Indexing Art Information:
Using the Getty Vocabularies

Patricia Harpring
Managing Editor, Getty Vocabulary Program

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Table of Contents

- Preface 3
- What are Getty Vocabularies? 5
  - AAT 21
  - ULAN 24
  - TGN 26
  - IA 28
  - CONA 30
- Basics of Indexing 34

- Display vs. Indexing 44
- Specificity and Exhaustivity 55
  - ...Specificity 56
  - ...Exhaustivity 78
- Precoordination and Post-coordination 91
- Uncertainty and Ambiguity 96
- Knowable vs. Unknowable 117
- Indexing Subject for Access 125
- Sample Scenarios 132
- How to Find Terms in Vocabularies 136
- Indexing Exercises 140
PREFACE

• This presentation is a brief overview of the Getty Vocabularies, AAT, TGN, ULAN, CONA and IA, followed by an introduction to using the Vocabularies for indexing (i.e., assigning terms to your materials to facilitate retrieval)

• For full discussions of the Getty Vocabularies, see the vocabulary Web pages, Editorial Manuals, and other presentations on the vocabulary training page.

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

- For basic information on vocabularies, see *Introduction to Controlled Vocabularies* (Harpring, Baca editor, revised 2013) and its bibliography
- Translated in Portuguese
What Are the Getty Vocabularies?
Why vocabularies?

- Getty Vocabularies gather related terms, other information, and links to improve access to information about art and other cultural heritage materials.
- Used for indexing, retrieval, knowledge bases.

Stained glass
Pot-metal glass
Rose window
Catherine wheel

Lancets
Medieval
Gothic
Tracery
Bar tracery
Indexing Using the Getty Vocabularies

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

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

• **ULAN**, the *Union List of Artist Names*® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous (e.g., Mark Rothko, Cai Xiang, 墨囊, Crevoile Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

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

• **CONA**, the *Cultural Objects Name Authority*® includes titles, artist attribution, creation dates, relationships, and location for works of art, architecture, and other cultural works, whether extant or destroyed (e.g., *The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room,神奈川沖浪, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία*)
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 the AAT, concepts are linked to each other through hierarchical and associative relationships.
- With the release of the Getty Vocabularies as Linked Open Data (LOD) a few years ago, the Getty became 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.
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.
• History of the Getty Vocabularies
  o The AAT, ULAN, and TGN were begun in the mid-1980s
  o To meet the needs of the art museum, visual resources, archives, and art library communities
  o Authoritative vocabularies to aid in the indexing and retrieval of art information
  o CONA development began in 2004; IA development was part of CONA
  o AAT, ULAN, TGN, CONA, and IA have same core data structure and same core editorial rules
  o Vocabulary Program and Getty Digital technical team provide instruction for use of and contribution to the Getty Vocabularies at conferences and in online training materials
- Compiled, merged, edited, and published by the Getty Vocabulary Program and Getty Digital technical team; refreshed every two weeks

- **Open Data Commons Attribution License (ODC-By) v1.0**

- More open license, allows sharing, creation, adaptation of data with attribution

- **Data is made available in various ways**: via online searching; Web services APIs; relational tables and XML format annual releases [will be discontinued]

- **Linked Open Data**: structured and published to make it openly accessible and shareable on the Semantic Web

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**getty Vocabularies as Linked Open Data**

The Getty vocabularies are constructed to allow their use in linked data. A project to publish them to the LOD (Linked Open Data) cloud is underway. The documents on this page contain news and presentations about releasing the Getty vocabularies as LOD. These materials are subject to frequent modification and addition.

