<tr>
<td>Creation Date [display] 1380s/1390s; some scholars date it ca. 1400 or later execution Start Date 1380 End Date 1399 alternative date Start Date 1395 End Date 1409</td>
<td>Creation Date [display] 1380s/1390s; some scholars date it ca. 1400 or later</td>
</tr>
<tr>
<td>General Subject religion and mythology</td>
<td>Specific Adoration of the Magi Extent: foreground Siena horses Holy Family gold frankincense myrrh Journey of the Magi Extent: background king deity death Epiphany Three Ages of Man</td>
</tr>
<tr>
<td>Current Location Pinacoteca Nazionale di Siena (Siena, Italy);</td>
<td>Repository No no. 104</td>
</tr>
<tr>
<td>Dimensions 195 x 158 cm (76 x 61 5/8 inches)</td>
<td>Mat &amp; Tech tempera on panel</td>
</tr>
<tr>
<td>Contributors BHA VP CD PNS GRI-PA</td>
<td>Sources Pinacoteca Nazionale di Siena (2002-); Boucher and Fiorini, Magi Reconstructed (2012); Cole, Sienese Painting (1985); Freuler, Bartolo di Fredi (1994); Harpring, Bartolo di Fredi (1992)</td>
</tr>
</tbody>
</table>
CONA ID: 700000178
Catalog Level: item
Classification: paintings

Work Type: panel painting | altarpiece
Title: Adoration of the Magi
Adorazione dei Magi (repository title)
Creator: Bartolo di Fredi (Sienese painter, active by 1353, died 1410)
Creation Date: 1380s/1390s; some scholars date it ca. 1400 or later
execution Start Date 1380 End Date 1399
alternative date Start Date 1395 End Date 1409

General Subject: religion and mythology | human figures
Specific: Adoration of the Magi Extent: foreground | Siena | horses | Holy Family | gold | frankincense | myrrh | Journey of the Magi Extent: background | king | deity | death | Epiphany | Three Ages of Man

Current Location: Pinacoteca Nazionale di Siena (Siena, Italy);
Repository No: no. 104
Dimensions: 195 x 158 cm (76 x 61 5/8 inches)
Mat & Tech: tempera and gold leaf on panel
Contributors: BHA VP CD PNS GRI-PA
Sources: Pinacoteca Nazionale di Siena (2002-); Boucher and Fiorini, Magi Reconstructed (2012); Cole, Sienese Painting (1985); Freuler, Bartolo di Fredi (1994); Harpring, Bartolo di Fredi (1992)

Introduction to CONA

Collocates IDs for this unique work
Link back to site, to LOD, or other resource for the same work
**Possible implementations of CONA**

**IA ID 1000045**
Names
- Xibalba
- Place of Fear

**Cona ID 70000012** Class: Pre-Colombian art

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

**Specific Subjects:**
- Xibalba (Maya underworld) [IA 1000045]
- Baby Jaguar (Maya character) [IA 901002211]
- man (male human) [AAT 300025928]
- skeleton (animal component) [AAT 300191778]
- ax (weapon) [AAT 300024664]
- altar [AAT 300003725]
- death [AAT 300151836]
- celebration [AAT 300152441]

**Links**
- Value added: Contributions to CONA may be indexed for subject depicted access

OCLC survey, of core fields missing is subject depicted

Mining titles and text for subjects depicted, missing from museum data

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

*Creation Date: 8th century* 
Start: 0700
End: 0799

*Subject display: Scene in the realm of the Lords of Death, with Baby Jaguar and a skeleton*

*Creation Location: Petén Department (Guatemala)*

*Measurements: height: 14 cm (5 ½ inches)*

*Material & Techniques: terracotta*:
- vase painting

Description: Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in eighth-century Maya art. The "codex-style" painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.

Note: Source: Metropolitan Museum of Art on line
Examples in CONA

Arc de triomphe de Loüis XIV a la porte St. Antoine (print – with link to built work):
http://vocab.getty.edu/page/cona/700001650

Case Study House 21 (architectural drawing – with link to built work):
http://vocab.getty.edu/page/cona/70000120

Equestrian Portrait of Philip IV (study photograph – link to work depicted*)
http://vocab.getty.edu/page/cona/700008701

Palette of Glass (Art on Screen):
http://vocab.getty.edu/page/cona/700009505

Florentine Codex (subject of research):
http://vocab.getty.edu/page/cona/700009561

[Example in IA] Xibalba:
http://vocab.getty.edu/page/ia/90100004
CONA, THE CULTURAL OBJECTS NAME AUTHORITY

More information about CONA
### Core elements

<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</td>
<td>Female Figure of the Kilia Type</td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Anatolian</td>
</tr>
<tr>
<td>Creation Date</td>
<td>2800/2200 BCE</td>
</tr>
<tr>
<td>Style/period:</td>
<td>Chalcolithic</td>
</tr>
<tr>
<td>General Subject</td>
<td>human figures</td>
</tr>
<tr>
<td>Current Location</td>
<td>J. Paul Getty Museum, Getty Villa Malibu (Los Angeles, California, USA)</td>
</tr>
<tr>
<td>Repository Number</td>
<td>88.AA.122</td>
</tr>
<tr>
<td>Dimensions</td>
<td>14.3 cm height (5 5/8 inches)</td>
</tr>
<tr>
<td>Materials &amp; Techniques</td>
<td>marble</td>
</tr>
</tbody>
</table>

**CONA ID**: 700008622

- Instructions are available to contributors for defaults when core data is unavailable
- The CONA ID is supplied by CONA

---

**WHAT IS A MINIMUM RECORD?**

Introduction to CONA
**Core elements**

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>Classification</th>
<th>Work Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>item</td>
<td>paintings</td>
<td>painting (visual work) scroll (information artifact)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Creator</th>
<th>Creation Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene of Early Spring</td>
<td>Guo Xi (Chinese painter, 1023 - ca.1085 CE)</td>
<td>1072 CE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific</th>
<th>Current Location</th>
<th>Dimensions</th>
<th>Materials &amp; Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>landscapes</td>
<td>spring (season)</td>
<td>trees</td>
<td>Pinus (genus)</td>
<td>streams</td>
</tr>
</tbody>
</table>

---

**WHAT IS A MINIMUM RECORD?**

- Instructions are available to contributors for defaults when core data is unavailable
- The CONA ID is supplied by CONA
WHAT IS A MINIMUM RECORD?

Core elements

Catalog Level
Classification
Work Type
Title
Creator
Creation Date
Subject
Current Location
Dimensions
Materials & Techniques

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

• Instructions are available to contributors for defaults when core data is unavailable
• The CONA ID is supplied by CONA
**WHY CONA?**

CONA links work records to the Getty vocabularies

---

**Catalog Level** item  
**Classification** sculpture | antiquities  
**Work Type** statuette  
**Titles** Female Figure of the Kilia Type  
Female Figure (Star Gazer)  
**Creator** unknown Anatolian  
**Creation Date** 2800/2200 BCE  
**Style/period:** Chalcolithic  
**General Subject** human figures  
**Specific Subject** fertility | human female  
**Current Location** J. Paul Getty Museum, Getty Villa Malibu (Los Angeles, California, USA)  
**Repository Number** 88.AA.122  
**Dimensions** 14.3 cm height (5 5/8 inches)  
**Mat & Tech** carved marble  
**Index:** marble  
**Style** Kilia type
CONA ID: 700000178
Catalog Level: item
Classification: paintings
Work Type: panel painting | altarpiece
Title: Adoration of the Magi
Creator: Bartolo di Fredi (Sienese painter, active by 1353, died 1410)
Creation Date: ca. 1385; some scholars date it after 1395 execution
General Subject: religion and mythology | human figures
Specific: Adoration of the Magi Extent: foreground | Siena | horses | Holy Family | gold | frankincense | myrrh | Journey of the Magi Extent: background | king | deity | death | Epiphany | Three Ages of Man
Current Location: Pinacoteca Nazionale di Siena (Siena, Italy);
Repository No: no. 104
Dimensions: 195 x 158 cm (76 x 61 5/8 inches)
Mat & Tech: tempera on panel
Contributors: BHA VP CD PNS GRIPSC
Sources: Pinacoteca Nazionale di Siena (2002-); Boucher and Fiorini, Magi Reconstructed (2012); Cole, Sienese Painting (1985); Freuler, Bartolo di Fredi (1994); Harpring, Bartolo di Fredi (1992)
CONA ID: 700000178
Catalog Level: item
Classification: paintings
Work Type: panel painting | altarpiece
Title: Adoration of the Magi
Creator: Bartolo di Fredi (Sienese painter, active by 1353, died 1410)
Creation Date: ca. 1385; some scholars date it after 1395
General Subject: religion and mythology | human figures
Specific: Adoration of the Magi Extent: foreground | Siena | horses | Holy Family | gold | frankincense | myrrh |
Journey of the Magi Extent: background | king | deity | death | Epiphany | Three Ages of Man
Current Location: Pinacoteca Nazionale di Siena (Siena, Italy); Repository No. 104
Dimensions: 195 x 158 cm (76 x 61 5/8 inches)
Mat & Tech: tempera on panel
Event: alternatively dated Date: ca. 1395/1409
Contributors: BHA  VP  CD  PNS  GRI-PA
Sources: Pinacoteca Nazionale di Siena (2002-)
Cole, Sienese Painting (1985)
Freuler, Bartolo di Fredi (1994)

CONA can provide metadata for use in an image portal or other end-user tool for research and discovery.

Camera Obscura: Introduction to CONA
TECHNICAL SOLUTIONS ARE REQUIRED TO ALLOW LINKING

- Since CONA is linked to the other vocabularies, it is necessary to match incoming values to the AAT, ULAN, TGN, and Getty Iconography Authority when loaded.
- The CVA/Processor was developed in-house for editors to use where auto-links are not possible.
- Such a tool for contributors is very important.

CONA record, creator

- Requires tools to automatically map contributors’ data to and link to vocabularies.
- Goal = 80% loaded without editor intervention.
- Will be required to load CONA data.
- To allow access and discovery through metadata.
- CONA will be expressed as CIDOC CRM.
What do end-users want? Subject access is among their top requirements.

Whereas libraries have a tradition of cataloging the subjects of works.

Many art museums typically do not index subject matter depicted in / represented by works:
- [sitters, places, events, iconographical themes, dedication of certain buildings, etc.]
- In a survey conducted of American art museums’ data, of the core fields (agreed by consensus in CDWA, CCO, etc.), all museums included all core fields except the depicted subject [survey by OCLC (Online Computer Library Center, a nonprofit computer library service and research organization); core fields per CDWA and CCO (Categories for the Description of Works of Art)]

CONA could fill a void, linking depicted subjects.
CONA ID: 700008509 Class: photographs  Work Type: photograph
Title: Lincoln on the Battlefield of Antietam
Creator: Alexander Gardner (American photographer, 1821-1882)
Date: 1862 Material: albumen print
Dimensions: 8 5/8 x 7 3/4 inches
Location: J. Paul Getty Museum (Los Angeles, CA); 84.xm.482.1

### Depicted Subjects

#### General
- portraits
- history and legend

#### Specific
- Antietam National Battlefield (Sharpsburg, Maryland, United States)
- American Civil War (event)
- Abraham Lincoln (American president, 1809-1865)
- John McClernand (American Union General, 1812-1900)
- Allan Pinkerton (American Secret Service agent, detective, 1819-1884)
- army camp
- tents (portable buildings)
CONA ID: 700008510  Class: drawings  Work Type: drawing
Title: Plan and Elevation of the façade of San Lorenzo
Creator: Aristotile da Sangallo after Michelangelo
Date: late 15th century
Dimensions: 32.0 x 21.5 cm (12 1/2 x 8 3/8 inches)
Mat & Tech: pen and sepia ink
Location: Staatliche Graphische Sammlung (Munich, Germany) #33258.
**Depicted Subjects**

**General**

religion and mythology
human figure

**Specific**

Avalokiteshvara  IA
Maitreya  IA
bodhisattva  AAT
compassion  AAT

CONA ID: 700008511
Class: Asian art  sculpture  Work Type: sculpture
Title: Bodhisattva, probably Avalokiteshvara (Guanyin),
Creator: unknown Chinese
Culture: Northern Qi dynasty (550-577)
Date: ca. 550–560
Creation Location: Shanxi Province, China
Mat & Tech: sandstone with pigments
Dimensions: height 13 3/4 ft. (419.1 cm)
Current Location: Metropolitan Museum of Art (New York); The Sackler Fund, 1965 (65.29.4).

• CONA can provide subject terms
• To provide access through depicted subjects
SCOPE OF CONA

What is included?
WHAT IS INCLUDED IN CONA?

Scope: CONA includes records for cultural works: architecture and movable works; also visual surrogates, conceptual works (e.g., multiples), unknown named works (e.g., archival references).

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.

However, CONA includes artifacts, tools, machines, and other works that have a practical purpose, not necessarily intended as “art,” but which are valued as unique items and collected.

The coverage of CONA is global, from prehistory through the present.

Names or titles may be current, historical, and in various languages.

CONA may include works that were never built or that no longer exist, for example designs for a building that was not constructed or a work that is now destroyed.
WHAT IS INCLUDED IN CONA?

CONA does not focus on objects in natural history or scientific collections, although these works indeed fit into the framework of CONA and may be included; they are sometimes even collected in art museums.

CONA does not include names of musical works, dramatic art, names of commercial films, or titles of literature (see the Getty IA or links to outside resources).

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) in Washington, DC; the corporate body in ULAN would be linked to the record for the building in CONA.

What is not included?

National Gallery of Art
building in CONA, CONA ID 700000192

National Gallery of Art
corporate body in ULAN, ULAN ID 500115983

separate, but linked records
**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.

- Includes building complexes, sites, ruined and lost buildings, buildings that were planned but never constructed, and natural features that have been altered and adapted for habitation, ritual, or another purpose.
MOVABLE WORKS

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

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

• Are monumental works “movable works”? For stained glass windows, architectural sculptures, frescoes, freestanding monumental sculptures, furniture, and such other large works, the works should be cataloged as movable works, because their characteristics (types of artists, materials, designs, etc.) have more in common with movable works than with architecture; such works should be linked to the built work with which they are associated, if any.
FACETS IN CONA

Built Works
Movable Works
Visual Surrogates
  • Images and three-dimensional works intended to be surrogates for the works depicted, for example *study photographs*; does not include works considered themselves works of art
Conceptual Works
  • Records for series as a concept, conceptual records for multiples, and other similar records; physical works, such as prints that belong to a series, may be linked to the conceptual record for the series
Unidentified Named Works
  • Works described in archival inventories or other sources, but their identity is not established
RELATIONSHIPS IN CONA

CONA links works to each other
• Same diagram as used for CDWA and CCO
Sample record: Movable work

CONA ID: 700001950

Titles:
Shiva (nl; en)
Shiva met de maan in het haar (nl)
Shiva with the Moon in his Hair (en)

Catalog Level: item

Work Types:
sculpture (visual work)

Classifications:
sculpture (preferred)

Creation Date: 1000/1200

Creator Display:
anoniem
sculptor: unknown Chola

Locations:
Current: Rijksmuseum (Amsterdam, North Holland, Netherlands) AK-MAK-1291; RM001.collect.910; Bruikleen van de Vereniging van Vrienden der Aziatische Kunst
Creation: Tamil Nādu (India)

Mat & Tech: bronze founding
Dimensions: 40 cm (height) x 24cm (width) x 10.5 (depth)

Events: exhibition: Metamorfoze/Geheugenproject Willem Witsen

Cultures:
Indian
Chola

General Subject:
human figures (preferred)
religion and mythology

Specific Subjects:
Shivá (Hindu iconography)
mudrā (pose, <visual and representational concepts>)
[link to Iconclass]

Contributors & Sources: [Rijksmuseum;VP]; Rijksmuseum XML file

• CONA is linked to AAT, TGN, ULAN, other CONA records, and the Getty Iconography Authority
Sample record: Built work

CONA ID 700000141

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

Work Types: church; mosque; museum

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

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

Built Work
... Hagia Sophia depicted in View of the Hagia Sophia in Constantinople; Edourd Hildebrandt; watercolor; ca. 1852; Hermitage Museum (Saint Petersburg, Russia) [700008345]

Location: İstanbul (Marmara, Turkey)
Address Note: 41.008548°N; 28.97938°E

Materials: system bearing masonry; central plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics
Dimensions: central dome: diameter 31 m (102 feet); height 56 m (184 feet)

General Subject: architecture
Specific Subject: Holy Wisdom, Religion/Mythology

Note: Domed basilica was constructed by the Emperor Justinian; built in Constantinople in 6th century...


• CONA links work records to the Getty vocabularies
CONA RELATIONSHIPS

Includes basic thesaural relationships
As well as many other links

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

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

CONA RELATIONSHIPS

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

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

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

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

CONA ID 700008513
School of Athens
(Raphael, fresco, Vatican)
Names are linked to a work

**EQUIVALENCE RELATIONSHIP**

- Titles and alternate titles must all refer to the same work
- Multilingual access
- (Titles / names are discussed later in this presentation as a data element)

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

*Title/Name: Eiffel Tower  
  Alternate Title/Name: Tour Eiffel  
  Former Title/Name: Three-Hundred-Meter Tower  
*Creator Display: architect: Gustave Eiffel (French, 1832-1923)  
*Current Location: Paris (France)  
*Role [cont.]: architect  
*Creation Date*: 1887 to 1889  
  *Start: 1887  
  *End: 1889  
*Subject [link to authorities]:  
  *Industrial exposition*  
  *International Exposition of 1889*  
*Dimensions [height]: 300 m (984 feet)  
*Mat & Tech: and Techniques: wrought iron, exposed iron construction  
[link to Concept Authority]:  
  *wrought iron*  
  *structural iron*  
  *exposed construction*  
*Style: Belle Époque*  
*Description: Commission was awarded by competition; the competition sought a plan for a monument for the International Exposition of the Revolution. The tower is built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.*

*Title/Name: Eiffel Tower  
Title/Name: Tour Eiffel  
Title/Name: Torre Eiffel  
Title/Name: Eiffelturm  
Title/Name: 艾菲爾鐵塔  
Title/Name: Three-Hundred-Meter Tower  
**Title Type:** former
Hierarchical Relationships

- Catalog Level: set
- Class: decorative arts
- Work Type: tea service
- Title: Traveling tea service
- Creation Location: Paris (France)
- Creation Date: 1728/1729
- Creator: probably by Martin Berthe, master in 1712
- Dimensions:
  - Overall (Teapot): 10 x 16.8 x 10.3 cm (3 15/16 x 6 5/8 x 4 1/16 in.)
  - Overall (Tea Canister): 9 x 5.9 x 4.9 cm (3 9/16 x 2 5/16 x 1 15/16 in.)
  - Overall (Sugar Bowl): 10 cm (3 15/16 in.)
  - Overall (Tea Bowl and Saucer): 4.9 cm (1 15/16 in.)
  - Overall (Scent Flask): 13.7 cm (5 3/8 in.)
  - Overall (Spoons (each)): 11.7 cm (4 5/8 in.)
  - Overall (Box): 15.4 cm (6 1/16 in.)
- Mat & Tech: silver and ebonized wood; porcelain; glass; kingwood; rosewood
- Inscriptions/Marks:
  - Maker's Mark: a crowned fleur-de-lys, 2 grains, [M]B, a bunch of grapes ?
- Description: Traveling tea service consisting of a teapot; tea canister; sugar bowl; tea bowl and saucer; scent flask; two spoons; box.
- Current Location: Museum of Fine Arts (Boston, Massachusetts); Elizabeth Parke Firestone and Harvey S. Firestone, Jr. Collection, 1993; Accession number: 1993.520.1-8
- Ownership History:
  - By 1955, with Jean-Louis Bonnefoy, Au Vieux Paris, Paris
  - November 1955, sold by Au Vieux Paris to Elizabeth Parke Firestone (1897-1990) and Harvey S. Firestone, Jr. (1898-1973), Akron, OH and Newport, RI
  - 1993; gift of the Estate of Elizabeth Parke Firestone and Harvey S. Firestone, Jr. (Accession date: May 26, 1993)

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 will also consider when separate records may be necessary to manage the works (materials, conservation, etc.).

Whole/Part Relationships
E.g., for a set

- 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

Works are linked to each other
CONA ID 700008515  Catalog Level: volume  Class: manuscript
Work Type: codex
Title: Códice Tudela  Title: Codex Tudela
Creator: unknown Aztec  Creation Date: ca. 1553
Current Location: Museo de América in Madrid (Madrid, Spain); N Inv.: 70.400; España Siglo XVI
Dimensions: 21 x 15,5 cm; 125 leaves
Creator: illuminations: unknown Tenochtitlán; text in Catalan by a Franciscan friar
Culture: Tenochtitlán
Subject: religion & mythology
Aztec calendar
lords of the night
day signs
birds of the day
genre scenes
Descriptive: consta de 125 páginas con pinturas realizadas por un tlacuilo indígena y textos escritos en castellano por un misionero. Folios 98 verso and 99 recto, showing aspects of the Aztec calendar: the birds of the day, the lords of the night, and the day signs. The Codex Tudela, named after José Tudela de la Orden, is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano, the Codex Ixtlilxochitl, and other documents of the Magliabechiano Group. Little is known about the codex’s history. The Spanish government bought the manuscript when it was rediscovered in 1940, and it is now held by the Museo de América in Madrid. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Es un códice realizado en la Escuela de Pintura fundada por los franciscanos en México, Tenochtitlán. De tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión en relación con los dioses venerados, forma de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.