- News and Status of the Project
- What is LOD?
- Introduction to Getty Vocabularies as LOD (PDF, 3.8 MB, 46pp)
- List of External Advisors (PDF, 82KB, 7pp)

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

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**Attention developers and programmers:**

Technical documentation to assist in exploring the AAT, Thesaurus, and ULAN data is available at the SPARQL endpoint at vocab.getty.edu

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**News and Status of the Project**

Releasing the Getty vocabularies as Linked Open Data is part of the Getty’s ongoing effort to make our knowledge resources freely available to all. Making the Getty vocabularies available to the research community as LOD could have a truly

---

**Getty Vocabularies**

- Art & Architecture
- Thesaurus (AAT)®
- Cultural Objects Name Authority (CONA)®
- Getty Thesaurus of Geographic Names (TGN)®
- Union List of Artist Names (ULAN)®
- Contribute
- Editorial Guidelines
- Getty Vocabularies as Linked Open Data
- Frequently Asked Questions
- Obtain the Getty Vocabularies
- Transact Materials
• Getty Vocabularies are **thesauri** compliant with national (NISO) and international (ISO) standards for thesaurus construction

• They are compliant with / map to other standards:
  o CDWA (Categories for the Description of Works of Art)
  o CCO (Cataloging Cultural Objects)
  o VRA Core (Visual Resources Association core categories)
  o LIDO (Lightweight Information Describing Objects)
  o CIDOC CRM (CIDOC Conceptual Reference Model) (ISO 21127:2006)
  o etc.
What Are Controlled Vocabularies?

- A controlled vocabulary is an organized arrangement of words and phrases
- Typically includes preferred and variant terms
- Has a defined scope or describes a specific domain

Purpose of Controlled Vocabularies

- To provide terminology to catalog and retrieve information
  - To capture the richness of variant terms
  - For some users, to promote consistency in assignment of the same terms to similar content
  - In retrieval, to utilize variants and broader/narrower contexts
Controlled Vocabularies vs. Controlled Format

- **Controlled vocabularies** are organized sets of controlled terminology values (often with other information as well)

- **Controlled format** refers to rules concerning the allowable data types and formatting of information

- Fields may have controlled format in addition to being linked to controlled vocabulary

- Or the controlled format may exist in the absence of any finite controlled list of acceptable values
Controlled Vocabularies vs. Controlled Format

Controlled format

- May govern the expression of Unicode or other characters in either a free-text field or in a field that is linked to a controlled vocabulary

- Also for fields where numbers or codes are used

- E.g., recording measurements, geographic coordinates
- May regulate the number of digits allowed, the expression of decimals and negative numbers, etc.,
- *Ideally in compliance with ISO, NISO, or another appropriate standard*
### Controlled Vocabularies vs. Controlled Format

Which fields here are controlled format, which use controlled vocabulary?

<table>
<thead>
<tr>
<th><strong>Display</strong></th>
<th><strong>Indexing with controlled terms</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials/Techniques Description:</strong> egg-tempera paint with tooled gold-leaf halos on panel</td>
<td></td>
</tr>
<tr>
<td><strong>Role:</strong> medium <strong>Material Name:</strong> egg tempera</td>
<td>gold leaf</td>
</tr>
<tr>
<td><strong>Role:</strong> support <strong>Material Name:</strong> wood panel</td>
<td></td>
</tr>
<tr>
<td><strong>Technique Name:</strong> painting</td>
<td>gold tooling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Display</strong></th>
<th><strong>Indexing with controlled format</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dimensions Description:</strong> comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)</td>
<td></td>
</tr>
<tr>
<td><strong>Extent:</strong> components <strong>Value:</strong> 10 <strong>Type:</strong> count</td>
<td></td>
</tr>
<tr>
<td><strong>Value:</strong> 280 <strong>Unit:</strong> cm <strong>Type:</strong> height</td>
<td></td>
</tr>
<tr>
<td><strong>Value:</strong> 215 <strong>Unit:</strong> cm <strong>Type:</strong> width</td>
<td></td>
</tr>
<tr>
<td><strong>Value:</strong> 17 <strong>Unit:</strong> cm <strong>Type:</strong> depth</td>
<td></td>
</tr>
</tbody>
</table>
Types of Controlled Vocabularies

• Most controlled vocabularies in art indexing are structured vocabularies

• Structured vocabulary = emphasizes relationships

Relationships in General

• Connections between terms and between concepts

  Are a rose window and a Catherine wheel the same thing? How is pot-metal glass related to the more general term stained glass?

• Between equivalents (synonyms)

• Other relationships = hierarchical and associative (links that organize concepts and provide context)
Types of Controlled Vocabularies

The most common types of controlled vocabularies used for art and architecture information

- subject heading lists
- simple controlled lists
- synonym ring lists
- taxonomies
- Thesauri
- The Getty Vocabularies are thesauri
What Is a Thesaurus?