CONA ID 700008516  Catalog Level: component
Class: manuscript
Work Type: illumination
Title: 98 Verso in Códice Tudela
Creator: unknown Aztec. Creation Date: ca. 1553

HIERARCHICAL RELATIONSHIPS

• Whole/Part Relationships
• May have associated Dates: display, earliest, latest for the relationship
• Record relationship numbers (e.g., 98 v) in Hierarchy Qualifier field
• May also be a Title for the page

Works are linked to each other

Broader Context: Códice Tudela
Relationship Type: Whole/part
Qualifier: 98 verso
HIERARCHICAL RELATIONSHIPS

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

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟

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

Possible solutions

Works are linked to each other

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

Title: Mogao Cave 275

a Built Work?

Title: Buddha from Cave 275

a sculpture (“Movable” Work)?
Works are linked to each other

Broader Context: Mogao Cave 275 grouping

Title: Mogao Cave 275
Relationship Type: Whole/part

Title: Buddha from Cave 275

Possible solutions

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

Hierarchical Relationships

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟
Record Type: built work Catalog Level: complex
Classification: architecture
Work Type: complexes (buildings)
Creator: various artists
Date: 4th to the 14th century
Location: Mogao caves (ancient site) (Dunhuang, China)
Desc. Note: 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.
CONA ID 700008517 Classification: prints and drawings
Work Type: etching
Title: The Dissipation;
Creator: Jacques Callot (French, 1592-1635)
Mat & Tech: etching
Source: Lieure, no. 1407
State 2 of 3

Possible links in CONA

HIERARCHICAL RELATIONSHIPS

• Whole/part relationships for groups, subgroups, items
• CONA can accommodate links that a repository would maintain

CONA can accommodate links that a repository would maintain

Introduction to CONA
HIERARCHICAL RELATIONSHIPS

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

Works linked to each other

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

Dispersed set: Panels depicting Confucian and Daoist figures from Ryōanji, Zen temple in Kyoto, Kano studio, ca. 1606

Classification: Asian art; Work Type: screens-fusama

Dimensions: Overall: 6 ft. x 24 ft. (182.9 x 731.5 cm)

Original location: Ryōanji (Zen temple) (Kyoto, Japan)


• Historical whole/part relationships
• E.g., set of 40 panels from Ryōanji, Kyoto, were dispersed and sold to private collectors in the early twentieth century
• Now in New York, Seattle, and Japan
• Set may be virtually reconstructed for research
**Possible links in CONA**

**HIERARCHICAL RELATIONSHIPS**

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

---

**CONA ID 700000091**  Cat. Level: item   Class: prints   Work Type: color woodcut

**Title:** Great Wave at Kanagawa

**Creator:** Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)

**Mat & Tech:** woodcut, polychrome ink and color on paper

**Dimensions:** 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)

**Subject:** landscape  Specific: Mount Fuji   ocean  wave

**Current Location:** Metropolitan Museum of Art, New York, New York, USA

---

**CONA ID 70008518**  Cat. Level: series   Class: prints   Work Type: color woodcuts

**Title:** Thirty-six Views of Mount Fuji: First Series

**Creator Display:** Katsushika Hokusai (Japanese, 1760–1849); published by Eijudo Japan

**Creation Date:** 1827-1837

**Subject:** landscape  Specific: Mount Fuji   ocean  genre scenes meisho-e

**Current Location:** not applicable

**Style:** Edo

**Dimensions:** 36 prints, average plate size: 24 x 37 cm

---

**Introduction to CONA**

Unique physical item is linked to conceptual record for the print as a concept, which in turn is linked to a series.
Great Wave off Kanagawa (woodcuts (prints); Hokusai, Katsushika; ca. 1829/1832)

Note: Woodblock print by the Japanese ukiyo-e artist Hokusai, published in the late Edo period as the first print in Hokusai's series Thirty-six Views of Mount Fuji. It depicts an enormous wave threatening boats off the coast of the prefecture of Kanagawa, either a tsunami or rogue wave. As in all the prints in the series, it depicts an area from which Mount Fuji is in view. Printing continued until the woodblocks showed wear; there may have been around 5,000 impressions. In later prints from worn blocks, the impression is less crisp and lines are not continuous behind right-side of the boat and on the left side of the signature box.

Titles:
- **Great Wave off Kanagawa** (preferred, C, U, English, U, U) Qualifier: multiples
- **The Great Wave** (C, U, P, O, English, U, U) Qualifier: multiples
- **In the Hollow of a Wave off the Coast at Kanagawa** (C, U, English, U, U) Qualifier: multiples
- **Under the Wave off Kanagawa** (C, U, English, U, U) Qualifier: multiples
- **Kanagawa oki nami-ura** (C, U, Japanese (transliterated), U, U) Qualifier: multiples
- 神奈川沖浪裏 (C, U, Japanese, U, U) Qualifier: multiples
- 「富嶽三十六景 神奈川沖浪裏」 (C, U, Japanese, U, U) Qualifier: multiples
- series number: 01 (C, U, undetermined, U, U) Qualifier: multiples
- L'arc de la vague au large de Kanagawa (C, U, French, U, U) Qualifier: multiples
- La Vague (C, U, French, U, U) Qualifier: multiples
- Die große Welle (C, U, German, U, U) Qualifier: multiples
- La gran ola de Kanagawa (C, U, undetermined, U, U) Qualifier: multiples

Catalog Level: multiples

Work Types:
- woodcuts (prints) [300041405] (preferred)
- ..... (Objects Facet, Visual and Verbal Communication (hierarchy name), Visual Works (hierarchy name), visual works (works), <visual works by material or technique>, prints (visual works), <prints by process or technique>, <prints by process: transfer method>, relief prints)

• Conceptual record for Great Wave; unique physical examples are linked to it as non-preferred parent with Hier Rel Type “Instance” not “Whole/Part”
• Qualifier = multiples
• Cat Level = multiples
CONA ID 700008519
Catalog Level: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived…

**HIERARCHICAL RELATIONSHIPS**

- Multiples: For example, prints made from the same plate
- Each print is described as a unique item; then linked to a record for the multiples
- Conceptual relationship

- Multiples, existing in various states
- Conceptual relationship
HIERARCHICAL RELATIONSHIPS

• Combine relationships with inferred relationships in other fields to expand research
• E.g., to compare different items representing various states of this print

CONA ID 700008519
Catalog Level: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived …

State: 1
State: 2
State: 3
State: 4
State: 5
State: 6
State: 7
State: 8

• Note that each item, in various repositories, is cataloged as a unique work
• Then linked [non-preferred hierarchical] to the state

Possible links in CONA
CONA ID 700008520
Class: drawings Work Type: drawing
Title: Circular Monument for Lincoln
Maker: architect: Daniel H. Burnham; draftsman: C.R.
Date: 1908-1909
Location: United States Capitol collection (Washington, DC)

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

CONA ID 700008522
Class: drawings Work Type: drawing
Title: Temple design for the Lincoln Memorial
Maker: architect: John Russell Pope; draftsman: Otto R. Eggers
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 700008523
Class: drawings Work Type: drawing
Title: Pyramid design for the Lincoln Memorial
Maker: architect: John Russell Pope; draftsman: attributed to Rockwell Kent
Date: 1912
Location: National Archives (Washington, DC)

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

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

- Non-hierarchically related records
- pendant of, copy of, study for, etc.
- Only clear, directly related works should be linked to each other

CONA ID 700008536 Class: prints
Work Type: woodcut  Title: Rhinoceros
Creator: Albrecht Dürer
Mat & tech: woodcut on paper;
Dimensions: 24.8 x 31.7 cm

CONA ID 700008537 Class: drawings
Work Type: drawing Title: Rhinoceros in profile to left
Creator: Albrecht Dürer
Mat & Tech: pen and brown ink on paper
Dimensions: 27.4 x 42.0 cm
Current Location: British Museum (London, England); SL 5218.161

study is
study for
CONA ID: 70000620  Class: drawings  Work Type: drawing
Title: Study for the Dress and the Hands of Madame Moitessier
Creator: Jean-Auguste-Dominique Ingres
Date: 1851
Mat & Tech: graphite on tracing paper, squared in black chalk
Dimensions: 13 15/16 x 6 5/8 inches
General Subject: human figures  Specific: Inès Moitessier (French, 1821–1897) ; hands; dress
Location: J. Paul Getty Museum (Los Angeles, California); 91.GG.79

CONA ID 70008538  Class: paintings  Work Type: painting
Title: Madame Moitessier
Creator: Jean-Auguste-Dominique Ingres  Date: 1851;
Mat & Tech: oil on canvas  Dimensions: overall: 147 x 100 cm (57 7/8 x 39 3/8 in.)
General Subject portraits Specific: Inès Moitessier (French, 1821–1897)
Location: National Gallery of Art (Washington, DC); Samuel H. Kress Collection; 1946.7.18

CONA allows links between works in different repositories
ASSOCIATIVE RELATIONSHIP

- Movable works may be linked to built works

**house**

CONA ID 70000090 Work Type: house
Title: Case Study House No. 21
Title: Bailey House Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

**photograph**

CONA ID 700008539 Work Type: photograph
Title: Case Study House No. 21
Creator: Julius Shulman
Current Location: GRI Special Collections, Getty Center (Los Angeles, California); 2004.R.10-26622-32-LF

**drawing**

CONA ID 70000120
Work Type: architectural drawing
Title: Case Study House No. 21
Creator: Pierre Koenig
Current Location: GRI Special Collections, Getty Center (Los Angeles, California) 2006.M.30-
ASSOCIATIVE RELATIONSHIP

CONA ID 700008540 Classification: decorative arts
Work Type: cup
Title: Cup
Creator: Chelsea Manufactory
(England, active 1745-1769)
Date: about 1750
Mat & Tech: ceramic
Dimensions: 5.08 cm (2 inches)
Location: Museum of Fine Arts (Boston, Massachusetts)
Accession Number: 1988.676a
Credit Line: Jessie and Sigmund Katz Collection

CONA ID 700008541 Classification: decorative arts
Work Type: saucer
Title: Saucer
Creator: Chelsea Manufactory
(England, active 1745-1769)
Date: about 1750
Mat & Tech: ceramic
Dimensions: 5.08 cm (2 inches)
Location: Museum of Fine Arts (Boston, Massachusetts)
Accession Number: 1988.676b
Credit Line: Jessie and Sigmund Katz Collection

• Two different types of items intended to be used together
ASSOCIATIVE RELATIONSHIP

**Terrestrial globe**

- **Class:** decorative arts
- **Work Type:** globe (cartographic sphere)
- **Title:** Terrestrial Globe
- **Creator:** designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.
- **Location:** J. Paul Getty Museum (Los Angeles, California); ID:86.DH.705.2
- **Culture:** French
- **Date:** about 1728
- **Mat & Tech:** papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin
- **Dimensions:** 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)
- **General Subject:** object (utilitarian) Specific: Earth geography cartography

**Celestial globe**

- **Class:** decorative arts
- **Work Type:** globe (cartographic sphere)
- **Title:** Celestial Globe
- **Creator:** designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.
- **Location:** J. Paul Getty Museum (Los Angeles, California); ID:86.DH.705.1
- **Culture:** French
- **Date:** about 1728
- **Mat & Tech:** papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin
- **Dimensions:** 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)
- **General Subject:** object (utilitarian) Specific: Earth geography cartography

**Introduction to CONA**

- Two identical or similar items designed as a matching pair, intended to be displayed together.
ASSOCIATIVE RELATIONSHIP

- Multiples, printed from same plate, cast from same mold or model
- May be linked to each other
- Records for items may be linked also to the work as a concept

In this example, given the complexity of the composition and changes to the concept in the artist’s life-long oeuvre, the Gates of Hell as a project could also be represented in a record for the conceptual work, to which records for the physical items are linked.

CONA ID 700008549 Classification: sculpture
Work Type: sculpture group
Creator: Auguste Rodin (French sculptor, 1840-1917)
Title: Gates of Hell  Title: La Porte de l’Enfer
Date: 1880-1900 (cast in 1917)
Material: bronze  Dimensions: 635 x 400 x 85 cm
Current Location: Musée Rodin (Paris, France)

CONA ID 700008550 Classification: sculpture
Work Type: sculpture group
Creator: Auguste Rodin (French sculptor, 1840-1917)
Title: Gates of Hell  Title: La Porte de l’Enfer  Title: Das Höllentor
Date: 1880-1917  Material: bronze
Dimensions: 6 x 4 x 1 meters; 180 figures; 8 tons
Current location: Kunsthaus Zürich (Zürich, Switzerland)
ASSOCIATIVE RELATIONSHIP

• Context for which a work was originally designed

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

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

Only direct relationships

CONA ID 700008551 Class: paintings
Work Type: painting
Title: Judgment of the Goddesses
Creator: Peter Paul Rubens
Dimensions: 144.8 × 193.7 cm (57.0 in × 76.3 inches)
Mat & Tech: oil on panel

CONA ID 700008553 Class: paintings
Work Type: painting
Title: Judgment of Paris
Creator: Peter Paul Rubens
Current Location: Museu del Prado (Madrid, Spain)
Creation Date: 1639
Dimensions: 199 cm × 379 cm (78 in × 149 inches)
Mat & Tech: oil on panel

- Do not make associative relationships unless the relationship is direct
- For example, just because two works are by the same artist and have the same subject, they should not be linked directly to each other
- They will be retrieved together through Creator and Depicted Subject
Do not make associative relationships between a visual surrogate and the work depicted
Link to the work depicted through subject for the visual surrogate
Associative Relationships are reciprocal
ASSOCIATIVE RELATIONSHIP

Only direct relationships

• Visual surrogates may be three-dimensional reproductions
• Link through Subject
• For extremely important reproductions, may link through Associative Relationships too

Reclining Buddha from cave 158; unknown Chinese; sculpture; 9th century, Middle Tang period (781-847); stone; length: 51 feet; Mogao caves (Dunhuang, China).

Reproduction of the reclining Buddha from cave 158; sculpture; length: 51 feet; National Art Museum of China (Beijing, China).
ASSOCIATIVE RELATIONSHIP

- Relationship type is an extensible list
- Relationships are reciprocal

<table>
<thead>
<tr>
<th>Code</th>
<th>Focus Entity</th>
<th>Related Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>4137</td>
<td>printed from same plate</td>
<td>4137</td>
</tr>
<tr>
<td>4141</td>
<td>negative for</td>
<td>4142</td>
</tr>
<tr>
<td>4142</td>
<td>printed from negative</td>
<td>4141</td>
</tr>
<tr>
<td>4143</td>
<td>printed from same negative</td>
<td>4143</td>
</tr>
<tr>
<td>4244</td>
<td>cast from same mold</td>
<td>4244</td>
</tr>
<tr>
<td>4211</td>
<td>pendant of</td>
<td>4211</td>
</tr>
<tr>
<td>4213</td>
<td>made of</td>
<td>4213</td>
</tr>
<tr>
<td>4214</td>
<td>conjuncted with</td>
<td>4214</td>
</tr>
</tbody>
</table>

- For current list and codes, see CONA Editorial Guidelines online

related to
miscellaneous
distinguished from
preparatory for
based on
study for
study is
prototype for
prototype is
cartoon for
cartoon is
model for
model is
plan for
plan is
original print
counterproof from
printing plate for
printed from same plate
negative for
printed from negative
printed from same negative
depicts
depicted in
possibly copy of
possibly copy is
probably prototype for
probably prototype is
formerly displayed with
architectural context is
architectural context for
predecessor of
replaced
cast from same mold
cast from same model
RELATIONSHIPS BETWEEN WORKS may be rich and complex

• St. Peter’s in Rome and its dome
CONA could virtually reconstruct disassembled works held in different repositories or locations. Common with manuscripts, paintings, sculpture, architecture, etc.


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

**RELATIONSHIPS BETWEEN WORKS**  
CONA could virtually reunite disassembled or lost works, or describe works conceived but not executed.  

- Example of a destroyed work, surviving only in ruins  
- Scholarly reconstructions, early post-conquest depictions could be linked to the record for the original temple (as Depicted Subjects)  
- Artifacts that originated here could be linked (as architectural context)
## CONA IS MAPPED TO OTHER STANDARDS
### (CDWA, CIDOC CRM, ETC.)


<table>
<thead>
<tr>
<th>CDWA</th>
<th>CCO</th>
<th>CONA</th>
<th>CIDOC CRM [coming soon]</th>
<th>LIDO [coming soon]</th>
<th>CDWA Lite</th>
<th>VRA Core</th>
<th>MARC/AACR [RDF coming soon]</th>
</tr>
</thead>
</table>

### 1. OBJECT/ WORK (core)

#### 1.1. Catalog Level (core)

- **CDWA**: Creator_Other_Dispaly, catalog_level
- **CONA**: <cdwalite:recordType>
- **CDWA Lite**: <vra:work> or <vra:collection>
- **VRA Core**: 555 Genre/Form 300a Physical Description - Extent
- **MARC/AACR**: 655 Genre/Form 300a Physical Description - Extent

#### 1.2. Object/Work Type (core)

- **CDWA**: PType_Role_Rels: subject_id and ptype_role_id [link to AAT]
- **CONA**: <cdwalite:objectWorkType>
- **CDWA Lite**: <vra:worktype> in <vra:work> or <vra:collection>
- **VRA Core**: 655 Genre - Form
- **MARC/AACR**: 655 Genre - Form

#### 1.4. Components/Parts

- **CDWA**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **CONA**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **CDWA Lite**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **VRA Core**: 300a Physical Description - Extent
- **MARC/AACR**: 300a Physical Description - Extent

### 1.5. Remarks

- **CDWA**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **CONA**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **CDWA Lite**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **VRA Core**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing
- **MARC/AACR**: archival or other description in Descriptive Note Subject: scope or (counts only) Dimensions Display Physical_Characteristics, display_dimensions; indexing of counts is recorded in Dimensions_Indexing

### 2. CLASSIFICATION (core)

#### 2.1. Classification Term (core)

- **CDWA**: Class
- **CONA**: Class_Rels. subject_id and class_id
- **CDWA Lite**: <cdwalite:classification>
- **VRA Core**: 050
- **MARC/AACR**: 084 "Other classification number"
OVERVIEW OF THE FIELDS IN CONA

Display and indexing fields, flags, links
* Record Type  
* Work Type  
* Catalog Level  
* Classification  

Basics regarding what the record is about
### Record Type & Catalog Level

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

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

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

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

**Classification:** Placement of a work of art or architecture within a broad classification scheme that groups other, similar works together on the basis of similar characteristics; usually assigned by the repository; see CONA documentation. **Examples:**

- architecture
- paintings
- sculpture
- graphic arts
- European textiles
- costume
- furniture
- vessels
- decorative arts
- Asian art
- tools
- science
- ceramics
- toys
- Pre-Columbian art

Controlled by extensible list

**Object/Work Type:** The kind of object or work described, may include physical form, function, purpose, or allusion to subject matter, depending upon the conventions in a given discipline or area of art history; typically more specific or different than Classification, but occasionally may be the same as Classification. **Examples:**

- refectory table
- altarpiece
- portfolio
- etching
- carpet
- chalice
- drawing
- basilica
- dome
- cathedral

Controlled by AAT

---

*Introduction to CONA*
**CONA ID:** 700008556  
**Classification** costume | decorative arts  
**Work Type:** fan (costume accessory)  
[AAT 300258857]  

**Title** Fan  
**Creator** unknown Spanish  
**Creation Date** 1855/1865  
**General Subject** utilitarian objects  
**Specific** | spring (season)  
**Current Location** Metropolitan Museum of Art (New York, New York); 2008.286  
**Dimensions** 10 7/8 in. (27.6 cm)  
**Mat & Tech:** mother-of-pearl, paper, gouache, metal
**WORK TYPE**

CONA ID 700000091  Classification  prints

**Work Type:** woodcut (print)

**Title** The Great Wave
Kanagawa oki nami ura
Under the Wave off Kanagawa

**Creator** Katsushika Hokusai (Japanese, 1760–1849)

**Creation Date**: ca. 1830/1832

**General Subject** seascapes

**Specific** | Kanagawa | sea | wave | Mount Fuji

**Current Location** Metropolitan Museum of Art (New York, New York); JP1847

**Dimensions** diameter: 8 1/4 inches (21 cm)

**Mat & Tech:** polychrome woodblock print; ink and color on paper

**Style** Edo

**Relationships:** from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)

- Work Type identifies what the work is
- Its physical form, function, or materials / techniques of creation
CONA ID: 700008557  Catalog Level: item
Classification: • prints and drawings

Work Type:
• architectural drawing
• perspective drawing
• conceptual drawing

• May have multiple work types, one flagged “preferred” as default for displays
• For architectural drawings, may include method of representation and purpose, particularly if a collection is so specialized that this is required
• But also repeat them as Depicted Subject
CONA ID 700000168 Catalog Level: item
Class: *architecture *Work Type courthouse
*Title: Bartholomew County Courthouse
*Creator Display: architect: Isaac Hodgson (American, born 1826 in Ireland)
*Creation Date: ground broken in 1871, completed in 1874
*Current Location: Columbus (Indiana, USA)
* Role: architect *: Hodgson, Isaac [controlled]: * Start: 1871 * End: 1874
*Subject [links]: *architecture * courthouse *government
*Material [links]: *limestone *face brick *Technique [links]: *iron trusses
Description Note: Replaced an earlier courthouse located in the middle of Central Square. This new structure was noted for being heated with steam, lighted with gas chandeliers, and being fireproof; fireproofing included the original slate roof (now copper) and a method of using dirt and sand to fill the joist space between floor and ceiling.
Description Sources [links]: National Register of Historic Places on line (accessed 4 February 2004).
* Columbus Indiana: A Look At Architecture (1980). Page: 18

WORK TYPE

• For architecture, may be form (e.g., basilica) or purpose (e.g., cathedral or courthouse)
Work Type: automobile
Title: Cisitalia “202” GT
Creator: Manufacturer of coachwork: Pininfarina
Creation place: Turin (Italy)
Creation Date: 1948
Current Location: Museum of Modern Art (New York, New York, USA); gift of the manufacturer
General Subject: machines and equipment
Specific: aerodynamic design
Dimensions: 125.5 x 146.5 x 401.3 cm
Mat & Tech: and Techniques: aluminum, chrome

Descriptive Note: Designed in 1946 by the Italian car designer and coach builder Pinin Farina (who later changed his name to Pininfarina), the two-seater Cisitalia “202” GT was an aesthetic and technical accomplishment that transformed postwar automobile design. Building on aerodynamic studies developed for racing cars, the Cisitalia offers one of the most accomplished examples of coachwork (the automobile’s body) conceived as a single shell. The hood, body, fenders, and headlights are integral to the continuously flowing surface, rather than added on. Before the Cisitalia, the prevailing approach followed by automobile designers when defining a volume and shaping the shell of an automobile was to treat each part of the body as a separate, distinct element—a box to house the passengers, another for the motor, and headlights as appendages. In the Cisitalia, there are no sharp edges. Swellings and depressions maintain the overall flow and unity, creating a sense of speed.
Catalog Level: item
Classification: manuscripts

**Work Type:**
- manuscript
- palimpsest
- prayer book
- homiliary

**Description:**
The Codex Armenicus Rescriptus is a parchment originating at the Monastery of St. Catherine at Mt. Sinai. The original text on the parchment was an Armenian version of the Homilies on the Psalter by John Chrysostomos. It was later over-written with Melkite liturgical prayers in Syriac. The Armenian text dates from the 6th century, the golden age of the Armenian language. The Syriac text dates from the 10th century. Among the earliest examples of Armenian literature. Text 2 is the oldest evidence of the Melchite liturgy in Syriac. There are 20 MSS from Mt. Sinai in The Schøyen Collection. Besides the monastery’s own famous library (4300 MSS), only The British Library (8 MSS) and The National Library of Russia, St. Petersburg, have comparable holdings.

**Sources:**
- Context: 93 ff. from the same MS: Karl W. Hirsemann, Leipzig, cat. 500(1922):42, now in Den Haag, the Meerman-Westreenen Museum. The pres

**Work type may change over time**
- Include terms for original and current types
- E.g., was originally a set of homilies, second text is a prayer book
What is the focus of the record?
- E.g., work type may be a volume, folio, page, or illumination
- Repository Number may clarify what is being catalogued
WORK TYPE

- What is the focus of the record?
- E.g., work type may be a volume, folio, page, or illumination
- Repository Number may clarify what is being catalogued
**WORK TYPE**

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

**Catalog Level:** item
**Classification:** architecture

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

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

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

- Dates may be associated with Work Type
- Display Date indexed with Start and End Dates
- For guidelines for assigning index dates, see CONA documentation
WORK TYPE

CONA ID 700008629   Record Type: item
Class: ● architecture  ● European art

Work Type: ● entrance

Title: Pyramids: Entrance to the Louvre
Creator Display: I. M. Pei
Current Location: Louvre Museum Courtyard (Paris, France)
Role: architect     Pei, I. M. (American, born 1917 in China)
General Subject: architecture     Type: isness Specific: museum entrance

Dimensions: 21.6 m (71 feet) pyramid
▪ Value: 21.6 Unit: m Type: height  |  Shape: pyramidal
Mat & Tech: and Techniques: glass and steel rods and cable
Material [links]: ● glass ● steel  Technique [links]: ● cable

Part of: Louvre Palace (Paris, France)   CONA ID 700008630

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

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

CONA ID 70000122

Classification

decorative arts [Class ID 20425]
furniture [Class ID 20635]

Work Type: rolltop desk [AAT 300121499]
Title Roll-Top Desk
Creator David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond
Creation Date ca. 1785
General Subject furnishings
Current Location J. Paul Getty Museum (Los Angeles, California) ID: 72.DA.47
Dimensions 66 1/4 x 61 3/8 x 35 3/16 inches
Mat & Tech: veneered with mahogany, with gilt bronze mounts | mahogany | veneer

Introduction to CONA

• Classification categorizes a work in a broader scheme
• May vary depending upon the organization of the collection
• Classification is controlled by an extensible list
* Recording and Creating Titles
* Works that Have No Title
* Titles vs. Inscriptions
TITLES OR NAMES

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

- Venus and Cupid
- Les Adieux de Télémaque et Eucharis
- Adoration of the Magi
- Portrait Study of a Man
- Eight Scenes of the Xiao-Xiang Rivers
- 神奈川沖浪裏
- Lidded Bowl on Stand
- Chandelier
- Empire State Building
- Santa Maria Novella
- MS Ludwig XV

Includes date fields, language, source, and contributor for each title or name.

Each title is unique in the CONA data, identified with a unique, persistent Term ID.

Title is free text.

See CONA documentation for full list of metadata associated with each Title/Name.
Title may refer to depicted subject
- E.g., an identified person, place, thing, animal, object, etc.
- Title is free text; index proper names and other depicted subjects, work types, etc. in other appropriate fields

CONA ID 700008559  Classification: paintings
Work Type: painting
Creator: Édouard Manet (French, 1832-1883)
Title: Portrait of Madame Brunet (English)
Portrait de Madame Brunet (French)
Creation Date: about 1861 -1863, reworked by 1867
Medium: Oil on canvas
Dimensions: 132.4 x 100 cm (52 1/8 x 39 3/8 in.)
Location: J. Paul Getty Museum (Los Angeles, California, USA)
Place of Creation: France  Culture: French
General Subject: portraits
Specific: Brunet, Caroline de Pène (French, born 1837)
Descriptive Note: Probably the sitter is Caroline Brunet, wife of French sculptor Euène Brunet, whom Manet had known at least since 1857. Although her identity as the subject of this painting remains uncertain, she is considered the most likely among several possibilities
CONA ID: 700000178  
Classification: paintings

Work Type: altarpiece | polyptych | panel painting

Title: Adoration of the Magi (English)  
Title: Adorazione dei Magi (Italian)

Creator: Bartolo di Fredi (Sienese painter, active 1353, died 1410)
Creation Date: ca. 1385

General Subject: religion and mythology
Specific: Adoration of the Magi | Holy family | horses...

Current Location: Pinacoteca Nazionale di Siena (Siena, Italy); no. 104

Dimensions: 195 x 158 cm (76 x 61 5/8 inches)
Mat & Tech: tempera on panel, with gilding
| tempera | panel | gilding

Title may refer to depicted subject
E.g., iconographical theme, characters and themes from religion, mythology, literature, named historical events
Index subject elsewhere in Depicted Subject
CONA ID: 700008511  Classification: Asian art | sculpture
Work Type: sculpture

Title: Bodhisattva, probably Avalokiteshvara (Guanyin) (English)

Creator: unknown Chinese
Creation Date: ca. 550–560
Culture: Northern Qi dynasty (550-577)

General Subject: religion and mythology
Specific: Bodhisattva | Guanyin

Current Location: Metropolitan Museum of Art (New York); The Sackler Fund, 1965 (65.29.4).
Creation Location: Shanxi Province (China)
Dimensions: height 13 3/4 ft. (419.1 cm)
Mat & Tech: sandstone with pigments

• Title may refer to depicted subject
• E.g., iconographical theme, characters and themes from religion, mythology, literature, named historical events
• Index subject elsewhere in Depicted Subject
CONA ID: 700008524  Classification: architecture
Work Type: memorial
Title: Lincoln Memorial
Creator: architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)
Creation Date: designed 1911-1912; constructed 1914-1922
General Subject: architecture  Type: description
Specific: commemoration  Extent: purpose
  Abraham Lincoln (American president, 1809-1865)
Current Location: Washington (DC, USA)
  Address Note: 38 53 21.48 N ; 77 3 0.40 W
Dimensions: area 27,336 square feet (2,539.6 m)
Mat & Tech: exterior: Colorado Yule marble, interior walls and columns: Indiana limestone
Relationship: Type: architectural context for
  Related Work: CONA ID 700008638; Abraham Lincoln; Daniel Chester French; monumental sculpture

• Some works may have names rather than titles per se
• E.g., architecture
<table>
<thead>
<tr>
<th><strong>CONA ID</strong></th>
<th>700008560</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Classification</strong></td>
<td>tools and implements</td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>bannerstone</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Bannerstone</td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>unknown Woodland (Native American)</td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>Late Archaic (1000 BCE/1000 CE)</td>
</tr>
<tr>
<td><strong>General Subject</strong></td>
<td>utilitarian objects</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Gordon Hart Collection (Bluffton, Indiana)</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>9.7 x 5 cm (3 7/8 x 2 inches)</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
<td>banded slate</td>
</tr>
<tr>
<td><strong>Descriptive Note</strong></td>
<td>Formed part of an atlatl (spear-thrower); it is carefully made and of decorative material and thus was probably a status symbol.</td>
</tr>
</tbody>
</table>
CONA ID 700008561  Catalog Level: item  Class.: paintings
Work Type: painting

**Title:** Three Peonies
  - **Preference:** preferred
  - **Language:** English  **Lang.Pref.:** preferred

**Title:** Peonies
  - **Preference:** variant/alternate
  - **Language:** English  **Lang.Pref.:** non-pref.

**Title:** 牡丹
  - **Preference:** variant/alternate
  - **Language:** Chinese  **Lang.Pref.:** preferred

**Contributor:** NPM (Taiwan)  **Contrib. Pref.:** preferred

**Creator:** Yün Shou-p’ing (1633-1690)
**Style/Period:** Ch’ing dynasty
**Location:** National Palace Museum (Taipei, Taiwan)
**Mat & Tech:** album leaf, ink and colors on paper
**Dimensions:** 28.5 x 43.0 cm

**Descriptive Note:** Three peonies are distinguished by their colors and positions. The peony is considered the king of flowers in China, symbolizing wealth and prosperity.

**General Subject:** botanical
  - **Specific:** Paeonia (genus) | wealth | prosperity
**Broader context:** Album of Flowers and Landscapes

- Titles may be in multiple languages
- For each language, one title is flagged “preferred” for that language
- For the extensible controlled list of languages, see CONA documentation

---

The Preferred title for the record is the title used most often in authoritative publications in English;
Alternatively the preferred title is the title preferred by the repository of the movable work.
CONA ID 700000053  Class: architecture  Work Type: skyscraper  
Title: Willis Tower  
  Preference: preferred  Date: renamed 16 July 2009  
Title: Sears Tower  Preference: variant/alternate  
Creator: Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and 
Company (American retail company, founded 1886); architect: Graham, Bruce  
Creation Date: completed in 1973  
Current Location: Chicago (Illinois, USA) Address: 233 South Wacker Drive  Authority Dimensions: 
height to the top of the roof: 442 m (1,450 feet); height to the highest occupied floor 436 m  

Title: Willis Tower  Historical: Current  
  Preference: preferred  
  Date: renamed 16 July 2009  
  Start: 2009  End: 9999  
  Language: English  Lang.Pref.: preferred  
Title: Sears Tower  Historical: Historical  
  Preference: variant/alternate  Other [type]: former
Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banninck Cocq and Lieutenant Willem van Ruytenburch, known as the ‘Night Watch’ (preferred).

Title: Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banninck Cocq and Lieutenant Willem van Ruytenburch, known as the ‘Night Watch’

Language: English Title Type: descriptive

Title: The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch

Language: English Title Type: descriptive

Title: Nachtwacht

Language: Dutch Title Type: popular

Title: Night Watch

Language: English Title Type: popular
Record for a volume

TITLES OR NAMES

CONA ID 70008562 Classification manuscripts
Work Type sacramentary
Title Sacramentary of Charles le Chauve
Title Le Sacramentaire de Charles le Chauve
Title Sacramentary of Metz
Title Ms. Latinus 1141 Other [type] manuscript designation
Creator school of the Palais de Charles le Chauve
Creation Date 869-870
General Subject religion and mythology Specific Mass
Current Location Bibliotheque Nationale de France (Paris, France)
Number: Latin 1141; Identifiant : ark:/12148/btv1b53019391x
Dimensions 270 x 210 mm (just. 180 x 120 mm)
Mat & Tech: ink, pigment, and gilding on parchment Style: Carolingian
Descriptive Note: École du palais de Charles le Chauve. - Minuscule caroline ; grandes initiales peintes et dorées (1, 4, 6v). Incipits en capitales alternativement dorées, vertes et rouges, avec lettres enclavées (1r-v, 2, 3v, 4 et 6v) ; bandes pourprées passim ; onciale (4v, 6 et 7) et minuscule d’or. - Six peintures en pleine page : f. 2v, couronnement d’un prince (peut-être Charles le Chauve ? Voir R. McKitterick, 1990, p. 333 n. 49 et p. 336) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850. Autun. B.M., 18b) ; f. 5, Christ en majesté ; f. 6, Christ dans une dorée ; f. 6v, page-tapis « Te igitur », Christ en croix, avec entrelacs et rinceaux d’or. Mis à part les ff. 1-2r, tous les autres ff. présentent un encadrement peint contenant le texte et les images. - Parch. - III 17 + I ff. à longues lignes (ff. 10v-17 blancs). - 270 x 210 mm (just. 180 x 120 mm). - Reliure de maroquin rouge aux armes et chiffre de Colbert. - Estampille de la Bibliothèque royale (Ancien Régime, avant 1735), modèle identique à Josserand-Bruno, p. 256, type B n° 5. Ce manuscrit est inachevé, il ne comprend qu’un cahier contenant la préface commune et les Canons. f. 1-2r, « In nomine Domini incipit liber sacramentorum de circulo anni, a sancto Gregorio papa romano editus,... excelsa voce ». f. 3v, Préface commune (incomplet de la fin), ff. 6v-7v. Canon « te igitur »,... ff. 7v-8r, « Communicantes » et autres. f. 9v. Estampille de la royale. - f. 9v-10. Pater noster ; f. 10, « Libera nos... filium tuum ». 

- Shelf numbers or other identifying codes may be recorded as titles when used as a title in publications
- Accession numbers, etc. are recorded separately with the repository information
Record for a folio within a volume

**TITLES OR NAMES**

CONA ID 700006365  Classification manuscripts
Work Type folio (leaf)

Title All Saints
Title Arenberg Hours  Other Flag [type] volume

Creator Willem Vrelant (Flemish, died 1481, active 1454-1481)
Creation Date early 1460s
General Subject religion and mythology
Specific saints

Current Location J. Paul Getty Museum (Los Angeles, California)  Number: Ms. Ludwig IX 8, fol. 179
Location: Bruges  Type: creation
Dimensions Leaf: 25.6 x 17.3 cm (10 1/16 x 6 13/16 in.)
Mat & Tech: Tempera colors, gold leaf, and ink on parchment
Style: Carolingian

• Titles for an item may include a group title for the larger context, in accordance with bibliographic cataloging traditions
• Flag such titles as applying to broader the group using “Other Flags”
**Other Flags = Title Type**

- Other Flags for CONA title designate the type of title indicated
- Other Flags is an extensible list

<table>
<thead>
<tr>
<th>Other Flags</th>
<th>Title Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>undetermined</td>
<td>exhibition</td>
</tr>
<tr>
<td>not applicable</td>
<td>abbreviated</td>
</tr>
<tr>
<td>descriptive</td>
<td>collective</td>
</tr>
<tr>
<td>repository</td>
<td>title statement</td>
</tr>
<tr>
<td>inscribed</td>
<td>full title</td>
</tr>
<tr>
<td>artist's</td>
<td>brief title</td>
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<tr>
<td>former</td>
<td>code</td>
</tr>
<tr>
<td>translated</td>
<td>address</td>
</tr>
<tr>
<td>constructed</td>
<td></td>
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<tr>
<td>original</td>
<td></td>
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<tr>
<td>brand name</td>
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<tr>
<td>popular</td>
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<td>published</td>
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<tr>
<td>series</td>
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<tr>
<td>manuscript</td>
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<tr>
<td>designation</td>
<td></td>
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<tr>
<td>collection</td>
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<tr>
<td>group</td>
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</tr>
<tr>
<td>subgroup</td>
<td></td>
</tr>
<tr>
<td>volume</td>
<td></td>
</tr>
</tbody>
</table>

*Introduction to CONA*
Constructing a Descriptive Title

- Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record, because the title is an important element in displays for end-users.
- If the repository title, inscribed title, or another title in the language of the catalog record is sufficiently descriptive, the cataloger need not construct one.
- If the inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in the language of catalog record (English in CONA).
- See suggested rules for constructing a descriptive title in CONA documentation.
CONA ID 700000071  Catalog Level: item  
Class: prints and photographs  *Work Type: gelatin silver print  
*Creator Display: André Kertész (American, 1894-1985)  
*Role: photographer  
*Creation Date*: 1926  
*Current Location: J. Paul Getty Museum, Los Angeles  
ID: 86.XM.706.10  
*Title*: Chez Mondrian  
Title Type: artist  
*Title*: Interior View of a Room and an Open Door  
Title Type: descriptive  

- Include artist titles and repository titles  
- Descriptive title is strongly recommended, if indicated; but not required
In the example below, the repository title is the artist title, and is also descriptive
Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
Instead, construct a descriptive title

“untitled”? TITLES OR NAMES

CONA ID 700008563 Catalog Level: item
Classification: prints and drawings  Work Type: screen print
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

Title: Brushstroke
Title Type: repository

Mat & Tech: color screen print on heavy, white wove paper

In the example below, the repository title is the artist title, and is also descriptive
Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
Instead, construct a descriptive title
Title: Figures wearing ornate tasseled costumes
Title Type: constructed
In the example below, the repository title is a long transcription

The Descriptive Title provides a briefer title in the language of the catalog record

**Title:** Abbildung des Tempels der Ewigkeit, sambt der römischen Kaijzerl: Maij: sehr prächtigsten Auffzugs, mit dem Wagen der Glori, und 12 vor trefflichster aus staffirten Cavallieren, vorstellende so viel Genios so vieller vom hochlöblichen Erzt-Haus Oesterreich, die Zeit Hero bis auff die Jetzt allerhöchstlöblichsten regierende kaijsserl: maij: gewessene römische Kaijzer, zu fenerlichster begehung des sehr Künst- und zierlichsten ross Ballets, welches sambt den andern Rittern von den 4 Ellementen zu Wien innerhalb der Kaiserl:burg auff dem Platz gehalten worden ist so geschehen im Ianuarij 1667 **Title Type:** repository

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

*Creator:* Mattheu Cosmerovio, printmaker
*Date:* published 1667
*Current Location:* Getty Research Institute, Special Collections (Los Angeles, California, USA); 666926; (CMalG)1366-954; accession number: P910002** (FF. 1266))
TITLES VS INSCRIPTION

CONA ID 700000075 Classification prints and drawings
Work Type poster | lithograph

Title: Chat Noir
Title: Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret

Creator Théophile-Alexandre Steinlen (Swiss artist, 1859-1923)
Creation Date 1896
General Subject advertising/commercial | animals
Specific domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater
Current Location Santa Barbara Museum of Art (Santa Barbara, California):
ID:1991.17
Dimensions 61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)
Mat & Tech: lithograph | ink | paper | lithograph

Inscription: along right side and bottom: Prochainement / la très illustre Compagnie du / Chat / Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis

• An inscription is not necessarily a title
• Record long inscriptions in the Inscription field
* Recording the Creator
* People Not Creators
* Anonymous and Unknown Creators
**Creator Display:** 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. Also, record other people or corporate bodies associated with the work, including patrons.