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

**Objects Facet**
- stirrup cups
- coaching glasses
- hunting glasses
- sturzbechers
- Sturzbecher
- stortebekers

**hierarchical**
- Furnishings and Equipment
- Containers
- <culinary containers>
- <vessels for serving / consuming food>

**associative**
- rhyta
- rhyton
- rhytons
- rheas
- rheons
- ritón

**equivalence**
- distinguished from rhyta
AAT, the Art & Architecture Thesaurus®

The AAT is a thesaurus containing generic terms, dates, relationships, sources, and notes for work types, roles, materials, styles, cultures, techniques, and other concepts related to art, architecture, conservation, other cultural heritage.

- **Generic terms, not proper names**
  - oil paint, olieverf, acetolysis, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ba-toji, sralais
- **AAT is multilingual; large translation projects are underway**
- **Conceptually organized from terms to describe abstract concepts to generic terms for concrete, physical artifacts**
- **Facets are the upper levels of the AAT structure**
- **AAT is not organized by subject matter or discipline**
Sample record

**ID:** 300132869

**Terms:**
- bobbin lace (pref, en)
- bone lace (en)
- cushion lace (en)
- 梭心蕾絲 (zh)
- 線軸編織花邊 (zh)
- kloskant (nl)
- dentelle aux fuseaux (fr)
- encaje de bolillos (es)
- encaje de bolillo (es)
- Kloppelspitze (de)
- Klöppelspitzen (de)

**Associative Relationships**
requires ... lace pillows (<textile fabricating tools and equipment>...Objects Facet) [300132869]

**Hierarchical Relationships (poly)**
- Objects Facet
  - Visual & Verbal Communication
  - Visual Works
  - visual works (works)
  - <visual works by material>
  - needlework (visual works)
  - lace (needlework)
  - bobbin lace

**Note:** With "needle lace," one of two primary types of handmade lace. It is characterized by being made by ...

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

**Dutch ..... Een van de twee belangrijkste soorten met de hand vervaardigde kant; 'naaldkant' is ...**

**German ..... Zusammen mit der “Nadelspitze” eine der wichtigsten...**

**Spanish ..... Junto a “encaje a aguja”, uno de los dos tipos principales de ...**

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

**Sources:** Earnshaw, Claburn, Needleworker's Dictionary (1976); Identification of Lace, 2d ed. (1984); Ginsburg, Illustrated History of Textiles (1991)
Contributors are cited

AAT records are merged information from multiple contributors

Getty Vocabularies grow through contributions from the expert user community

All information in a Getty Vocabulary record is attributed to a contributor and cites the published sources

bobbin lace (preferred, C, U, LC, English-P, D, U, PN)

bone lace (C, U, English, UF, U, N)

cushion lace (C, U, English, UF, U, N)

lace, bobbin (C, U, English, UF, U, N)

pillow lace (C, U, English, UF, U, N)

梭心蕾丝 (C, U, Chinese (traditional)-P, D, U, U)

線軸編織花邊 (C, U, Chinese (traditional)-UF, U, U)

骨架花邊 (C, U, Chinese (traditional)-UF, U, U)

枕墊花邊 (C, U, Chinese (traditional)-UF, U, U)

suō xīn léi sī (C, U, Chinese (transliterated Hanyu)

suō xīn léi sī (C, U, Chinese (transliterated Pinyin)

so hsin lei ssu (C, U, Chinese (transliterated Wade-koanskant (C, U, Dutch-P, D, U, U)

dentelle aux fuseaux (C, U, French-P, D, U, PN)

merletto a tombolo (C, U, Italian-P, D, U, PN)

encaje de bolillos (C, U, Spanish-P, D, U, PN)

encaje de bolillo (C, U, Spanish, AD, U, SN)

Klöppelspitze (C, U, German, AD, U, SN)

Klöppelspitzen (C, U, German-P, D, U, PN)

• Getty Conservation Institute (Los Angeles, California)
• Academia Sinica (Nankang, Taiwan)
• Netherlands Institute for Art History (RKD: Bureau AAT) (The Hague, The Netherlands)
• Centro de Documentación de Bienes Patrimoniales (Dirección de Bibliotecas, Archivos y Museos) (Santiago, Chile)
• Staatliche Museen zu Berlin Preussischer Kulturbesitz (Berlin, Germany)
• [Canadian Heritage Information Network (CHIN) (Gatineau, Quebec, Canada), Istituto Centrale per il Catalogo e la Documentazione (Rome, Italy) (ICCD)] and other contributors of partial translations; future translations in French, Italian, Portuguese, other languages
ULAN, the Union List of Artist Names®

ULAN contains names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous

- **Named people and corporate bodies**  
  *Bartolo di Fredi, Xueshi Bai, 白雪石, National Palace Museum (Taipei)*
- **Anonymous creators known by appellation**: Santa Eufemia Master
- **Scope also includes “Non-Artists”** (e.g., sitters and patrons)
- **“Unknown People by Culture”** (e.g., unknown Aztec)
- **“Unidentified Named People”** (e.g., known from archival documents)

- ULAN includes current and historical associative relationships  
  (e.g., students to teachers; firm and studios to members)
- Contributions to ULAN are from experts at authorized institutions (e.g., museums, special collections, art libraries, cataloging projects, bibliographic projects, etc.)
ULAN, the Union List of Artist Names®

Sample record

| ID: 500060426 |
| Names: |
| Hokusai, Katsushika (pref,en,ja-trans,de) |
| Katsushika Hokusai (en,ja-trans) |
| Hokusai (en,ja-trans) |
| 葛飾北斎 (ja) |
| Shunrō (en,ja-trans) |
| Tawaraya Sōri (en,ja-trans) |
| Kakō (en,ja-trans) |
| Tatsumasa (en,ja-trans) |
| Gakyōjin (en,ja-trans) |
| Taito (en,ja-trans) |
| Iichi (en,ja-trans) |
| Manji (en,ja-trans) |
| Tokitarō (en,ja-trans) |
| 時太郎 (ja) |
| 葛飾北斎 (ja) |

| Nationalities: |
| Japanese (pref) |

| Roles: |
| artist |
| printmaker |
| painter |
| designer |
| calligrapher |
| draftsman |
| landscapist |
| marine artist |
| figure artist |
| ukiyo-e artist |

| Birth and Death Places: |
| Born: Tokyo (Kanto, Japan) (inhab place) |
| Died: Tokyo (Kanto, Japan) (inhab place) |

| Events: |
| active: Tokyo (Kanto, Japan) (inhab place) |
| ........... in Edo, modern-day Tokyo |

| Associative Relationships: |
| teacher of Taito, Katsushika, II |
| ................... (Japanese printmaker, active ca. 1820-1850) |
| child of Nakajima Ise |
| ................... (Japanese mirror maker, 18th century) |
| possibly identified with ... Toshūsai Sharaku |
| ................... (Japanese printmaker, active 1794-1795) |

| Gender: |
| male |

| Contributors: |
| VP,Avery,GRL,BHA,CCA |

| Sources: |
| Bowie, Drawings of Hokusai (1964); |
| Grove Dictionary of Art online (1999-2002); Library of Congress Authorities database (n.d.); |

Patricia Harpring
Indexed Using the Getty Vocabularies
TGN, the Getty Thesaurus of Geographic Names®

TGN focuses on places relevant to art, architecture, and related disciplines, recording names, relationships, place types, dates, notes, and coordinates for current and historical cities, nations, empires, archaeological sites, lost settlements, and physical features.

- Places relevant to art history
  *Thebes, Diospolis, Ottoman Empire, Mogao Caves, Ch’ien-fu-tung, Ganges*

- TGN is a structured vocabulary
- TGN is a thesaurus compliant with ISO standards

- Focus on historical regions, archaeological sites, lost settlements, built upon a skeleton of the modern world from NGA/NIMA and USGS data sets

- TGN is not GIS, is a thesaurus focused on names and links. Why invent the wheel over again? Many sources of geographic data exist. However, TGN may be linked to GIS, maps, and other geographic resources.
Sample record