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

Creator Display is free text; names associated with creation, patronage, etc. are indexed by linking to ULAN.
CREATOR AND OTHER PEOPLE

CONA ID 700008564
Classification  paintings  Work Type  painting
Title  School's Out

Creator Display:
Allan Rohan Crite  (American painter, 1910-1907)
Person: [ULAN 500000551]

Creation Date  1936
General Subject  genre
Specific  elementary school | children
Current Location  Smithsonian American Art Museum
(Washington, DC)
Dimensions  30 1/4 x 36 1/8 inches
Mat & Tech:  oil on canvas

• Creator Display includes name in natural order and a brief display biography
• Creator may be one person
• Creator is linked to ULAN
CREATOR AND OTHER PEOPLE

CONA ID 700008851
Classification paintings Work Type painting | leaf
Title Sitting on Rocks Gazing at Clouds
Title 宋 李唐 坐石看雲
Title Assis sur des rochers en regardant les nuages

Creator Display:
Li Tang (Chinese painter, 1050s-after 1130)
Person: [ULAN 500321561]

Creation Date 12th century
Culture: Song dynasty
General Subject landscapes
Specific rocks | clouds
Current Location National Palace Museum (Taipei, Taiwan)
Dimensions 27.7 x 30 cm
Mat & Tech: album leaf, ink and colors on silk
CREATOR AND OTHER PEOPLE

CONA ID 700008565 Classification sculpture
Work Type figurine
Title Beltrame di Milano

Creator Display:
Meissen Porcelain Manufactory (German porcelain factory, 1710 to the present)
Corp. Body: [ULAN 500054662]

Creation Date ca. 1720
General Subject literature
Specific Beltrame di Milano | Commedia dell’Arte
Current Location J. Paul Getty Museum (Los Angeles, California); 86.DE.542
Creation Place: Meissen (Germany)
Dimensions 6 1/2 x 2 11/16 x 2 5/8 inches
Mat & Tech: hard-paste porcelain

• Creator may be a corporate body, defined as two or more people working together (not necessarily “incorporated”)
**ANONYMOUS CREATORS**

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700008566</th>
<th><strong>Classification</strong></th>
<th>enamels</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type</strong></td>
<td>triptych</td>
<td><strong>Titles</strong></td>
<td>The Last Judgment</td>
</tr>
</tbody>
</table>

**Creator Display:**

Master of the Orléans Triptych  
(French, active late 15th–early 16th century)  

Person: [ULAN 500005454]

<table>
<thead>
<tr>
<th><strong>Creation Date</strong></th>
<th>ca. 1500</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General Subject</strong></td>
<td>religion and mythology</td>
</tr>
<tr>
<td><strong>Specific</strong></td>
<td>Last Judgment</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Metropolitan Museum of Art (New York, New York): 1975.1.1225</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
<td>painted enamels on copper, partly gilded</td>
</tr>
</tbody>
</table>

- Hand is identified  
- Known by appellation devised by scholars or repositories  
- Nationality and dates surmised from loci and dates of activity
UNKNOWN CREATORS

CONA ID 700008567 Classification ceramics
Work Type vessel
Titles Vulture Vessel

Creator Display: unknown Aztec
Cultural Group: [ULAN 500202913]

Creation Date 1200/1521
General Subject utilitarian objects
Indexing Type: isness
religion and mythology
Specific Subject New World vulture (Cathartidae (family))

Creation Place: Mexico
Dimensions height: 8 3/4 inches
Mat & Tech: ceramic
Culture: Aztec

- Identity of hand is unknown
- Creator field refers to culture of creation, not an individual
- If creator is missing in contributed data, map from Culture
CONA ID 700008568 Classification prints
Work Type lithograph
Titles Still Life

Creator Display:
artist: Ivon Hitchens (British painter, 1893-1979); publisher: Lithographs Ltd, London

Creation Date 1938
General Subject still lifes
Current Location Te Papa Tongarewa (Wellington, New Zealand): 1953-0003-149
Dimensions image: 61.2 x 46.9 cm; support: 70 cm x 5.08 cm;
Mat & Tech: color lithograph on paper

- Include publisher and any other person or corporate body who contributed to the creation
**Patronage**

**CONA ID** 700000214  
**Classification** architecture  
**Work Type** mausoleum  
**Titles** Taj Mahal

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

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

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

CONA ID 700008627 Class: paintings  Work Type: painting
Title: A Couple of Foxhounds
Creator: George Stubbs (British painter, 1724-1806)
Role: painter  Person: Stubbs, George
Role: commissioner  Person: Vyner, Thomas, Reverend
Creation Date: 1792
Current Location: Tate Gallery (London, UK) Purchased with assistance from the Friends of the Tate Gallery 1973; T01705

Creator: George Stubbs (British painter, 1724-1806)
Role: painter  Person: Stubbs, George  [AAT 300400903]  [ULAN 500032263]
Role: commissioner  Person: Vyner, Thomas  [AAT 300400903]  [ULAN 500356950]

- People who commission art works are included
- Roles may be indexed, even if they are not included in the Display Creator statement
- Roles are controlled by AAT
CREATOR’S ROLE

**Creator Display:** Edgar Degas (French, 1834-1917)

**Role:** sculptor [AAT 300025181]
**Person:** Degas, Edgar [ULAN 500115194]

**Role:** caster [AAT 300025257]
**Person:** unknown [ULAN 500125274]

**CREATOR’S ROLE**

- Record the most specific role of the creator, if known
- The level of specificity may vary depending upon the type of work and the nature of the process of creation
- Role of the artist who designed and executed a painting may be simply *painting*, but a print may have been created by multiple individuals whose specific roles are listed, including a designer, engraver, and publisher

**CONA ID 700008569**
Class: sculpture  Work Type: sculpture
Title: Horse Trotting, the Feet Not Touching the Ground
**Date:** cast in 1920 from a wax sculpture modeled after 1878
Creator: Edgar Degas (French, 1834-1917)
Material: Bronze
Creation Number: number 49/A
Dimensions: 8 5/8 x 10 7/8 x 5 in. (20.3 x 27.6 x 12.7 cm)
General Subject: animals  Specific: horse
Location: Metropolitan Museum (New York); H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.428)

- Role is linked to AAT
- Person/Corporate Body is linked to ULAN
- People or corporate bodies may be indexed, even if they are not included in the Creator Display
- e.g., Degas is considered the sculptor, even though he was not the caster
MULTIPLE CREATORS AND ROLES

CONA ID 700000110  Catalog Level: item  Class: architecture
*Work Type: church
*Title: North Christian Church
*Current Location: Columbus (Indiana, USA)
*Creation Date: designed 1961, completed 1964

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

Role: architect
  Person: Saarinen, Eero
Role: architectural firm
  Corp. Body: Saarinen & Associates, Eero
Role: general contractor
  Corp. Body: Repp and Mundt, Inc.

• Multiple creators and role explaining the extent of each contribution
ARCHIVAL GROUPS

CONA ID 700008570 Catalog Level: group Class: Architecture
* Work Type: • architectural documents
* Title: • Architectural drawings relating primarily to residences and commercial
and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa
* Current Location: Cartographic and Audio-Visual Archives Division;
National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7
*Creator: Drawings Office of Werner E. Noffke (Ottawa, Canada)
*Role: administrative origin
*Subject: • office buildings • churches • exhibition halls • residences
*Creation Date: 1906-1962 (inclusive dates)
*Dimensions: various dimensions
*Mat & Tech: and Techniques: various materials

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

Sources: • National Archives of Canada

Creator Display: Office of Werner E. Noffke (Ottawa, Canada)
Role: administrative origin
Corp. Body: Noffke, Werner E., Office of

For Creator, include Origin of an archival group
GROUPS AND COLLECTIONS

[for a box of photographs]

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

Role: photographer
  Person: Hawes, Josiah Johnson
Role: photographer
  Person: Southworth, Albert Sands
Role: photographer
  Person: Pennell, Joseph

• For groups of works, include all the creators, if possible
• For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
• But index all
ATTRIBUTION QUALIFIERS

- Use an attribution qualifier if the attribution to a given named artist is not certain
- Link to the named artist

CONA ID: 700000089
Catalog Level: item
Class: decorative arts, furniture
*Work Type: side chair
*Title: Side chair
*Current Location: Metropolitan Museum of Art (New York, New York, USA) ID: 62.16

Creator Display:
attributed to Samuel McIntire (American, 1757-1811)
Role: designer
Person: McIntire, Samuel
Qualifier: attributed to

Description:
Originally made for the wealthy Salem merchant Elias Hasket Derby. The carved grape clusters in the lunette at the base of the splat and suspended from bowknots at the top of each leg are a motif traditionally associated with the work of Samuel McIntire, a Salem carver and architect.

Related Works:
- Relationship Type: related to [link to Works]: Two side chairs (Bayou Bend Museum of Fine Arts, Houston, Texas, USA)
- Relationship Type: related to [link to Works]: Side chairs (Karolik Collection, Museum of Fine Arts, Boston, Massachusetts, USA)
**Creator Display:**
ceramics: unknown Japanese; mounts attributed to Wolfgang Howzer (Swiss goldsmith, active 1652-ca. 1682)

**Role:** ceramicist
**Person:** unknown Japanese

**Role:** goldsmith
**Person:** Howzer, Wolfgang
**Extent:** mounts  **Attribution Qualifier:** attributed to

**Creation Date** ca. 1670

**General Subject** utilitarian objects  **Specific:** landscapes

**Current Location** J. Paul Getty Museum (Los Angeles, California): 85.DI.178

**Mat & Tech:** hard-paste porcelain, underglaze blue decoration; gilt metal mounts

**Dimensions** unavailable

**Multiple creators and roles**

**Explain the Extent of each creator’s contribution**

**See CONA documentation for extensible controlled lists for Extent and Attribution Qualifier**
ATRIBUTION QUALIFIERS

- Examples of attribution qualifiers
- For definitions and full list of qualifiers, see CONA guidelines

Attributions to a known creator
- attributed to
- formerly attributed to
- probably by
- possibly by

Working with a known creator
- studio of
- workshop of
- office of

Not working directly with a known creator
- follower of
- circle of
- school of

Influenced by a known creator
- style of
- after
- copyist of
- manner of

<table>
<thead>
<tr>
<th>Work Type/Class/Level</th>
<th>Creator Display</th>
<th>Related Person/Corp</th>
<th>Creation Date</th>
<th>Location</th>
<th>Physical Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Person/Corp Label</td>
<td>ULAN ID</td>
<td>Role</td>
<td>Extent</td>
<td></td>
<td>Qualifier</td>
</tr>
<tr>
<td>Rembrandt van Rijn (Dutch painter, p)</td>
<td>500011051</td>
<td>painter/31261</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
* Physical Characteristics
* 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.
DISPLAY VS INDEXING

- **Display** refers to how the data looks to the end user in the database, on a Web site, on a wall or slide label, or in a publication.
  - Information for display should be in a format that is easily read and understood by users.
  - Free-text or concatenated from controlled fields.

- **Indexing** refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record.
  - By human analysis, not by the automatic parsing of data into a database index.
PHYSICAL CHARACTERISTICS

CONA ID 700008573 Classification ceremonial objects
Work Type bi
Title Disc (Bi)
Creator unknown Chinese
Creation Date 2nd century BCE
General Subject ceremonial objects
Specific | funerary object
Current Location Metropolitan Museum of Art (New York, New York); 2008.286

Dimensions diameter: 8 1/4 inches (21 cm)
Mat & Tech jade (nephrite)
Style Western Han

• Dimensions, Material and Technique other characteristics of the physical object
PHYSICAL CHARACTERISTICS

Classification: ceremonial objects
Work Type: bi

Dimensions Display:
diameter: 8 1/4 inches (21 cm)

Indexing: value: 21 unit: cm type: diameter

Mat & Tech Display:
jade (nephrite)

Indexing:
  jade (rock) [AAT 300011119]
nephrite [AAT 300011120]

Style: Western Han

• Display vs indexing
• Display for the end-user, indexing for access, using controlled vocabularies
• Indexing is important for access
• Display allows expression of uncertainty or ambiguity in a note for end-user
• Or Display may be concatenated from controlled values
Materials and 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
- steel frame and flat roof deck

Includes a display field and links to the AAT for indexing. There are date fields attached to the indexing terms: display date, earliest, latest, to indicate temporal characteristics, when applicable.
Display Mat & Tech: watercolor on ivory

Mat & Tech Indexing [AAT]:
- watercolor [AAT 300078925]
- ivory [AAT 300011857]

CONA ID 700008574 Catalog Level: Item
Classification: paintings Work Type: miniature
Title: Sarah Anne Allen
Date: about 1842
Creator: Clarissa Peters Russell (American, 1809–1854 American)
Dimensions: 2 3/8 x 1 7/8 in.
Provenance: The artist; descended in family to Emily L. Clark, the sitter’s daughter; to MFA, 1936, gift of Emily L. Clark.
Location: Museum of Fine Art (Boston, Massachusetts); 36.351
Credit Line: Gift of Miss Emily L. Clark
Display Mat & Tech: poplar wood, linen, polychromed and gilded gesso, with panel painted in tempera and gold

Mat & Tech Indexing [AAT]:
- poplar (wood)
- gesso
- polychrome
- gilding
- tempera

Display allows expression of nuance, complexity, and ambiguity.
CONA ID 700002058 Class*: graphic arts
Work Type*: drawing, preparatory study
Title*: Man in Korean Costume
Creator*: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date*: ca. 1617-1618
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.B.384

Descriptive Note: This is one of several studies of persons in exotic costumes that Rubens did during ...

*Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper
Mat & Tech [AAT]: ▪ chalk
Role: medium
Mat & Tech [AAT]: ▪ laid paper
Role: support

• You may index the support separately from media using a Role
CONA ID 700008575 Catalog Level: volume
Class: manuscripts and rare books  Work Type: codex
Title: Anaphora of the Virgin Mary
Creator: unknown Egyptian; author: attributed to Abba Heryagos (Cyriacus) of Behensa (Egyptian bishop, 5th-6th century)
Current Location: Princeton University Library (Princeton, New Jersey) Manuscripts
Division: Robert Garrett Collection
Call number: Garrett Ethiopic 32
Creation Date: 17th century
Mat & Tech: Display: ink on parchment
Extent: leaves
Role: medium
Mat & Tech: ink
Flag: material Role: medium Extent: leaves
Mat & Tech: parchment
Role: support
Mat & Tech: parchment
Flag: material Role: support Extent: binding
Mat & Tech: Coptic binding
Flag: technique

• You may index technique separately from materials
CONA ID 700000129  Class Textiles * Work Type carpet
Title Ardabil Carpet
Creator: Maqsud of Kashan (Persian, active in 16th century)
Creation Date* 946 Anno Hegirae (1540 Common Era)
Current Location Los Angeles County Museum of Art (Los Angeles, California, USA)
ID: 53.50.2

Style Persian
General Subject: textile
Subjects: prayer, poetry, lamps, geometric pattern, flowers
Creation Location Safi-ud-din (Ardabil, Iran)
Dimensions 729 x 409 cm (23 feet 11 inches x 13 feet 5 inches)
Mat & Tech: wool and silk pile with cotton warp and weft; Turkish Ghiordes knots
Inscription Signed by Maqsud of Kashan, dated 946 H. Inscribed with Persian couplet from an ode, by the fourteenth-century lyrical poet Hafiz: I have no refuge in this world other than thy threshold; My head has no resting place other than this doorway.

Physical Description Note: Central medallion with radiating pendants; quarter medallions repeated in the corners; unique design element in lamps projecting from the top and bottom of the central medallion; designs are set against a dense field of flowers that grow from scrolling leafy vines.

Description This large carpet was made for the mosque of Safi-ud-din in Ardabil, which is the holiest of Persian religious shrines. Since the artist was from Kashan, the carpet was probably actually produced there, and not made in Ardabil, which produces a different style of carpet. In this carpet, the central medallion with radiating pendants was ultimately derived from contemporary and earlier bookbinding and manuscript illumination...


• You may index technique separately from materials

Mat & Tech Display: wool and silk pile with cotton warp and weft; symmetrical knots
Mat & Tech: wool Flag: material
Mat & Tech: silk Flag: material
Mat & Tech: cotton Flag: material
Mat & Tech: symmetrical knots Flag: technique
Mat & Tech Display: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

Mat & Tech: steel Flag: material
Mat & Tech: concrete Flag: material
Mat & Tech: slate Flag: material
Mat & Tech: hexagonal plan Flag: technique
Mat & Tech: buttressing Flag: technique

You may index technique separately from materials
• For installation art, include a brief description in Materials and Techniques Display, but not necessarily indexed here
• If the components are not materials per se (e.g., cameras and monitors are not *material*), make separate records for the components and link as whole/part Hierarchical Relationships

CONA ID 700008578 Classification: installations
Work Type: installation
Creator: Bruce Nauman (born 1941)
Title: Four Corner Piece
Date: 1970
Dimensions: variable
Current Location: Museum of Contemporary Art, Los Angeles
Credit Line: Purchased with funds provided by the Collectors Committee
Orientation/Arrangement: Square construction of tall white walls in which slightly smaller white walls stand, forming a narrow passageway. Alternating between the four corners of the passageway, video cameras and monitors sit on the floor, the arrangement of which prevents the viewer from glimpsing his or her own image as it is recorded in real time.

Mat & Tech Display: installation with four cameras and four monitors
**Dimensions:** 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

Dimensions include a display field and controlled fields for indexing
**Dimensions:**
9.5 x 13.6 cm (3 3/4 x 5 3/8 inches)

- **Value:** 9.5  **Unit:** cm  **Type:** height
- **Value:** 13.6  **Unit:** cm  **Type:** width

---

*Work Type:* etching  
*Title:* Shell (Murex brandaris)  
*Creator Display:* Wenceslaus Hollar (Bohemian, 1607-1677)  
*Current Location:* National Gallery of Art (Washington, DC, USA)  
*ID:* 1992.17.2  
*Role:* printmaker  
*Creation Date:* ca. 1645  
*Start:* 1640  
*End:* 1650  
*Subject:* animal, still life, shell, Murex brandaris (marine mollusk)  
*Culture:* Bohemian

**Dimensions:**  
- **Value:** 9.5  **Unit:** cm  **Type:** height  
- **Value:** 13.6  **Unit:** cm  **Type:** width  

**Mat & Tech:** etching on laid paper

**Material:**  
- etching  
- laid paper  
**Technique [links]:**  
- etching

**Descriptive Note:**  
Detailed rendering of the shell was probably considered significant because Pliny’s dye-producing “purpura” was probably this species, Murex brandaris.
Dimensions: book (closed, without blue wrapping textile): 7.9 x 20 x 1.6 cm (3 1/8 x 7 7/8 x 5/8 inches)

Value: 2  Unit: N/A  Type: count  Extent: leaves

Value: 7.9  Unit: cm  Type: height
Value: 2.0  Unit: cm  Type: width
Value: 1.6  Unit: cm  Type: depth

Description: Mongolian-Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbU chen script. Here the size of the writing and the ink colors are intentionally varied to emphasize portions of the text that should be spoken louder or in unison, or to indicate when particular ritual actions accompany the recitation. The text of this manuscript invokes the goddess Paldan Lhamo.
**Dimensions**

- **text block**: 21 x 15 x 5 cm (9 3/4 x 6 x 2 inches); 125 leaves

**Extent**: leaves
- **Value**: 125
- **Unit**: N/A
- **Type**: count

**Extent**: text block
- **Value**: 21
- **Unit**: cm
- **Type**: height
- **Value**: 15
- **Unit**: cm
- **Type**: width
- **Value**: 5
- **Unit**: cm
- **Type**: depth

- May include many types of Dimensions, e.g., number of items in a group, number of leaves or pages, etc.
CONA ID 700008849
Object type: medal (cast) term details
Title: Medal of Francesco I
Date: ca. 14th century
Location: The British Museum (London, England). Repository number: 1924,0804.1
Descriptive Note: Cast bronze medal (obverse) Bust of Francesco I facing left, in classical style dress, wearing a cloak. Pearled border. (reverse) Within a wreath of lilies, the four-wheeled carro, in heraldic form. Pearled border.
Location: Italy  Type: creation
Subject: numismatic
Materials: bronze
Index: bronze Role: material
Dimensions: Diameter: 35 millimetres; Weight: 24.3 grammes
Value: 35  Unit: mm  Type: circumference
Value: 24.3  Unit: grams  Type: weight
Inscriptions: obverse, in Latin: ·FRANCISCI · DE · CARRARIA
reverse, in Latin: 1390DIE · 19 · IVNII · RECVPERAVIT · PADVAM · ET · C' •
Source: British Museum online | Hill 1930 p.3
**Dimensions**

- For monumental works and architecture
- Dimensions may be unavailable
- May include height or even weight

**STONEHENGE**

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

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

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

CONA ID 700008421 Catalog Level: item
Classification: architecture; ancient European art
Work Type: standing stones; temple; observatory
Title/Name: Stonehenge Preference: preferred
Title/Name: Stone Henge Preference: alternate
Current Location: Salisbury Plain (England)
**Dimensions**

*count of stories*

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

**Extent**: roof ▪ **Value**: 380 ▪ **Unit**: m ▪ **Type**: height

**Extent**: full ▪ **Value**: 443 ▪ **Unit**: m ▪ **Type**: height

**Extent**: stories ▪ **Value**: 102 ▪ **Type**: count

- For monumental works and architecture
- May include number of stories, square footage, area of footprint, interior area
Dimensions: 240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet

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

- **Value:** 2.5  **Unit:** inches  **Type:** base  **Scale type:** numeric
- **Value:** 10  **Unit:** feet  **Type:** target  **Scale type:** numeric
CONA ID 700008581  Title: Vase  
Classification: Asian Art  Work type: vase  
Location: British Museum (London, England)  Repository number: PDF.233  
Date: 1127-1279  
Location: Longquan (Asia,China,Zhejiang (province))  
Materials: porcelain Longquan Ware; stoneware, porcelain-type, with blue-green glaze  
Index: porcelain Role: medium | Longquan Ware |  
molded Role: technique  | glazed Role: technique  
Dimensions: Height: 410 millimetres  
General Subject: utilitarian object  
Specific Subject: cong (ceremonial vessel)  
Descriptive Note: Vase shaped after an ancient jade called a cong. Longquan porcelain jar of archaic jade cong form, with rectangular sides and short cylindrical neck. The jar has grey-green glaze. There are moulded sectional grooves in imitation of carved jade. Connoisseurs regard the finest Longquan wares as those with bluish glazes made in the late twelfth and early thirteenth centuries such as this vase which is shaped after an ancient ritual jade object. It was made at a kiln in or around the market town of Longquan in the southern part of Zhejiang province.  
Culture: Southern Song dynasty.  
Sources:  
British Museum online  
Hobson 1934 p. 43, pl. XLII  
Medley 1977 p.26, no.73  
Pierson 1997 p.29, no.233  

---

**Dimensions:** Height: 410 millimetres; cong-shaped rectangular cuboid  

- **Value:** 410  **Unit:** mm  **Type:** height  
- **Value:** [ ]  **Unit:** [ ]  **Type:** [ ]  **Shape:** rectangular cuboid
CONA ID 700008582 Catalog Level: item Class: prints and drawings
Work Type: engraving Title: The Second Wise Virgin
Artist: Martin Schongauer (Alsatian, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)
Creation Location: Germany
Date of Creation: before 1483 AD
Mat & Tech: copper engraving

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

- **Value:** 13.3 **Unit:** cm **Type:** height **Extent:** sheet
- **Value:** 20.6 **Unit:** cm **Type:** width **Extent:** sheet
- **Value:** 25 **Unit:** mm **Type:** distance between **Extent:** chain lines
- **Value:** 14 **Unit:** N/A **Type:** count **Extent:** laid lines
- **Value:** 20 **Unit:** mm **Type:** length **Extent:** laid lines

Use Dimensions to record chain and laid lines.
**Dimensions**

- **Dimensions**: 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second
- **Format**: 35 mm
- **Value**: 176.78 **Unit**: m  **Type**: length
- **Value**: 28  **Unit**: minutes  **Type**: running time
- **Value**: 16  **Unit**: frames  **Qualifier**: per second  **Type**: running time

- **Mat & Tech:** black-and-white film
- **Description**: 1 reel (580 ft.): black-and-white; 35 mm, ref print.; duration: 0:28 at 16 fps. Theodore Roosevelt’s inauguration.

Example of a record for a reel of film

Running time, format
Dimensions: 1/4 double elliptical cut plate; image: 9.1 x 7.1 cm (3 9/16 x 2 13/16 in.); mat: 9.7 x 7.6 cm (3 13/16 x 3 in.)
Value: 9.7 Unit: centimeters Type: height Extent: mat
Value: 7.6 Unit: centimeters Type: width Extent: mat
Value: 9.1 Unit: centimeters Type: height Extent: image
Value: 7.1 Unit: centimeters Type: width Extent: image
Format: quarter plate
QUALIFYING DIMENSIONS

- Extensible lists to qualify dimensions
- Value is controlled format, numbers
**WATERMARKS**

Mat & Tech: Display: etching and drypoint; watermark: Strasbourg lily

Mat & Tech: ▪ ink ▪ laid paper

Techniques: ▪ etching ▪ drypoint

Watermark: Strasbourg lily

- Watermarks are marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers’ stamps or marks.
**INScriptions**

CONA ID 700008584 Catalog Level: item
Class: prints and drawings
Work Type: print
Creator: Rembrandt van Rijn (Dutch, 1606 – 1669)
Title: Adam and Eve

*Inscriptions*: signed and dated, lower center in plate: Rembrandt. f. 1638

*Creation Date*: 1638
Mat & Tech: etching on laid paper
Dimensions: sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)
General Subject: religion and mythology
Specific: Adam and Eve
Current Location: National Gallery of Art (Washington, DC); Rosenwald Collection; 1943.3.7102

- Record a transcription or description of the content of the inscription, mark, or text, including the material or medium
- Record signatures, dates, text inscribed on the work
**Title:** Adam and Eve  
**Creator:** Albrecht Dürer (German, 1471-1528)  
**Creation Date:** 1504  
**Current Location:** National Gallery of Art (Washington, DC); Gift of R. Horace Gallatin; 1949.1.18  
**Mat & Tech:** engraving on laid paper  
**Dimensions:** sheet (trimmed to plate mark): 24.9 x 19.3 cm (9 13/16 x 7 5/8 in.)  

**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].
Inscription: Chinese cursive script, reads, from right column to left:

極重悪人無他方便・唯稱弥陀得生極楽

For an utterly evil person, there is no other expedient means.

Simply recite the name of [A]Mida

to achieve birth in Paradise.

(Translation by John T. Carpenter)


**Inscriptions**

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 ...

General Subject:
- religion and mythology
- literary theme

Specific:
- Purification of the Virgin
- rubric
- Gospel of Luke (Bible)
- versal (decorated initials)

May transcribe or describe the text in the Inscriptions field.

In addition to the visual subject content, Subject may include the content of the text.

For the exact reference in the source, use Subject Source: Bible Page: Luke 2:22
CONA ID 700008587 Catalog Level: component  Class: manuscripts Work Type: illuminated manuscript
Title: De consolatione philosophiae
Creator: unknown German scribe; author: Boethius
Creation Location: Germany
Creation: Date 11th century
General Subject: text
Specific: Latin (language)  Extent: language

**Typeface/Letterform:**
Caroline miniscule

Mat & Tech: ink on parchment, decorated with small brown initials
Dimensions: 200 x 130 mm (165 x 100)
Current Location: British Library (London, England)
Relationship Type: part of
Related Work: Arundel 514
Relationship Number: Part 2 ff. 145-160v

- May catalog Typeface/Letterform, even if you are not transcribing an inscription
**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.

Mark: Sèvres E
CONA ID 700008589  Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)  Mat & Tech: drypoint
State: 2:8
Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.34).
Description: The Roman governor Pontius Pilate on the dais points to Christ at his side as he asks the people whether he should release Barabbas or Christ (Matthew 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt’s printing plate, but the printmaker solved this dilemma by adding an extra strip of paper to the top of the sheet.

CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)  Mat & Tech: drypoint; State: 8:8
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)
Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final, state. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ’s face.

- May record the State of prints and other multiples
- May also describe the Multiple, even each State, as a conceptual work, as a separate record
- Then link the records for these individual physical works to the records for the conceptual entities
- While a repository of a work will probably not wish to do this, in CONA or another such resource, recording conceptual works allows for full records of scholarly information
- For the reference number to a state in an authoritative reference such as Bartsch, see Sources.
**EDITION**

**CONA ID 700008591**
Catalog Level: item
Class: special collections work
Type: rare book
Creator: Giorgio Vasari (Italian, 1511-1574)
Publisher: I Giunti
Title: Vite de’ piu eccellenti pittori, scultori et architettori
Title: Le vitede’ piv eccellenti pittori, scvltori, et architetti / scritte, & di nuovo ampliate da M. Giorgio Vasari, pit. et archit. aretino ; co’ ritratti loro, et con le nuove vite dal 1550. insino al 1567 ; con tauole copiosissime de’nomi, dell’opere, e de’luoghi ou’ elle sono.
Publication Place: Florence
Publication Date: 1568
General Subject: literary
Specific: biography | artists
Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to)
revised, expanded and illustrated version of
the 1st ed. (Florence : Lorenzo Torrentino, 1550).

**Edition:** 2nd edition
Sources: Mortimer, R. Italian 16th cent., 515
Notes: R
Current Location: Getty Research Library (Los Angeles, California) 85-823279

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

**Edition:** 100/100
Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
General Subject: utilitarian objects
Type: description
Specific: eraser
NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number CO70-310; Old Gemini Catalogue Number 182
Description: Edition 100 plus 20 AP, RTP, PP II, 3 GEL, C.
Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing Charles Ritt assisted by Andrew Vlady, Richard Wilke

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**Record the Edition of prints or books**
CONA ID 700008593  Catalog Level: item  Class: prints and drawings  Work Type: lithograph
Creator: Jasper Johns  Title: Face
Creation Date: 1973  Publication Date: 1974
Inscription Type: signed Date: 1974
Dimensions: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191 26.64
Creation Number: JJ73-627
Number Type: Gemini Work Number
Creation Number: 500
Number Type: Old Gemini Catalogue Number
© Jasper Johns and Gemini G.E.L./VAGA, New York, NYCatalogueNumber 26.64; Artist Jasper Johns; Gemini Work Number JJ73-627; Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191
Related Work: Series Casts from Untitled
Mat & Tech: 3-color lithograph on Richard de Bas Narcisse
Facture: 1. red (stone), 2. transparent red (aluminum), 3. white (aluminum)
Dimensions 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision Ronald McPherson, Kenneth Tyler; Processing and Proofing Charles Ritt, Kenneth Tyler; Edition Printing Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amgoumois α la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois α la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Number: 1981.5.191 26.64
Creation Number: JJ73-627 Gemini Work; 500: Old Gemini

**Creation Numbers**

- Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition.
CONA ID: 700008854  Catalog level: item
Classification: musical instruments  Work Type: guitar
Title: Archtop Guitar
Date: 1993  Culture: American
Material: spruce, maple, ebony
Dimensions: W. 17 in. Chordophone-Lute-plucked-fretted
Location: Greenport (New York, United States) Type: creation

Current Location: Metropolitan Museum of Art (New York, New York, USA)
Repository Number: 2012.246

Creation Numbers: model: Centura Deluxe; serial number: 1249

• Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition
OTHER FIELDS: SEE CDWA

• CONA does not include the full set of 540 fields described in CDWA
• For additional fields used for collections management, see CDWA, including but not limited to the following:
  • Condition/Examination History
  • Conservation Information
  • Facture
  • Orientation/Arrangement

• Also, see the Metadata Standards Crosswalk for mapping of various CDWA fields, such as Architectural Context (which is done through Associative Relationships in CONA)
* Date of Creation
* When Date Is Uncertain
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

Includes a Display Date, indexed with Start and End Dates; also includes a Qualifier controlled by an extensible list.

• For date of destruction and other dates not related to creation, see Events.
CONA ID: 700008594
Class: prints and drawings
Work Type: architectural drawing
design drawing
Descriptive Title: Design for the addition of porticoes on the north and south fronts of the President’s House
Creator: Benjamin H. Latrobe
Current Location: Library of Congress (Washington, DC)
Creation Date: 1807

**Creation Date:** 1807

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

Mat & Tech: ink and watercolor on paper
Dimensions: 15 3/8 x 20 inches
Type, Purpose, Method of Representation: conceptual drawing; elevation
Descriptive Note: Latrobe worked with President Jefferson to transform the modest President’s House ...
Subject: White House

- Display Date
- Start and End Dates for retrieval
- Date may be simple – a particular year
**Creation Date**

CONA ID 700008595  
**Classification** costume  
**Work Type** mask  
**Titles** Face Mask  
**Creator** unknown Igbo

**Creation Date:** early to mid-20th century  
**Start:** 1900  
**End:** 1960

**Creation Place** Nigeria  
**General Subject** apparel  
**Extent:** isness  
**Specific** face


**Dimensions** unavailable  
**Mat & Tech:** wood, cloth, glass beads, metal, buttons, kaolin

- Exact year of creation is often unknown
- Express ambiguity and nuance in display date
CONA ID 700008596 Catalog Level: item
Class: prints and drawings Work Type: drawing
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC)
Mat & Tech: watercolor, graphite, and gouache on paperboard
Dimensions: overall: 34 x 28 cm (13 3/8 x 11 in.)

Description: Pennsylvania German Folk Art from the Index of American Design. Dishes made by Pennsylvania German potters came in a variety of sizes and shapes. This oval one with scalloped edges was elaborately decorated by the sgraffito technique. Notice the bold floral design that contrasts with the light strokes of lettering that form a delicate border. Splashes of green worked into the glaze heighten the color of the red clay that is exposed. The dish was made by Samuel Troxel. The inscription reads: "From clay and many skills, the potter fashions what he will, July the 19th 1823."

Related Work: Pennsylvania German Dish

• In display date, express uncertainty, nuance, “ca.”
• Index the display date with earliest and latest years for retrieval
• Rules for estimating Start and End Dates are in CONA documentation
• When date or range is uncertain, express what is known, e.g., “completed by”

CONA ID 700000162  Catalog Level: item  Class: sculpture
Work Type: model
Title: Wooden model for the façade of San Lorenzo, Florence
Creator: Michelangelo
Creation Date: completed by 1555
Current Location: Casa Buonarroti (Florence, Italy)
Start: 1550  End: 1555
Medium: poplar, cypress, pine and other wood; traces of white lead paint and gesso
Dimensions: 216 x 283 x 50 cm
Scale: 1:12
General Subject: architecture  Type: description
Specific façade
Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...
CREATION DATE

CONA ID 700008539  Classification photographs
Work Type photograph
Titles Case Study House No. 21
Creator Julius Shulman (American, 1910-2009)
Creation Date: photographed 1958; likely printed 1980s/1990s
Start: 1980   End: 1999   Extent: print
General Subject architecture   Type: description
Specific Case Study House No. 21 | reflecting pool | carport
Current Location GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF
Dimensions ; 20.32 x 25.4 cm (8 x 10 inches)
Mat & Tech: photograph

• Works may be created in stages or over time
CREATION DATE

CONA ID 700008631  Classification weapons  Object Type arrowhead
Title Arrowhead
Creator: Archaic (North American)
Date: Archaic period (ca. 8,000/4,000 BCE)
Current Location: Chicago History Museum (Chicago, Illinois, USA)  Repository Number X.282
Mat & Tech: flint (rock)

**Creation Date:**
Archaic period (ca. 8,000/4,000 BCE)

$$\textbf{Start:} \ -8200 \quad \textbf{End:} \ -3800$$

- Date may represent a wide range, period, etc.
- E.g., available information dates only to the broad Archaic North American period

Curatorial Statement: Stone-hewn arrowheads such as this were common hunting tools and weapons of Native American peoples during the Archaic Period.
Style: Archaic  Native American
Owner: Chicago Historical Society
Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions

Qualifier: illuminations
Start: 1025   End: 1060

Qualifier: binding
Start: 1100   End: 1199
DATES FOR ARCHITECTURE

- Architecture is typically created over a span of years and may include the date of design and the span of time required for construction.

CONA ID: Catalog Level: item
Classification: architecture
Work Type: temple
Title: Siva Temple
Creator: patron: Ganapatideva; architect: unknown Telingana
Date: first quarter of 13th century CE (Kakatiya dynasty)
Location: Kothapalli (Andhra Pradesh, India)
Materials: stone

Date:
first quarter of 13th century CE
Start: 1200   End: 1230
• Published works, including books and prints, should include date of publication
• Publication dates are typically inscribed on the work, or surmised from other information (e.g., below, estimated based on date 1801 of the watermark of the paper)

Date: publication: ca. 1801/1815
Start: 1801   End: 1817

CONA ID: 700008855  Catalog Level: item
Classification: books  Work Type: pattern book
Title: Metalwares Pattern Book for the Export Trade Type: descriptive
Creator: unknown British
Materials: engraving on paper, with cloth binding
Dimensions: sheet: 20 x 32 cm
Date: publication: ca. 1801/1815
Start: 1801   End: 1817
Repository Number: E.129-1896
Location: England  Type: creation
Descriptive Note: Book of patterns, particularly for decorative brass fittings for furniture. Subjects mentioned in the book indicated it was intended for the European and American export markets.
**Creation Date**

<table>
<thead>
<tr>
<th>Class: drawings</th>
<th>Work Type: drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: The Triumph of the Republic</td>
<td></td>
</tr>
<tr>
<td>Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)</td>
<td></td>
</tr>
<tr>
<td>Date of Creation: l’An II (1794)</td>
<td></td>
</tr>
<tr>
<td>Current Location: Louvre Museum (Paris, France); 4038804</td>
<td></td>
</tr>
<tr>
<td>Mat &amp; Tech: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper</td>
<td></td>
</tr>
<tr>
<td>Dimensions: 34 x 48 cm.</td>
<td></td>
</tr>
<tr>
<td>Provenance: M. Chanlaire collection; sale, Paris, 2-4 April 1860 (part of lot number 304); Philippe de Chennevières collection; sale, Paris, Hôtel Drouot, 5-6 May 1898, lot number 189; sale, Paris, Hôtel Drouot, 13 December 1976, lot number 9 D; Q. Moatti collection; gift of M. and Mme Alain Moatti in 1981</td>
<td></td>
</tr>
</tbody>
</table>

**General Subject:** allegory  
**Specific:** triumph  
**French Revolution:**

**Descriptive Note:** This drawing was exhibited with other entries the Concours de l’An II, despite having been submitted after the deadline had passed. In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.

- In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar.
- However, index the dates using the Gregorian calendar.
Creation Date:
1888-1894 (inclusive dates)

Qualifier: inclusive

Start: 1888  ·  End: 1894
Introduction to CONA

* Style / Culture
STYLE AND CULTURE

CONA ID 700008600 Class: paintings
Work Type: painting
Creator: Claude Monet (French, 1840-1926)
Title: Bordighera
Creation date: 1884
Mat & Tech: oil on canvas
Dimensions; 25 5/8 x 31 13/16 in. (65 x 80.8 cm)

Style etc.: Impressionist  Type: style
[AAT 300021503]
Inscription: Inscribed, lower left: Claude Monet 84
General Subject: landscapes
Specific: Bordighera | trees
Location: Art Institute of Chicago (Chicago, Illinois);
Potter Palmer Collection, 1922.426

• “Style” is shorthand for
  Style/Period/Group/Movement/Dynasty
• Controlled by the AAT
• Optional: may use Type to distinguish true style, dynasty, etc.
<table>
<thead>
<tr>
<th><strong>CONA ID</strong></th>
<th>700008601</th>
<th><strong>Catalog Level:</strong> component</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Class:</strong></td>
<td>manuscripts</td>
<td><strong>Work Type:</strong> illumination</td>
</tr>
<tr>
<td><strong>Title:</strong></td>
<td>A Crowd Watches a Flying Pelican Luring Smaller Birds into Its Large Beak</td>
<td></td>
</tr>
<tr>
<td><strong>Creator:</strong></td>
<td>Shaykh Azari</td>
<td></td>
</tr>
<tr>
<td><strong>Creation Date:</strong></td>
<td>1613</td>
<td></td>
</tr>
<tr>
<td><strong>Current Location:</strong></td>
<td>Walters Art Museum (Baltimore, Maryland)</td>
<td></td>
</tr>
<tr>
<td><strong>Accession No.:</strong></td>
<td>W.652.162A</td>
<td></td>
</tr>
<tr>
<td><strong>Credit Line:</strong></td>
<td>Acquired by Henry Walters</td>
<td></td>
</tr>
<tr>
<td><strong>Mat &amp; Tech:</strong></td>
<td>tempera and gold on paper</td>
<td></td>
</tr>
<tr>
<td><strong>Dimensions:</strong></td>
<td>11 13/16 x 6 3/4 in. (30 x 17.2 cm)</td>
<td></td>
</tr>
<tr>
<td><strong>Relationship Number:</strong></td>
<td>folio 162A</td>
<td></td>
</tr>
<tr>
<td><strong>Inscriptions:</strong></td>
<td>[Date] 22 Rajab 1022 [8 September 1613]</td>
<td></td>
</tr>
<tr>
<td><strong>Culture:</strong></td>
<td>Islamic</td>
<td></td>
</tr>
<tr>
<td><strong>Dynasty:</strong></td>
<td>Safavid</td>
<td></td>
</tr>
<tr>
<td><strong>Reign:</strong></td>
<td>Shah Abbas (1585-1628)</td>
<td></td>
</tr>
<tr>
<td><strong>Creation Location:</strong></td>
<td>Afghanistan</td>
<td></td>
</tr>
<tr>
<td><strong>Ownership/Collection History:</strong></td>
<td>Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.</td>
<td></td>
</tr>
</tbody>
</table>

**Style etc.:** Safavid  **Type:** dynasty

**Culture:** Islamic
**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

Repositories as Location are controlled by ULAN; geographic places (e.g., for architecture) are controlled by TGN.