**ID:** 7011179

**Names:**
- Siena (it, en, es, fr, nl, de)
- Sienna (el)
- Siyenah
- 锡耶纳 (zh)
- シェーナ (ja)
- Sienese (en-adj)
- Sienna (h-en)
- Sena Julia (h-la)
- Sanna (h)
- Saena (h)

**Hierarchical Rels. (polyhier.)**
- World (facet)
- ... Europe (continent)
- ... Italy (nation)
- ... Tuscany (region)
- .... Siena (province)
- ........ Siena (inhabited place)
- World (facet)
- ... Europe (continent)
- ... Italian Peninsula (peninsula)
- .... Etruria (former confederation)
- ........ Siena (inhabited place)
- Historical: Late Etruscan

**Place Types**
- inhabited place settled by Etruscans (founded by 5th century BCE)
- city
- archiepiscopal see
- commune (administrative) since 1125
- cultural center
- university center
- world heritage site

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

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

**AAT**

**Loc:** 43°19′07″ N (43.3180)
**Long:** 11°19′50″ E (11.3250)
**Elevation:** 1056.430 feet (322.0000 meters)

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

IA is a thesaurus that covers topics relevant to art, architecture, and related disciplines; includes multilingual proper names, relationships, and dates for iconographical narratives, religious or fictional characters, themes, historical events, and named literary works and performing arts.

- Includes the proper names of subjects not covered by other Getty Vocabularies
- Scope is multicultural and multilingual, grows through contributions
- Includes links to other sources where there is overlap, such as Iconclass and US Library of Congress subject authorities
- The IA is compliant with the Subject Authority of CDWA and CCO
  (Categories for the description of Works of Art and Cataloging Cultural Objects)
- The IA has a thesaural structure; it includes equivalence, associative, and hierarchical relationships
- The IA is linked to the other Getty Vocabularies
IA, the Getty Iconography Authority™

**Sample record**

**ID:** 1000085

**Names:**
- Avalokiteshvara
- Avalokiteśvara
- अवलोकितेश्वर
- Spyan ras gzigs

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

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

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

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

CONA compiles titles/names and other metadata for works of art, architecture, and other cultural works, current and historical, documented as items or in groups, whether works are extant, destroyed, or never built.

- In development, may be used to record works depicted in visual surrogates and for other purposes.
- CONA compiles titles, attributions, depicted subjects, and other metadata about works of art, architecture, and cultural heritage, both extant and historical works, works never built, disassembled works, conceptual works for multiples.
- Scope is multicultural and multilingual; grows through contributions.
- CONA is linked to images; CONA is linked to the AAT, TGN, ULAN, and IA.
- Through this rich metadata and links, CONA may provide a powerful conduit for research and discovery for digital art history.
CONA, the Cultural Objects
Name Authority®

Sample record

**ID:** 700001950

**Titles:**
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)

**Materials:** 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 figure(s) (preferred )
religion and mythology

**Specific Subjects:**
Shivā (Hindu iconography)
mudrā (pose, <visual and representational concepts>)

[link to Iconclass]

**Contributors & Sources:** [Rijksmuseum;VP]; Rijksmuseum XML file
## Sample record

### ID: 700000141

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

**Work Types:**
- church; mosque; museum

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

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

**Built Work**
- Hagia Sophia

**Associative Relationship**
- View of the Hagia Sophia in Constantinople; Eduard Hildebrand; watercolor; ca. 1852; Hermitage Museum (Saint Petersburg, Russia) [700008345]

**Location:**
- Istanbul (Marmara, Turkey)

**Address Note:**
- 41.008548°N; 28.979938°E

**Materials:**
- system bearing masonry, centralized plan; interior surfaces are sheathed with polychromed 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 consecrated by the Emperor Justinian; built in Constantinople in 6th century...