Location Type is extensible, includes *creation, discovery, publication, original context*
Current Location: J. Paul Getty Museum (Los Angeles, California, USA)

Repository number: 90.PA.20

Location: Saint-Rémy (Provence-Alpes-Côte d'Azur, France)  Type: creation

Description: 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.
CONA ID 700000153 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:

Current Location:
Dumbarton Oaks (Washington, DC, USA)
[ULAN 500235090]

Repository Number: B38 VCS

Location: Veracruz (Mexico) Type: discovery
[TGN 7005599]
CONA ID 700008602   Class.: architecture   Work Type: mansion
Title: Andrew Carnegie Mansion
Creator: Babb, Cook & Ward; Patron: Andrew Carnegie; Governing body: Smithsonian Institution
Date: 1901
Style: Georgian Revival
Dimensions: estate: 1.2 acres
General Subject: architecture
Type: isness
Current Location: Manhattan (New York City, New York, USA)
Address/Coordinates:
+40 47 4 N, +73 57 29 W;
2 East 91st Street, New York, NY
CONA ID 700008603 Class.: paintings   Work Type: painting
Title: The Natchez
Artist: Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)
Date: 1835
Mat & Tech: Oil on canvas
Dimensions: 35 1/2 x 46 inches (90.2 x 116.8 cm)
General Subject: human figures | literature
Specific Subject: Natchez  | Chateaubriand, Atala | family
Current Location: Metropolitan Museum of Art (New York, New York)
Repository Number: 1989.328
Credit Line: Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh and Bequest of Emma A. Sheafer, by exchange, 1989

- Credit Line: Brief statement indicating how the work came into the current or an earlier collection or how it came to be on view at the repository
- Repository Number: Identifier assigned by the repository; a repository may have multiple numbers for the same object, used for different purposes or former and current numbers
PROVENANCE

CONA ID 700008604 Classification: Furniture Work Type: card table
Title: Card Table
Creator: unknown American
Date: 1740/1760
Creation Location: New England, Newport, Rhode Island, United States
Medium: Mahogany, maple, white pine
Dimensions: 27 1/4 x 35 1/2 x 34 1/2 in. (69.2 x 90.2 x 87.6 cm)
General Subject: utilitarian objects Type: isness

Current Location: Metropolitan Museum of Art (New York, New York)
Repository Number: 1973.32 Credit Line: Bequest of Mary B. Coggeshall, 1973

Provenance: Caleb Coggeshall, Newport, Rhode Island, before 1740 or Job Coggeshall, after 1733; Caleb Coggeshall, New York, until died 1847; George Dilwin Coggeshall, 1847–died 1891; Ellwood Walter Coggeshall, by 1891; Mary Coggeshall, Pleasantville, New York, until died 1973

• Provenance is the Ownership / Collecting history of the work
• Names of owners, dates, possibly methods of transfer of ownership
**Provenance:** This painting was probably originally owned by the Patrizi family (Fernández-Santos, 2008); later it passed to Urbano Mellini III (postmortem inventory, 1667); and then to Pietro Mellini (inventory, 1680; poem, 1681); it has been in the Kunsthistorisches Museum, Vienna, since 1804.

Source: GRI, Works in Pietro Mellini’s Inventory  [online] (2013-)
Source: Mellini, Relatione di molte pitture eccellenti (1681)
Copyright: A formal statement of the copyright of a work, and/or any restrictions placed on it

This is the copyright for the work, not for the image of the work (which would be recorded separately, with information for the image)

CONA ID: 700009506  Catalog Level: item
Class.: windows  Work Type: stained glass
Creator: Marc Chagall
Title: America Windows
Date: 1977
Location: Art Institute of Chicago

Copyright:
© 2010 Artists Rights Society (ARS), New York / ADAGP, Paris

Credit Line: A gift of Marc Chagall, City of Chicago, and the Auxiliary Board, commemorating the American bicentennial in memory of Mayor Richard J. Daley
* Depicted Subject
DEPICTED SUBJECT

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

General Subject
portraits

Specific Subject
Shah Jahan, Emperor of India (Mughal emperor, ca. 1592-1666) [ULAN 500245103] Type: identification
equestrian portrait [AAT 300403976] Type: description
idealized portrait [AAT 300417979] Type: description
halo (glory) [AAT 300375684] Type: description
horse (species) [AAT 300250148] Type: description
nasta'lik [AAT 300265532] Extent: script
Persian-Farsi (language) [AAT 300389087] Extent: language

CONA ID 700008605  Class: manuscripts
Work Type: illumination
Title: Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
Creator: Attributed to Bhag Mat & Tech: Ink, colors, and gold on paper
Dimensions: 15 1/3 x 10 1/10 in. (38.9 x 25.7 cm)
Location: Metropolitan Museum of Art, New York (55.121.10.21)
Credit Line: Rogers Fund and The Kevorkian Foundation Gift, 1955.
WHAT IS SUBJECT?

The subject matter of a work of art

- The narrative, iconographic, or non-objective meaning conveyed by a figurative or an abstract composition
- What is depicted in and by a work of art
- Also covers the function of an object or architecture that otherwise has no narrative content

• Should be included, even when the title refers to subject
• Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database
WHAT IS SUBJECT?

- Representational, narrative
  - Tells a story
- Representational, not a story
  - Portraits, landscapes, still lifes, genre scenes, architectural drawings, allegories
- Non-Representational
  - Abstract
  - Decoration
  - Function
  - Implied themes or attributes

- Should be included, even when the title refers to the subject (Title is free-text)
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database
ANALYZING THE SUBJECT

How to analyze subject

- What is it “of” or “about”? Consider Description, Identification, Interpretation (explained below)
- Proceed from top to bottom, front to back, compositional foreground to background
- Index only the important or prominent characteristics of the subject
- Omit trivial subjects

Editors: Never index beyond what is provided by the contributor or evident in the associated documentation

Your goal is minimal indexing and basic-access indexing
### General and Specific Subjects

**Extensible list of General Subjects**

- undetermined
- not applicable
- advertising and commercial
- allegory
- animals
- apparel
- architecture
- landscape architecture
- activity
- botanical
- biographical
- cartographic
- ceremonial object
- cityscapes
- calligraphic
- costume
- didactic and documentary
- decorative arts
- engineering
- events
- fine arts
- funerary
- fantasy
- furnishings
- furniture
- genre
- games and sports
- history and legend
- humor and comedy
- interior architecture
- installation
- industry
- landscapes
- literary
- machine and equipment
- military
- marines
- monuments and memorials
- musical
- nonrepresentational art
- figurative art
- abstract art
- conceptual art
- numismatic
- philatelic
- natural objects
- natural phenomena
- agriculture
- labor
- utilitarian objects
- object components
- ornament
- documents
- law
- science
- philosophy
- performance art
- portraits
- performing arts
- violence
- religion and mythology
- seascapes
- still lives
- sites
- satire
- structures
- symbols
- text
- textile
- travel
- another work
- various subjects
- found objects
- time-based works

Required to choose appropriate general subject terms from the extensible list, see CONA documentation. Classifying subject; count nouns are plural form. Optional but highly recommended, add terms to describe subject as specifically as possible. Controlled by AAT, TGN, ULAN, IA, and CONA itself for works depicted in other works; or link to Iconclass, LOC Authorities, etc.
**General Subject:**
- religion and mythology [General ID 31801]
- human figures [General ID 30802]

**Specific Subject:**
- Guanyin [Getty IA 1000085]
- man (male human) [AAT 300025928]
- compassion [AAT 300393159]
DEPICTED SUBJECT

CONA ID 700008607 Catalog Level: item  Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham
Creation Date: 1543  Qualifier: publication
Current Location: Auckland Art Museum (Auckland, New Zealand); Department, International Art.

Credit Line  Auckland Art Gallery Toi o Tamaki, purchased 1981
Mat & Tech: engraving
Inscriptions: Signature/Marks  (within image) 1543 9u.l.)
VITRVVIVS II (u.c.) HSB (monogram - u.r.); (verso - pencil)
C39014 H2 (l.c.); QVODLIBET HORVM CAPITVM PONI
Dimensions: 77 x 50mm

Subject:
• columns (architectural elements)
• capitals
• bases (object components)
• acanthus

Period / Style: Renaissance/European
Accession Method: Purchase/Private
Accession Date: 1981
Accession No: 1981/50/20

General Subject:  architecture [General ID 30105]

Specific Subject:
• column (architectural element) [AAT 300001571]
• capital (column component) [AAT 300001662]
• base (object component) [AAT 300001656]
• acanthus (motif) [AAT 300164902]
DEPICTED SUBJECT

CONA ID 700002134 Class*: paintings  Work Type*: painting
Title*: Still life with flowers and fruit
Creator/Role*: Claude Monet
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.PA.215

General Subject:  still lifes | botanical

Specific Subject:
fruit piece [AAT 300265046]
flower piece [AAT 300265045]
flowers (plant components) [AAT 300132399]
fruit (plant components) [AAT 300011868]
grapes (berry fruit) [AAT 300379338]
chrysanthemums (genus) [AAT 300379959]
basket (container) [AAT 300194498]

Introduction to CONA

- Description, identification, interpretation
- What the work is “of” and “about”
- still lifes = fruit, flowers, objects

As painted in his studio, this still life shows the influence of the outdoor experiments that Claude Monet undertook in the summer and fall of 1869, while he was living at Bougival on the Seine River. His exercises in different painting techniques are seen in the way he softened the outlines of forms and the manner in which he explored the descriptive possibilities of brushstrokes: broad and flat in the tablecloth, sketchy in the apples, and short and dense in the flower petals.
DEPICTED SUBJECT

CONA ID: 700000134  Catalog Level: item
Classification: sculpture  Work Type: sculpture
Title: Tomb Figure of a Bactrian Camel
Creator: unknown Chinese
Date: Early to mid- 8th century
Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania)
Repository Number: 1964-9-1
Credit Line: Gift of Mrs. John Wintersteen, 1964
Location: Chang'an (Guangxi Zhuangzu Zizhiqu, China)  Type: creation
Materials: earthenware with sancai (tricolor) glaze
Term: terracotta (clay material) | glazing (coating)  | Sancai
Dimensions: 32 x 10 x 25 inches (81.3 x 25.4 x 63.5 cm)
General Subject: ceremonial objects  Type: isness  animals
Specific Subject: Bactrian camel (species)  funerary object  Extent: purpose
Culture: Chinese  Style: Tang (Chinese style)

• Description, identification, interpretation
• What the work is “of” and “about”
• “isness” as type
DEPICTED SUBJECT

General
- portraits
- history and legend

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

Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places
**CONA ID**: 700000099  
**Classification**: paintings  
**Work Type**: screen

**Title**: Eight-Planked Bridge (Yatsuhashi)

**Creator Display**: Ogata Korin (Japanese, 1658-1716)

**Creation Date**: probably done sometime between 1711 and 1716

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

**ID**: 53.7.1-2

**Dimensions**: 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)

**Start**: 1711  
**End**: 1716

**Role**: painter

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

**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 longing. 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 (accessed 1 February 2004)

**General Subject**: landscapes, allegory

**Specific Subject**: Ise monogatari (Japanese poetry) [IA 901000058]  
yatsuhashi (bridges) [AAT 300417980]  
iris (plant) [AAT 300343602]  
love (emotion) [AAT 300055165]  
longing [AAT 300343845]  
journeying [AAT 300080094]

**Material [links]**: ink, paint, gold leaf, paper

**Technique [links]**: tarashikomi (color blending technique)

**DEPICTED SUBJECT**

- Description, identification, interpretation
- What the work is "of" and "about"
- Common iconographical themes, stories and characters
- Allegory, symbolism (e.g., life’s journey)
DEPICTED SUBJECT

CONA ID 700000158 Class: • Roman architecture
Work Type: • temple  • rotunda  • church
Title/Name: Pantheon Title Type: preferred
Title/Name: Santa Maria ad Martyres Title Type: alternate
Title/Name: Santa Maria Rotunda  Title Type: alternate
Creator Display: unknown Roman, for the Emperor Hadrian (Roman emperor and
patron, 76 CE-138 CE, ruled 117-138)
*Current Location: Rome (Italy)
*Role: architect
*Role: patron
*Creation Date Display: begun in 27 BCE, completely rebuilt 118/119-125/128
*Start: 0118  End: 0128
Culture: Roman
*Dimensions: dome: 43 m (interior diameter and height) (141 feet); oculus: 8.9 m (diameter) (29 feet 2
inches)
*Mat & Tech: and Techniques: constructed of stone, brick, concrete, and aggregate material; the drum
is strengthened by huge brick arches and piers set above one another inside the walls
Material: [links] concrete  stone  brick  concrete  aggregate
Technique: [links] rotunda
Description: The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in
the early seventh century. It is the major surviving example of Roman concrete-vaulted architecture. It is composed of
a domed rotunda attached to a columned entrance portico. Now free-standing, it was originally the focal point of a
long, porticoed forecourt.
Torres, Carlo Antonio. Cenni sulla forma primitiva del Pantheon fabbricato per ordine di Marco Agrippa, e sulla

DEPICTED SUBJECT

General Subject: • architecture  Type: isness
Specific Subject: worship  Extent: purpose
Roman Planetary Gods (Roman dieties)
  Extent: dedication
Queen of Martyrs (Virgin Mary)
  Extent: dedication

Could include dedication of churches, temples, monuments (e.g., Lincoln Memorial), etc.
(For a simple dedication, for which the person is not a subject, use Related People and Corporate Bodies with Role “dedicatee”)
DEPICTED SUBJECT

General Subject:
ceremonial objects  Type: isness  Extent: purpose
apparel   Type: isness
human figures

Specific Subject:
face  (animal component) [AAT 300251798]
female  [AAT 300189557]

Subject may include function
DEPICTED SUBJECT

CONA ID 700006921 Classification: antiquities Work Type: amphora
Title: Panathenaic Prize Amphora with Lid
Creator: attributed to the Painter of the Wedding Procession; signed by Nikodemos
Location: J. Paul Getty Museum (Los Angeles, California, USA) ID 93.AE.55
Date: 363 – 362 BCE
Dimensions: 89.5 cm (35 1/4 inches)
Inscription: two kionedon inscriptions on the front: NIKODEMOS EPOIESEN (Nikodemos made it); TON ATHENETHEN ATHLON ([Prize] of the Athenian Games)

General Subject:
ceremonial objects Type: isness
religion and mythology Type: identification Extent: overall
utilitarian objects Type: isness

Specific Subject:
Athena [IA 901000069] Type: identification Extent: side A
Athena Promachos [IA 901002020] Type: identification Extent: side A
Nike [IA 901000070] Type: identification Extent: side B
boxers (athletes) [AAT 300265202] Type: description Extent: side B
prize [AAT 300225692] Type: interpretation Extent: purpose
competition (event) [AAT 300054760] Type: interpretation Extent: theme
Panathenaia [IA 300374819] Type: interpretation Extent: related event
kionedon (writing style) [AAT 300417982] Extent: style

• Use Extent to indicate that different parts of the work have different subjects
• E.g., side A and side B
CONA ID 700008562  Classification manuscripts
Work Type sacramentary
Title Sacramentary of Charles le Chauve
Title Le Sacramentaire de Charles le Chauve
Title Sacramentary of Metz
Title Ms. Latinus 1141  Other [type] manuscript designation
Creator school of the Palais de Charles le Chauve
Creation Date 869-870
General Subject religion and mythology
Specific Mass
Prayers (literary works) [AAT 300026452]
Latin (language) [AAT 300388693] Extent: language
Carolingian minuscule [AAT 300195207] Extent: script
Uncial [AAT 300194424] Extent: script
Capitalis quadrata [AAT 300198409] Extent: script

General Subject
religion and mythology

Specific Subject
mass (eucharist) [AAT 300379721]
prayers (literary works) [AAT 300026452]

May include content of text, not only illustrations
May flag language of the subject/content of the work by linking to AAT language
Flag Extent as language (maps to separate field in bibliographic records)
DEPICTED SUBJECT

CONA ID 700008609
Class*: textiles
Work Type*: carpet
Title*: Carpet
Creator/Role*: Savonnerie Manufactory
Current Location*: J. Paul Getty Museum, Los Angeles; 70.DC.63
Creation-Date*: about 1666
Creation-Place: Paris (France)
Dimensions*: L: 21 ft. 4/5 in.; W: 14 ft. 4/5 in.
Mat & Tech: wool and linen
Descriptive Note: Strewn with flowers, vessels filled with fruit and flowers, and large acanthus leaf scrolls, the design of this large carpet centers around a prominent sunflower, the symbol of the Sun King Louis XIV. Images of Chinese blue-and-white porcelain bowls decorate the border; imported in large quantities to France through European trading companies, Asian porcelain was avidly collected by the French king and his court...

General Subject: utilitarian objects
Specific Subject:
sunflower  fruit
acanthus leaf  flowers
scrolls  Louis XIV (French king, 1638-1715)
CONA ID 700008610  Class.: paintings  Work Type: painting
Title: George Washington Crossing the Delaware
Creator display: Emanuel Gottlieb Leutze (American, 1816-1868)
Creation Date: 1851
Current Location: Metropolitan Museum of Art (New York, New York) Gift of John S. Kennedy (97.34)

**General Subject:** history and legend

**Specific:**
- George Washington (American general and president, 1732-1799) [ULAN 500126198]
- American Revolution (Anglo-American history, 1775-1783) [IA 901000252]
- Battle of Trenton (American history, 1776) [IA 901001338]
- Delaware River [TGN 7020648]
- river crossing (activity) [AAT 300403987]

- Subject may be historical people, events, and geographic places
**DEPICTED SUBJECT**

**General Subject:** utilitarian objects

- *Title:* Viola da Gamba
- *Creator Display:* Richard Meares (English, 17th century)
- *Current Location:* Metropolitan Museum of Art (New York, New York, USA)  
  ID: 1982.324
- *Creation Location:* London (England)
- *Role:* creator
- *Creation Date:* ca. 1680: Start: 1675 End: 1685
- *Subject:* object (utilitarian)
- *music*
- *Culture:* English
- *Dimensions:* length of body: 65.3 cm (25 3/4 inches)
  - *Value:* 65.3  Unit: cm Type: length
- *Mat & Tech: and Techniques:* wood  Material [links]: •wood

**Description:**
Viols, the most esteemed bowed instruments of the late Renaissance, were only gradually displaced by the violin family. Viols differ from violins chiefly in shape, in number of strings and tuning, and in having fretted necks. All viols are played in an upright position between the knees or on the legs ("gamba" means "leg"), and the bow is held palm upward. Their sound is less brilliant and quieter than that of violin's. Chamber music for a consort of four to six viols was composed during the Renaissance and Baroque era, and solo works for the bass viol were being played until nearly the end of the eighteenth century.

**Description Source:** Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 2004)

**Introduction to CONA**
What if there is no subject?

**DEPICTED SUBJECT**

- **General Subject**: nonrepresentational art

- **Specific Subject**: square  
  **Extent**: design element 

- **Line**: design element

CONA ID 700008601 Catalog Level: item  Class: prints and drawings
Work Type: lithograph
Title: White Line Square XII
Creator: Josef Albers
Creation Date: 1966
Current Location: National Gallery of Art (Washington, DC). Catalogue Number 2.12; NGA Accession Number 1981.5.125; Gemini Work Number JA66-1162; Old Gemini Catalogue Number 13
Relationship Type: Series
Related Work: White Line Squares
Subject: nonrepresentational art
Square
Mat & Tech: 3-color lithograph on Arches Cover
Facture: Colors or Sequence (aluminum) 1. yellow-gold, 2. red-orange, 3. vermilion
Dimensions: 53.3 x 53.3 cm (21 x 21 in.)
Description: Edition 125 plus 10 AP, 5 TP, RTP, PPII, 2 GEL, 5 PP; Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb, Fred Ganis, Octavio Pereira

Introduction to CONA
What if there is no subject?

**DEPICTED SUBJECT**

- **General Subject:** nonrepresentational art, human figures
- **Specific Subject:** motion, female, nude, space, striding

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CONA ID 70000009 Catalog Level: item Class: sculpture Modern art
*Work Type: sculpture
*Title: Unique Forms of Continuity in Space
Title: Abstract Bronze Sculpture Title Type: descriptive
*Creator Display: Umberto Boccioni, (Italian, 1882-1916_)
*Current Location: Museum of Modern Art (New York, New York, USA)

**Description:**

The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure's limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.

**Description Source:** Museum of Modern Art online.

www.moma.org I accessed 23 January 2010

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- General Subject should be included, even if there is no figurative or narrative content
- Nonrepresentational art
- May include design elements, motifs
- Interpretation level of indexing per expert sources
Title: Dante and Beatrice
Creator: Henry Holiday (British, 1839 - 1927)
Current Location: Walker Art Gallery (Liverpool, England)
Creation Date: 1883

Description:
Dante sees Beatrice at the Ponte Santa Trinità, Florence. The Ponte Vecchio traverses the Arno in the distance. 'Dante and Beatrice' was the most important painting by Henry Holiday. The theme of the painting is inspired by the autobiography Vita Nuova of the medieval poet Dante (1265-1321). Dante concealed his love for Beatrice by pretending to be attracted by other women. The scene depicted in the painting is that of Beatrice refusing to greet Dante because of the gossip that had reached her. Beatrice is the woman dressed in white and she was modelled by Eleanor Butcher. The woman next to Beatrice is Monna Vanna (or Giovanna) a companion of Beatrice and the mistress of Dante's friend Guido Cavalcanti. Monna Vanna was modelled by Milly Hughes. Holiday was introduced to both models through friends. In the painting the stern almost statuesque expression of Beatrice contrasts with the posture of Monna Vanna who not only appears to support Beatrice's decision but looks back to Dante's reaction. The maidservant behind Beatrice was modelled from Kitty Lushington, the daughter of a well-known judge.

General Subject: human figures, literary theme
Specific Subject: bridge, river

La Vita Nuova (Dante Alighieri, 1295)
Ponte Vecchio (Florence, Italy)
Ponte Santa Trinità (Florence, Italy)
Arno River (Tuscany, Italy)
Dante Alighieri (Italian poet, 1265-1321)
Beatrice Portinari (Florentine, 1266–1290)
Monna Vanna (Florentine, 13th century)
Eleanor Butcher (British, 1844-1894)
Milly Hughes (British, 19th century)
Kitty Lushington (British, 1867-1922)
CONA ID 700008612 Catalog Level: item
Class: prints and drawings  Work Type: drawing
Title: Bulto    Creator: rendered by Eldora P. Lorenzini Eldora P. Lorenzini (American, 1910-1993)
Current Location: National Gallery of Art (Washington, DC). Index of American Design; 1943.8.16638
Mat & Tech: watercolor, pen and ink, and graphite on paper
Dimensions: overall: 55.9 x 40.2 cm (22 x 15 13/16 in.) Original IAD Object: 11" high; 10 3/4 wide
Subject: still life
religion & mythology
bulto
St. Isadore
Source:: Folk Arts of the Spanish Southwest from the Index of American Design Object 16 of 25
Description: Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This miraculous event is the subject of an eighteenth-century New Mexican devotional sculpture, or bulto. The most important figure in a bulto's composition was typically represented as the largest, sacred hierarchy triumphing over naturalism. This is why Isidore towers above the angel, who in turn outranks the oxen, surpassing them in scale. Bultos such as this one were placed in both homes and churches to help enlist a saint's intercession on behalf of a prayerful supplicant. This sculpture of Saint Isidore is attributed to a Franciscan friar, Fray Andres Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and a conclusive attribution is not possible. The Franciscans established missions in New Mexico, the northern frontier of Spanish America, which was first settled at the end of the sixteenth century. Fray Andres Garcia was a Franciscan friar born in La Puebla de los Angeles, Mexico.
Related Work: Bulto. Fray Andrés Garcia. 18th century.

General Subject: •religion and mythology
• another work
Specific Subject:
• oxen    • human figures
• bulto    • St. Isadore
• farming    • plow
• Andrés Garcia, Bulto

Associative Relationship Type: depicts
Related Work: CONA ID 700008613
Bulto; Fray Andrés Garcia; 18th century; Location Unknown

• Subject of a work is another art work
• May link to separate record for a related work as Associative Relationship if relationship should be a two-way relationship
DEPICTED SUBJECT
OR ASSOCIATIVE RELATIONSHIP?

Photograph that is itself a work of art

CONA ID 700008614 Cat.Level: item
Classification: photograph
Work Type: albumen print
*Title/Name: The Eiffel Tower: State of the Construction
*Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16
*Creation Date *: photographed 23 November 1888
*Subject: Eiffel Tower
Related Works [link to work record]:
Relationship Type: depicts
[link to work record]: Eiffel Tower
*Dimensions: 17 x 13 3/4 inches
[controlled]: 17 Unit: in Type: width
Value: 13.75 Unit in Type: width
*Mat & Tech: and Techniques [link to Concept Authority]: * albumin print
Style: Belle Époque

• When one work is depicted in another work
• The other work may be linked in Depicted Subject (preferred practice)
• And as a Related Work (optional); recommended when one work is a work in its own right, but it also documents the other work

CONA ID: 1000000256 Cat.Level: item
Classification: architecture
Work Type: observation tower
*Title/Name: Eiffel Tower
Alternate Title/Name: Tour Eiffel
Former Title/Name: Three-Hundred-Metre Tower
*Creator Display: architect: Gustave Eiffel (French, 1832-1923)
*Current Location: Paris (France)
*Creation Date *: 1887 to 1889
Start: 1887
End: 1889
*Subject [link to authorities]: * industrial exposition
*International Exposition of 1889
*Dimensions: height: 300 m (984 feet)
*Value: 300 Unit in Type: height

© 2009 J. Paul Getty Trust

DEPICTED SUBJECT
OR ASSOCIATIVE RELATIONSHIP?

Photograph that is itself a work of art

CONA ID 700008614 Cat.Level: item
Classification: photograph
Work Type: albumen print
*Title/Name: The Eiffel Tower: State of the Construction
*Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16
*Creation Date *: photographed 23 November 1888
*Subject: Eiffel Tower
Related Works [link to work record]:
Relationship Type: depicts
[link to work record]: Eiffel Tower
*Dimensions: 17 x 13 3/4 inches
[controlled]: 17 Unit: in Type: height
Value: 13.75 Unit in Type: width
*Mat & Tech: and Techniques [link to Concept Authority]: * albumin print
Style: Belle Époque

• When one work is depicted in another work
• The other work may be linked in Depicted Subject (preferred practice)
• And as a Related Work (optional); recommended when one work is a work in its own right, but it also documents the other work

CONA ID: 1000000256 Cat.Level: item
Classification: architecture
Work Type: observation tower
*Title/Name: Eiffel Tower
Alternate Title/Name: Tour Eiffel
Former Title/Name: Three-Hundred-Metre Tower
*Creator Display: architect: Gustave Eiffel (French, 1832-1923)
*Current Location: Paris (France)
*Creation Date *: 1887 to 1889
Start: 1887
End: 1889
*Subject [link to authorities]: * industrial exposition
*International Exposition of 1889
*Dimensions: height: 300 m (984 feet)
*Value: 300 Unit in Type: height

© 2009 J. Paul Getty Trust
**Eiffel Tower**

*Title/Name*: Eiffel Tower  
*Alternate Title/Name*: Tour Eiffel  
*Former Title/Name*: Three-Hundred-Metre Tower

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

*Current Location*: Paris (France)

*Dimensions*: height: 300 m (984 feet)  
*Material & Techniques*: wrought iron, exposed iron construction

**Work Type**: observation tower

**Style**: Belle Époque

**Description**: Commission was awarded by competition; the competition sought a plan for a monument for the exposition. The Eiffel Tower was built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.

---

**DEPICTED SUBJECT OR ASSOCIATIVE RELATIONSHIP?**

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

**CONA ID**: 1000000256  
**Cat.Level**: item  
**Classification**: architecture

**Observation Tower**

*Title/Name*: Eiffel Tower  
*Alternate Title/Name*: Tour Eiffel  
*Former Title/Name*: Three-Hundred-Metre Tower

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

*Current Location*: Paris (France)

*Role*: architect  
*Creation Date*: 1887 to 1889  
*Start*: 1887  
*End*: 1889

*Subject*: industrial exposition  
*International Exposition of 1889*

*Dimensions*: height: 333 m (1,093 feet)
Work Type: painting
*Title/Name: Mona Lisa
*Creator Display: Jean-Michel Basquiat
*Creation Date*: 1983
Current Location: Collection Ambrous T. Young, The Estate of Jean-Michel Basquiat

*Dimensions: 169.5 x 154.5 cm
*Mat & Tech: acrylic and oil stick on canvas

Description: This work seems to be Basquiat’s answer to Warhol’s Dollar Bill and Mona Lisa paintings. Basquiat usually paints large fields of colour by applying broad brush strokes with acrylic paint, while drawing and writing in oil stick. This pattern applies to the orange top part of this painting. The portrait at centre, however, has hair, skin and parts of the bust filled-in with repeated oil stick lines. Leonardo’s Mona Lisa seems to grow into the dollar note at top, obscuring what would be the face of George Washington. Art and money are two different currencies, even different worlds, which can be converted only with difficulty. The uncompromising and urgent way the artist spent the money he made is legend. In this painting he lets us know that although he loved money his ultimate faith lay in art.

*Source: Museo d’Arte Modena [online] (2000-)*

**General Subject:** human figures • allegory
**Specific Subject:**
- Mona Lisa (Leonardo da Vinci, Louvre)
- dollar • valuation • profit • greed • satire

- Subject of a work is another art work
- If the referenced work is not actually depicted in the first work, do not link as related works (Associative Relationship); record only as Depicted Subject
Three levels of analysis

(“indexing type” in CONA)

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

ofness = what a work depicts

aboutness = what a work conveys

isness = what a work is, what class it belongs to
Description, Identification, Interpretation

DEPICTED SUBJECT

CONA ID 700000096 Class: • paintings • American art • Work Type: • painting
*Title: Autumn: On the Hudson River
*Creator Display: Jasper Francis Cropsey (American painter, 1823-1900)
*Current Location: National Gallery of Art (Washington, DC, USA) • ID: 1963.9.1
Creation Location: London (England)
*Role: painter • [link]
Cropsey, Jasper Francis
*Creation Date Display: 1860
Start: 1860
End: 1860
Culture: American
*Dimensions: 151.8 x 274.9 cm  (59 3/4 x 108 1/4 inches)
Value: 151.8
Unit: cm
Type: height
Value: 274.9
Unit: cm
Type: width
*Mat & Tech: and Techniques: oil on canvas
Material [links]: • oil paint
• canvas
Technique [links]: • painting

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

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

General Subject • landscapes Type: description
Specific Subject
• hunters Type: description
• autumn Type: description
• dawn Type: description
• Hudson River (United States) Type: identification
• Storm King Mountain (Orange county, New York, USA) Type: identification
• peace Type: interpretation
• harmony Type: interpretation
• nature Type: interpretation
CONA ID 700008616 Catalog Level: item
Class: prints and drawings  Work Type: print
Title: Pomegranate with Blue Morpho Butterflies
Creator: Maria Sibylla Merian
Creation Date: ca. 1705
Current Location: The Royal Collection (London, England)

**DEPICTED SUBJECT**

- **General Subject:** animals  botanical
- **Specific Subject:**
  - pomegranate (Punica granatum)
  - Blue Morpho (Morpho menelaus)
  - Banded Sphinx Moth (Eumorph fasciatus)

**As with any other data, do not guess when identifying Subject; only verified identification**

- **Broad and accurate is better than specific but incorrect**
- **e.g., “butterfly” is better than incorrectly labeling it “Blue Morpho”**

**In this case, the repository has identified the species in the title and elsewhere**
DEPICTED SUBJECT

Specificity and Exhaustivity

Specificity: Index identified or interpreted subjects as specifically as possible given authoritative information

Exhaustivity: Index only significant aspects of the subject or prominent visual features; only one term, General Subject, is required

General Subject:
religion and mythology   allegory

Specific Subject:
description
men
women
peacock
dog
apple tree

identification
Judgment of Paris (Greek mythology)
contest
Trojan War (Greek legends)
Aphrodite (Greek goddess)
Athena (Greek goddess)
Hera (Greek goddess)

interpretation
triumph of love over war
beauty
love
marriage

CONA ID 700008551  Class: paintings   Work Type: painting
Title: Judgement of the Goddesses
Creator: Peter Paul Rubens
CONA ID 70000215  Catalog Level: item  Class: paintings
Work Type: painting
Title: Magdalaine Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID: 84.PA.664
* Role [cont.]: painter     : Perroneau, Jean-Baptiste  
*Creation Date: 1747   [cont.]:  Start: 1747   End: 1747
*Subjects: [link to Personal/Corp. Name Authority]
Pinceloup de la Grange, Magdalaine (French aristocrat, 18th century)
[link to Concept Authority]: portrait
domestic cat (animal)  
*Dimensions: 65 x 54 cm (25 5/8 x 21 3/8 inches)
[controlled]   Value: 65  Unit: cm  Type: height  Value: 54  Unit: cm  Type: width
*Mat & Tech: and Techniques: oil on canvas
oil paint    canvas
Description: The sitter was from the provincial French region of Orléans, but the artist imbued her with Parisian sophistication. The cat she holds is known as a “Chartreux cat,” descriptions of which first appeared in 18th-century France. While some at this time valued this breed as a companion animal, it was primarily bred for its fur.

Note Source: J. Paul Getty Museum online. (accessed 10 February 2009)
Related Work: Relationship type [cont.]: pendant of
[link to work]: Charles-François Pinceloup de la Grange, Jean-Baptiste Perroneau, painting, 1747, 84.PA.664

General Subject: portraits
Specific Subject:
• Pinceloup de la Grange, Magdalaine  
(French aristocrat, 18th century)
• Felis domesticus (species) 
• single-sitter portrait

AAT ID 300265960
Terms
• Felis domesticus  
(species)
• domestic cat (species)
• House cat (species)
• Felis catus (species)

ULAN ID 500312828
Names
• Pinceloup de la Grange, Magdalaine
• Parseval, Magdalaine

Controlled by
AAT, ULAN, TGN, CONA, and Getty IA
DEPICTED SUBJECT

• Link to ULAN for all people and corporate bodies who are the subject of the work  
• Link to AAT for all generic terms that are the subjects of the work, including species
• For subjects that are geographic places, link to TGN  
• For subjects that are architecture or other works, link to another CONA record

Introduction to CONA
DEPICTED SUBJECT

CONA: ID 700008633  Class.: manuscripts  maps
Work Type: cityscape  map
Title: Map of Constantinople
Title: Karte von Konstantinopel
Creator: Cristoforo Buondelmonti
Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)
Dimensions 25.4 x 16.4 cm,  66 leaves
Tech & Mat: ink and wash on vellum
Inscription: All folios inscribed; author page: Cristoforus
Bondeldont de Florencia presbiter nunc misit cardinali
Iordano de Ursinis MCCCCXX

caption
part of:
Liber insularum archipelagi  CONA 700008634

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

TGN ID 7002473
Names
• Istanbul
• Constantinople
• Konstantinopel

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

Introduction to CONA

• Link to AAT for all generic terms that are the subjects of the work, including species
• For subjects that are geographic places, link to TGN
• For subjects that are architecture or other works, link to another CONA record
The Getty Iconography Authority contains records for subjects not in the AAT, ULAN, TGN, or CONA.

The Getty IA includes records for named events, religious/mythological iconography, fictional characters and places, themes from literature.

**DEPICTED SUBJECT**

**CONA ID 70000012**  
Class: Precolumbian art  
Work Type: vessel  
Title: Vessel with Mythological Scene  
Creator Display: unknown Maya  
Current Location: Metropolitan Museum of Art (New York, New York, USA)  
ID: 1978.412.206

**Dimensions:**  
height: 14 cm (5 ½ inches)  
Value: 14  
Unit: cm  
Type: height

**Mat & Tech:**  
terracotta  
vase painting

**Description:**  
Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in eighth-century Maya art. The "codex-style" painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.

**Note Source:** Metropolitan Museum of Art on line

**General Subject:** religion and mythology  
**Specific Subject:**  
Xibalba (Maya iconography)  
skeleton underworld death ax altar  
Baby Jaguar (Maya character)  
Chahk (Maya deity)  
man (male human) celebration

**AAT ID 300191778**  
Terms  
skeleton [English]  
beendergestel [Dutch]  
esqueleto [Spanish]  
squelette [Italian]  
骨架 [Chinese]

**Names**  
Xibalba  
Place of Fear

**Getty IA ID 1000045**

**Names**  
Xibalba  
Place of Fear
CONA WORK: DEPICTED SUBJECT FIELDS

Links to General Subject extensible list and Specific Subject links to CONA, ULAN, TGN, AAT, and CONA I.A.

In the CONA Work Record, linking to terms for Depicted Subject.

General Subject

<table>
<thead>
<tr>
<th>#</th>
<th>P</th>
<th>General Depicted</th>
<th>Indexing Type</th>
<th>Subject Extent</th>
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<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>religion and mythology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>N</td>
<td>human figure(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>N</td>
<td>allegory</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Specific Subject

<table>
<thead>
<tr>
<th>#</th>
<th>P</th>
<th>Depicted Label</th>
<th>CONA ID</th>
<th>ULAN ID</th>
<th>TGN ID</th>
<th>AAT ID</th>
<th>Iconogr</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>Adoration of the Magi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>N</td>
<td>Holy Family</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>N</td>
<td>Madonna and Child</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

References to Iconclass, Library of Congress Authorities, or other published authorities are possible.

Detail of Work Record
CONA ID 700000178
EVENTS

CONA ID 700008626 Catalog Level: item Classification: decorative arts jewelry European art
Work Type: necklace Title: Necklace Type: repository
Creator Description: René Jules Lalique (French, 1860-1945) Free text
Person: Lalique, René Jules Role: jeweler
Current Location: Metropolitan Museum of Art (New York, New York, USA); 1985.114
Creation Date: ca. 1900
Start: 1895 End: 1905 Free text
Dimensions: 24.1 cm (overall diameter) (9 1/2 inches); large pendants: (7 x 5.7 cm (height) (2 3/4 x 2 1/4 inches); small pendants: (3.5 x 3.2 cm (height) (1 3/8 x 1 1/4 inches)
Exhibition History:
Canada: The Montreal Museum of Fine Arts, June 8 - October 15, 1995. "Lost Paradise: Symbolist Europe." Pg. 344, Fig.418, Cat.239 illus. in color.

EXTENT: OVERALL
Value: 24.1 UNIT: CM TYPE: DIAMETER
EXTENT: LARGE PENDANTS
Value: 7 UNIT: CM TYPE: HEIGHT
Value: 5.7 UNIT: CM TYPE: WIDTH
EXTENT: SMALL PENDANTS
Value: 3.5 UNIT: CM TYPE: HEIGHT
Value: 3.2 UNIT: CM TYPE: WIDTH

Controlled format and Controlled lists
Material Names:
gold
opal
enamel
amethyst

Material Source Place: Siberia

Technique Names:
burnishing
casting
cabochoning

Authority

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

Authority

descriptive note text: The repeating motif in this necklace is an attenuated female nude with stylized swans. His designs were inspired by organic forms. He designed this necklace for his second wife, Augustine-Alice Ledru.

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

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

For events including exhibitions, showings in salons, competitions -- record them in the Event fields using extensible list of generic event types

Proper names of events are recorded in a note field here, not controlled

Geographic place is controlled

• Event: exhibition Place: Montreal (Quebec, Canada)

• Event: exhibition Place: Baltimore (Maryland, USA)

Lost or destroyed works

**EVENT**

- Event may also be used to record relocation, original [geographic] location, consecration, [declared] protected, abandonment, destruction, alternatively dated
- In example below, Current Work Type would also reflect destruction, as “former structure” or “ruins”

**CONA ID:** 700008635  **Class.:** architecture

**Work Type:** former structure  **Flag:** current

**Work Type:** temple  **Flag:** historical

**Title:** Vatsala Durga temple

**Creator:** unknown architects, patron: King Jitamitra Malla; reconstructed by King Bhupatindra Malla

**Date of Creation:** 1696; altered early 18th century

**Start:** 1696  **End:** 1730

**Event:** destroyed  **Date:** April 2019

**Start:** 2019  **End:** 2019

**Location:** Bhaktapur Durbar Square (Katmandu Valley, Nepal)

**Mat & Tech:** sandstone, upon a three-stage plinth

**General Subject:** architecture  **Type:** isness

**Specific:** Vatsala Devi (Durga)  **Extent:** dedication

**Introduction to CONA**

**destroyed by earthquake,**

April 2019
* Descriptive Note
Descriptive Note is a brief text about the work
• Sources should be listed
• Description is free text, not optimized for retrieval
• For this and all free text fields, index important information in other relevant fields
• The Descriptive Note is analogous to Scope Note
• A textual description of the work or group of works
• Including a discussion of issues related to the work
• Should contain a single coherent statement covering some or all of the salient characteristics and Historical significance of the work of art or architecture
• Topics may include a discussion of the subject, function, or significance of the work
**Descriptive Note**: Probably made for a princess by Thai court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.