**Contributors:**
- Avery, BHA, FIA, VP
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.

Enough information in surrogate records to make minimal record for work depicted
Getting Started: Basics of Indexing
Use controlled terms or controlled format for indexing

How to Index: Key Points

- Display fields, descriptive notes, and other text fields are not access points for retrieval; they are free-text note fields.
- Therefore, if a cataloger mentions important information in such a note, in order to facilitate retrieval, it must be indexed in the appropriate controlled fields elsewhere in the record.
- Use controlled terminology (such as AAT, TGN, ULAN, IA, CONA).
- Or another controlled vocabulary such as Iconclass or Library of Congress Authorities.
- For some fields, controlled lists or controlled format is appropriate.
Use the most specific term appropriate

How to Index: Key Points

• When indexing, use the most specific term or value applicable to the field
• But the most specific value must be warranted by available source information
• Follow rules for dealing with ambiguous or uncertain information
• Keep in mind if the field displays to end users or if it is hidden, used only for retrieval
• Rules differ for fields that do not display
How to Index: Key Points

• Catalogers should include information only when known
• Assign terms with appropriate specificity, based upon available information
• However, to not record a specific term, for example Work Type, if documentation does not support it
• If you are not certain of a specific work type, use a term about which you are certain
• Catalogers should not guess or make assumptions unless they have authoritative documentation
### Thesaural structure

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

**Work type**: carte-de-visite

---

**CONA ID**: 700008890

**Titles**: 
- [Young boy seated on a chair], 1890

**Author/Creator**: Calamita, Pierre

**Creation Date**: 1890

**Descriptive Note**: 
- Physical Desc.: Mounted 105 mm. x 63 mm. Positive Process: Albumen Negative Process: Glass. Photographers' credit on verso, stating he is the successor to O. Schoefft. Signature/Stamp: Printed photographer's logo on verso.

**Work type**: cartes-de-visite

**General Subjects**: portrait

**Keywords**: Portrait, studio

**Format**: Still image

**Coverage**: Cairo (Egypt)

**ID/Acc. No.**: 2008.R.3 Jacobson number: 2574

**Is Part Of**: Ken and Jenny Jacobson Orientalist Photography Collection

**See Also**: Collection description

**Use Restrictions**: Digital images and files saved from this website should be suitable for most purposes.

**Persistent Link**: http://hdl.handle.net/10020/2008r3_2574
Indexers may choose the term that best describes the work.
- The concept and each term are identified by unique numeric IDs.
- E.g., singular for a single item, language.
- Some systems or local cataloging rules do not allow linking at the term level.

Work type: carte-de-visite

AAT subject_id 300127141

carte-de-visite (card photograph)

carte-de-visite (card photograph) (preferred, C,U,English,AD,U,PN)
(fotografische kaarten) (Dutch-P,D,U,PN)
(photographies) (French-P,D,U,PN)
(cinematoscopi) (Dutch,P,D,U,PN)

cartes de visite (card photographs) (C,U,English,UF,U,N)
card photographs (carte-de-visite) (C,U,English,UF,U,N)
carte-de-visite photographs (C,U,English,UF,U,N)
cartes de visite photographs (C,U,English,UF,U,N)
sure cards (C,U,English,UF,U,N)
Visitenkartenporträts (fotografische Abzüge) (C,U,German)
Visitenkartenporträt (fotografischer Abzug) (C,U,German,
tarjetas de visita (obra visual)) (C,U,Spanish-P,D,U,PN)
tarjeta de visita (obra visual) (C,U,Spanish,AD,U,SN)
Ideally, choose the term within the record that best indexes the object at hand, e.g., singular for a single item.

Some systems or local cataloging rules do not allow linking at the term level.
Include Required “Core” Information

- Certain fields are required for every work record
- Include information for all of the core fields
- Based on CDWA/CCO, the categories and subcategories that are indicated as core
- Core = those elements that the international expert task force, representing various related disciplines, agreed were necessary
- to uniquely and unambiguously identify and describe a particular work of art or architecture, or group of works, and to allow research
### Required fields

#### Core elements

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ID]</td>
<td>Unique identifier for the record</td>
</tr>
<tr>
<td>Catalog Level</td>
<td>Level of the catalog</td>
</tr>
<tr>
<td>Classification</td>
<td>Type of the work being cataloged</td>
</tr>
<tr>
<td>Work Type</td>
<td>Type of the work being cataloged</td>
</tr>
<tr>
<td>Title</td>
<td>Title of the work being cataloged</td>
</tr>
<tr>
<td>Creator</td>
<td>Name of the creator of the work</td>
</tr>
<tr>
<td>Creation Date</td>
<td>Date of creation of the work</td>
</tr>
<tr>
<td>Subject</td>
<td>Subject of the work being cataloged</td>
</tr>
<tr>
<td>Current Location</td>
<td>Location of the work being cataloged</td>
</tr>
<tr>
<td>Dimensions</td>
<td>Dimensions of the work being cataloged</td>
</tr>
<tr>
<td>Materials &amp; Techniques</td>
<td>Materials and techniques used in the work</td>
</tr>
</tbody>
</table>