*Description is a brief descriptive note about the work*
*Sources should be listed*
*Description is free text, not optimized for retrieval*
*For this and all free text fields, index important information in other relevant fields*
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.
**Descriptive Note:** The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.
**Descriptive Note:** Quarter-plate daguerreotype of a young mother, wearing a fancy plaid dress, and her daughter, both with gilt detail on their earrings and necklaces, without a seal, in a leather case. There are some light tarnish spots, especially noticeable in the background, giving it a faintly mottled look. There is a small accretion in the lower left portion of the image on the mother’s dress, and another smaller one to the right of the young girl’s arm. There are two intertwining tarnish lines across the lower right corner (which is probably due to being housed with a cracked piece of cover glass for long period of time). The case is generally worn and its hinge has been replaced.
DESCRIPTIVE NOTE

Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.
CONA ID 700008618 Catalog Level: volume
Class: manuscripts  Work Type: illuminated manuscript
Title: Mondsee Gospels and Treasure Binding with the Four Evangelists and the Crucifixion
Creator: illuminator: unknown German; scribe: Othlon of Regensburg
Current Location: Walters Art Museum (Baltimore, Maryland); Accession No. W.8
Creation Date: third quarter 11th century
Credit Line: Acquired by Henry Walters
Mat & Tech: parchment bound between oak boards covered with leather, silk damask, silver filigree, gilded panels, four ivory panels (one modern) depicting the Evangelists, and incised gold leaf depicting the Crucifixion under convex rock crystal
Dimensions: 11 1/16 x 9 3/16 x 4 1/8 in. (28.1 x 23.3 x 10.4 cm)
Description:
Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
  fols. 63r-76v: Matthew; Passion narrative
  fols. 76v-85v: Mark; Passion narrative
  fols. 85v-94v: Luke; Passion narrative
  fols. 94v-102v: John; Passion narrative
  fols. 208-220v: Common of Saints
  fols. 222r-223v: Gospel readings for non-proper feriae
  fols. 223v-225v: Gospel readings for votive masses
  fols. 227v-228v: Gospel readings for Office of the Dead
Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver
Typeface/Letterform: Caroline minuscule
Creation Location: Germany
Style: Ottonian
Ownership Collection History: Regensburg, late 11th century; Jacques Rosenthal [dealer], Munich, early 20th century; Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.

Descriptive Note: Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver
Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
  fols. 63r-76v: Matthew; Passion narrative
  fols. 76v-85v: Mark; Passion narrative
  fols. 85v-94v: Luke; Passion narrative
  fols. 94v-102v: John; Passion narrative
  fols. 208-220v: Common of Saints
  fols. 222r-223v: Gospel readings for non-proper feriae
  fols. 223v-225v: Gospel readings for votive masses
  fols. 227v-228v: Gospel readings for Office of the Dead
Descriptive Note: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.
• CONA includes links to images of the works
• It thus may provide metadata to access and link to images in the linked, open world
**IMAGE AND VIEW**

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

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

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

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

**SOURCES**

- It is critical to provide sources for the information in CONA
- Citations to sources establish the credibility of the information
- Having data derived from established and reliable sources makes CONA authoritative
- Sources include published biographic materials, Web sites, archival documents, unpublished manuscripts, and references to verbal opinions expressed by scholars or subject experts
- In CONA, citations may be linked to the titles/names, descriptive note, the overall work record
- In the Getty IA, sources are also linked
- In CONA, citations are contained and controlled by an authority for the sources
- Source for Title is required [for repositories of movable works, source may be the contributor’s database, if no other published source is available in the contributed data]
<table>
<thead>
<tr>
<th>Sources</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard reference sources</td>
<td></td>
</tr>
<tr>
<td>• major dictionaries and encyclopedia covering the topics of art and architecture</td>
<td></td>
</tr>
<tr>
<td>Other authoritative sources</td>
<td></td>
</tr>
<tr>
<td>• official catalogs or Web sites of the repositories of art works</td>
<td></td>
</tr>
<tr>
<td>• databases of contributors, with preference given to contributors who are also repositories</td>
<td></td>
</tr>
<tr>
<td>• art history text books</td>
<td></td>
</tr>
<tr>
<td>• monographs on an artist or books on various periods of art history</td>
<td></td>
</tr>
<tr>
<td>• art history journal articles</td>
<td></td>
</tr>
<tr>
<td>Other material on pertinent topics</td>
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<tr>
<td>• newspaper articles</td>
<td></td>
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<tr>
<td>• archives and historical documents</td>
<td></td>
</tr>
<tr>
<td>• university Web sites or research institution Web sites</td>
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</tbody>
</table>

The types of sources for CONA are listed below
See CONA documentation for further information
The CONA Source file contains a full citation, and a brief reference to be used in Displays.
New Sources are added with contributions and otherwise as needed.

Include published books, encyclopedia, journal articles, databases, etc.

<table>
<thead>
<tr>
<th>Source ID: 2000052779</th>
<th>Merged Status: Not Merged</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brief Source:</strong> Fazio et al., World History of Architecture (2014)</td>
<td></td>
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</tbody>
</table>

| **Brief Source:** Grove Art Online (2008-) |

| **Brief Source:** Cook, Wooden Altar Frontals, Art Bulletin (1950) |

| **Brief Source:** AllS, CAA database (2000-) |
| **Full Source:** Database of American Institute of Indian Studies (AIFS) Center for Art & Archaeology (CAA), New Delhi. 2000- |
Sources

CONA ID: 700000141 Class: architecture
Title: Hagia Sophia
Title: Ayasofya
Title: Αγία Σοφία
Title: Ayasofya

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

Descriptive Note: Commissioned by the Emperor Justinian, built in Constantinople in the 6th century …
Source: Maidstone, Hagia Sophia (1988)
Source ID: 2000052114
Source ID: 2000052820
Source: Grove Art Online (2008-)
Source ID: 2000049829 Page: accessed 8 January 2010

- Sources are included for Titles/Names and for Descriptive Note
- For the Record in general
- For the Iconography Authority

Introduction to CONA
CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Title: Ecce Homo
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Mat & Tech: drypoint on paper

**State**: 8:8

**Record Source**: Bartsch, Illustrated Bartsch (1978)

**Page [Code]**: B076

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)

**General Subject**: religion and mythology  **Specific**: Ecce Homo (Life of Christ)

Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main...
CONTRIBUTORS

• Each CONA record may be the compilation of data from several contributors
• Contributors include repositories of movable works, libraries, archives, cataloging projects, visual resources projects, and scholars, among others

Contributor file includes unique Contributor ID, a Brief Name comprising initials or acronym for displays, and a Full Name and location

<table>
<thead>
<tr>
<th>Contrib ID</th>
<th>Brief Name</th>
<th>Full Name</th>
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<tbody>
<tr>
<td>10000109</td>
<td>BVRL-UNM</td>
<td>Bunting Visual Resources Library, University of New Mexico (Albuquerque, NM)</td>
</tr>
<tr>
<td>10000238</td>
<td>CAA-AIIS</td>
<td>Center for Art &amp; Archaeology (CAA), (AIIS) (New Delhi, India)</td>
</tr>
<tr>
<td>10000223</td>
<td>Cantor Arts</td>
<td>Iris &amp; B. Gerald Cantor Center for Visual Arts, Stanford University (Stanford, CA)</td>
</tr>
<tr>
<td>10000097</td>
<td>CCA</td>
<td>Canadian Centre for Architecture / Centre Canadien d'Architecture (Montreal, PQ)</td>
</tr>
<tr>
<td>10000249</td>
<td>CDM</td>
<td>Clementz, Dora Magdalena (independent scholar, London)</td>
</tr>
<tr>
<td>10000131</td>
<td>CDBP-DIBAM</td>
<td>Centro de Documentación de Bienes Patrimoniales (Santiago, Chile)</td>
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<tr>
<td>10000159</td>
<td>CHIN</td>
<td>Canadian Heritage Information Network (Gatineau, Quebec, Canada)</td>
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<td>Conway Library, Courtauld Institute of Art, University of London, So</td>
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<td>10000185</td>
<td>CLVR</td>
<td>Carpenter Library and Visual Resources Center, Bryn Mawr College (Bryn Mawr, PA)</td>
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<tr>
<td>10000142</td>
<td>CLWC</td>
<td>Chapin Library, Williams College (Williamstown, Massachusetts)</td>
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<tr>
<td>10000138</td>
<td>CMA</td>
<td>Cleveland Museum of Art (Cleveland, Ohio)</td>
</tr>
<tr>
<td>10000184</td>
<td>COBE</td>
<td>College of Built Environments, University of Washington (Seattle, WA)</td>
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</tbody>
</table>
* Other Fields and Flags

See CONA documentation for full data dictionary
This presentation discusses only some of the primary fields in the broadest sense.

See the CONA data dictionary for the full list of fields, flags, and links.

Many fields in CONA are sorted, have historical flags, unique IDs, and other information.

Revision History and other administrative fields are included in CONA.

<table>
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<tr>
<th>Type</th>
<th>Action</th>
<th>User Name</th>
<th>Date Time</th>
<th>Public Note</th>
<th>Private Note</th>
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<td>7/3/2012 14:12:43</td>
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<tr>
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<td>created</td>
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<td>5/22/2012 10:22:22</td>
<td>New Arc de Triomphe $000</td>
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<td>5/22/2012 08:54:47</td>
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<tr>
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<td>added</td>
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<td>LOADER</td>
<td>5/22/2012 08:54:47</td>
<td>Arc de Triomphe $000eng</td>
<td></td>
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</tbody>
</table>

Subject Edit - Terminised, S:700002212, P:700000002

Subject ID: 700001886  Review: Reviewed  Merged: Not Merged  Publish: Not Published
Parent: 700000002  Record: Movable Work  Candidate: Non Candidate
Label: Officieren en andere schutters van wijk II in Amsterdam onder leiding van kapitein Frans Banninck Cocq en luiter
• Getty Vocabularies as linchpin
CONA contains records for works depicted in surrogates and other uses.

Focusing on vocabularies as used at the Getty:
- Along with other Getty vocabularies, “linchpin” in a meaningful LOD strategy at the GRI

How CONA is different: links, vetted compiled data

More focused contributions vs. opportunistic

Open sources of contributions

Introduction to CONA
### Sample record: Movable work

<table>
<thead>
<tr>
<th><strong>CONA ID:</strong></th>
<th>700001950</th>
</tr>
</thead>
</table>
| **Titles:** | Shiva (nl; en)  
Shiva met de maan in het haar (nl)  
Shiva with the Moon in his Hair (en) |
| **Catalog Level:** | item |
| **Work Types:** | sculpture (visual work) |
| **Classifications:** | sculpture (preferred) |
| **Creation Date:** | 1000/1200 |
| **Creator Display:** | anoniem  
sculptor: unknown Chola |
| **Locations:** | Rijksmuseum (Amsterdam, North Holland, Netherlands)  
AK-MAK-1291; RM001.collect.910; Bruikleen van de Vereniging van Vrienden der Aziatische Kunst |
| **Creation:** | Tamil Nādu (India) |
| **Mat & Tech:** | bronze founding  
*Index:* bronze (metal) | founding |
| **Dimensions:** | 40 cm (height) x 24cm (width) x 10.5 (depth) |
| **Events:** | exhibition: Metamorfoze/Geheugenproject Willem Witsen |
| **Cultures:** | Indian  
Chola |
| **General Subject:** | human figures (preferred)  
religion and mythology |
| **Specific Subjects:** | Shivá (Hindu iconography)  
mudrā (pose, <visual and representational concepts>) |
| **Contributors & Sources:** | [Rijksmuseum;VP]; Rijksmuseum XML file |

CONA is linked to AAT, TGN, ULAN, IA, and other CONA records.
Sample record: Built work

**CONA ID** 700002923

**Titles/Names**
Temple of Earth (en)
Temple of the Earth (Beijing) (en)
Di Tan (zh-tr)
Ditán (zh-tr)
地坛 (zh)
Điạ Đàn (vi)
地壇 (ja)

Built Work
.....Temple of Earth

**Work Type:** building complex
temple

**Date:** 1530

**Creators:** unknown Chinese architect; patron: Ming Shizong, Emperor of China

**Location:** Beijing (Beijing Shi (municipality), China) (nation)

**Address Note:** 39°57′05″N
116°24′36″E

**Materials:** masonry construction ; various materials

**Dimensions:**
site: 40 hectares; square footprint

**General Subject:**
architecture Type: isness
religion and mythology **Extent:** purpose

**Specific Subject:**
Earth **Extent:** dedication

**Note:** The Temple of the Earth is located in the northern part of central Beijing, just a few hundred yards ...

**Contributors:** Avery; JPGM; VP

**Sources:** Library of Congress Authorities online (2002-); J. Paul Getty Museum, collections online (2000-); Great Buildings Online (1997-)

CONA is linked to AAT, TGN, ULAN, IA, and other CONA records
CONA Issues and Status

Clearing the bottleneck and encouraging contributions

Although each CONA record may contain dozens of fields of rich information, relationships, and links to other resources, the minimum required information for contribution comprises the following:

- title(s)/name(s)
- source of title
- creator
- work type
- date
- current location
- repository ID, if any
- materials
- dimensions
- subject

Default values are supplied where contributor may be missing data
**Built Works**

- **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

**Movable Works**

- The **visual arts and other cultural works** that are of the type collected by art museums and special collections, or by an ethnographic, anthropological, or other museum, or owned by a private collector; Examples include paintings, sculpture, prints, drawings, manuscripts, photographs, ceramics, textiles, furniture, and other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional objects that are from the realm of material culture and of the type collected by museums

**Visual Surrogates**

- Images and three-dimensional works intended to be surrogates for the works depicted, for example study photographs; does not include works considered themselves works of art (e.g., Julius Shulman)

**Conceptual Works**

- Multiples: records for series as a concept, conceptual records for multiples (made from same plate, negative, mold, etc.), and other similar records; physical works, such as prints that belong to a series, may be linked to conceptual record for the series (similar to FRBR “work”)

**Unidentified Named Works**

- Works described in archival inventories or other sources, but their identity is not established (e.g., Provenance Index inventories, or named architecture in finding aids)
CONA combines information about the work from different sources

Demonstrating how does CONA differ from a simple linking of information from the separate repositories?

- Linking of work depicted in visual surrogates
- Provides indexing with the Getty vocabularies
- Data is normalized and more consistently fielded
- Subject indexing and descriptive titles are important value added
- Represents the information known about the work, not only the opinion of the repository
- Not only information for works in repositories, but also the following:
  - built works
  - lost works, ephemeral works
  - works never built
  - reconstructed works
  - multiples (conceptual works)
- Links out to the open environment
* Linked Open Data (LOD)

CONA and Getty Vocabularies providing conduit for research and discovery
The AAT, TGN, and ULAN are now available as LOD
They are published under the Open Data Commons Attribution License (ODC-By) 1.0

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

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

The Getty vocabularies are compiled resources that grow through contributions from Getty projects and other institutions. Contributors to the Getty vocabularies include museums, libraries, archives, special collections, visual resources collections, bibliographic and documentation projects, and large translation projects.

Why contribute? The Getty vocabularies are recognized as premier resources for indexing and retrieving information about art, architecture, and related disciplines. By contributing, institutions benefit from having their data incorporated in the Getty vocabularies for their own use, and for the use of the broader community for linking, research, and discovery.

Below is a Quick Reference Guide. For further information on contributing, including a list of recent contributors, please see www.getty.edu/research/tools/vocabularies/contribute.html

Quick Reference Guide

- Contact the Getty Vocabulary Program (vocab@getty.edu), describing the scope and type of contribution.
- The contributing institution and the Getty will sign a Letter of Agreement. By contributing data to the vocabulary, the contributor agrees to its contributed data becoming a permanent part of the vocabulary, which is made available in several formats, including as Linked Open Data. The contributor is cited, however, the Getty maintains final editorial control of all contributed data.
- If the contributing institution maintains a database of authority information, the existing local data may be mapped to the contribution format. A preliminary step is often sending a small set of sample data to the Getty.
- For all names, terms, and other information in the contributed record, authoritative sources must be cited; for an authorized contributing institution, the institution’s own database may be considered warrant enough.
Although each vocabulary record may contain dozens of fields of rich information and linked relationships, the minimum required information for contribution comprises the following:

- **Art & Architecture Thesaurus® (AAT):** term or terms, language of term, source of term, scope note (see [www.getty.edu/research/tools/vocabularies/aat/about.html](http://www.getty.edu/research/tools/vocabularies/aat/about.html)); includes information for generic concepts describing art, architecture, conservation, and archaeology (e.g., amphora, oil paint, olieverf, peintures à l'huile, acetylosis, 玉器, Jadekunste, sintering, orthographic drawings, Olmeca, asa-no-ho-foji)

- **Union List of Artist Names® (ULAN):** name or names, source of name, life dates, nationality, life role (see [www.getty.edu/research/tools/vocabularies/aat/about.html](http://www.getty.edu/research/tools/vocabularies/aat/about.html)); includes information about people and corporate bodies, including artists, architects, patrons, museums, ateliers, sitters, and others (e.g., Mark Rothko, Cai Xiang, 陳釗, Crevoile Master, Altobelli & Molins, Raja Raja Museum)

- **Getty Thesaurus of Geographic Names® (TGN):** name or names, source of name, broader context, place type, coordinates (see [www.getty.edu/research/tools/vocabularies/tgn/about.html](http://www.getty.edu/research/tools/vocabularies/tgn/about.html)); includes information about physical and conceptual movable works and architecture, items and groups, extant and historical (e.g., Diaspolis, Acala, Ottoman Empire, Mogao, Ch'ien-fu-tung, Ganges River, 神奈川)

- **Cultural Objects Name Authority® (CONA):** title/name, creator, work type, date, current location, materials, dimensions, subject (see [www.getty.edu/research/tools/vocabularies/cona/about.html](http://www.getty.edu/research/tools/vocabularies/cona/about.html)); includes information about physical and conceptual movable works and architecture, items and groups, extant and historical (e.g., Mona Lisa, Livre de la Chasse, Chayasomesvara Temple, Hagia Sofia, Ayia Σοφία, 神奈川)

- **Getty Iconography Authority (IA):** title/name, scope note (see [www.getty.edu/research/tools/vocabularies/cona/about.html](http://www.getty.edu/research/tools/vocabularies/cona/about.html) #cona); includes information for subjects having proper names, such as iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art (e.g., Adoration of the Magi, Flood of Deucalion, French Revolution, Xibalba, Niflheim, भिव, Shiva, Bouddha couché)

- The minimum number of records for batch contributions is typically 1,000.

- In consultation with the Getty technical team, send the contribution in batches using the prescribed XML format for contributions or in another format as agreed by the Getty.

- For contributions of ten or fewer records, please send the request in an email to vocab@getty.edu.

- For contributions numbering dozens or hundreds of records, use the online contribution forms; request a log in by writing to vocab@getty.edu.

- For translations of the AAT, see full Guidelines for Multilingual Equivalency Work: [www.getty.edu/research/tools/vocabularies/guidelines/aat_4_4_appendix_d_contributors.html#4_4_2](http://www.getty.edu/research/tools/vocabularies/guidelines/aat_4_4_appendix_d_contributors.html#4_4_2)
WHAT ARE CDWA AND CCO?

CONA is compliant with CDWA and CCO
WHAT IS CDWA?

Categories for the Description of Works of Art

• CDWA includes both a **conceptual framework** of elements and relationships, and cataloging **rules** for describing, documenting, and cataloging cultural works and related images

• Includes 540 elements

• **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media

• **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture
• For the Work
• For Images of the Work
• Authorities

• Comprehensive set of 540 elements
• core elements

Getty

http://www.getty.edu/research/publications/electronic_publications/cdwa/
Chapter 1: Object Naming
   Work Type / Title
Chapter 2: Creator Information
   Creator / Creator Role
Chapter 3: Physical Characteristics
   Dimensions / Materials and Techniques / State and Edition/ Additional Physical Characteristics
Chapter 4: Stylistic and Chronological Information
   Style / Culture / Date
Chapter 5: Location and Geography
   Current Location / Creation Location / Discovery Location/ Former Location
Chapter 6: Subject
   Subject
Chapter 7: Class
   Class
Chapter 8: Description
   Description / Other Descriptive Notes
Chapter 9. View Information
   View Description / View Type / View Subject / View Date
Authority 1: Personal and Corporate Names
Authority 2: Geographic Places
Authority 3: Concept Authority
Authority 4: Subject Authority
CDWA and CCO are mapped to 13 other standards.

You should be able to express your data in multiple formats and multiple standards.
CDWA and CCO are mapped to 13 other standards

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

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM)
- LIDO: Lightweight Information Describing Objects
- CDWA Lite: CDWA Lite XML schema
- VRA Core: The Visual Resources Association Core categories 4.0
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings
### COMMON PRACTICE AND BEST PRACTICE

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

- **CDWA/CCO are based on best practice**

- Both CDWA and CCO committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions.

- But going further, to advise best practice for documenting cultural heritage works.

- To decide upon **core fields** required for every work cataloged.

- And to describe additional fields to **allow scholarly research**.

- CDWA and CCO do not include all fields required for collections management.
KEY PRINCIPLES OF GOOD CATALOGING

- **What is the focus?** Establish the logical focus of each Record:
  - a single item (movable work or built work)
  - a work made up of several parts
  - a physical group or collection of works
  - an image of a work

- **Core elements:** Include all of the core required CDWA/CCO elements

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

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

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

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

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data

  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
Thank you.

Patricia Harpring
Managing Editor
Getty Vocabulary Program

pharpring@getty.edu
vocab@getty.edu