### What is a minimum record?

**[CONA ID 70000285]**

- **Catalog Level**: item
- **Classification**: paintings
- **Work Type**: painting (visual work)
  - scroll (information artifact)
- **Title**: Scene of Early Spring
  - 宋郭熙早春圖 軸
- **Creator**: Guo Xi (Chinese painter, 1023 - ca.1085 CE)
- **Creation Date**: 1072 CE
- **General Subject**: landscapes
- **Specific**: spring (season) | trees | Pinus (genus) | streams
- **Current Location**: National Palace Museum (Taipei, Taiwan)
  - Repository Number: 000053N000000000
- **Dimensions**: 158.3 x 108.1 cm
- **Mat & Tech**: painted scroll
  - **Index**: ink | silk | paper

- Example from CONA, an implementation of CDWA/CCO
- For these elements, always include data when cataloging
- Index display data
- In this example, the record is in CONA; if the data is in another system, include a unique ID if possible *
  - include repository ID/number too, if any
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)  
Accession Number: 2012.246  
Credit Line: Gift of Steve Miller, 2012  
Creation numbers: model: Centura Deluxe; serial number: 1249  

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

**Creation Numbers:** model: Centura Deluxe; serial number: 1249
Display vs. Indexing
What Is Information for Display?

- Art information databases should include information intended for display and information that is indexed using controlled vocabularies to facilitate efficient retrieval.
- Information for display should be in a format and with syntax that is easily read and understood by users, includes appropriate nuance and ambiguity.
- Display fields may be free-texts or concatenated from controlled, fielded data.
- Display fields may contain all the nuances of language necessary to relay the uncertainty and ambiguity that are common in art information.
What Is Indexed Information?

• Certain key elements of art information must be formatted (e.g., years for dates) or linked to vocabularies (e.g., AAT, TGN, ULAN, IA) to facilitate retrieval
• **Indexing** in this sense should be a conscious activity performed by knowledgeable catalogers
• Consider the retrieval implications of indexing terms
• Do not use an automated method that simply parses every word in a text intended for display into indexes
Controlled Vocabularies vs. Controlled Format

- **Controlled vocabularies** are organized sets of controlled terminology values (often with other information as well)
  - Links to Getty Vocabularies; links to controlled lists

- **Controlled format** refers to rules concerning the allowable data types and formatting of information
  - Fields may have controlled format in addition to being linked to controlled vocabulary
  - Or the controlled format may exist in the absence of any finite controlled list of acceptable values
Example of indexed information

Cat. Level: item  Classification: ceremonial objects
Work Type: bi
Title: Disc (Bi)

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

- **index:** value: 21  unit: centimeter  type: diameter

  - controlled format
  - controlled term from pick list

**Mat & Tech Display:**
jade (nephrite)

- **index:**
  - jade (rock) [AAT 300011119]
  - nephrite [AAT 300011120]

- 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
Controlled vocabulary: Controlled list or link to AAT?

- **Controlled list**: benefit = shorter list, higher accuracy for catalogers choosing terms
- **Controlled list may be linked to AAT through behind-the-scenes mapping**
- **Link to AAT**: A direct link to AAT provides cataloger with full AAT, useful when the number of possible terms is very large
Which fields here are controlled format, which use controlled vocabulary?

<table>
<thead>
<tr>
<th>display</th>
<th>Materials/Techniques Display: egg-tempera paint with tooled gold-leaf halos on panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>indexing with controlled terms</td>
<td>Role: medium  Material Name: egg tempera</td>
</tr>
<tr>
<td></td>
<td>Role: support  Material Name: wood panel</td>
</tr>
<tr>
<td></td>
<td>Technique Name: painting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>display</th>
<th>Dimensions Display: comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>indexing with controlled format</td>
<td>Extent: components  Value: 10  Type: count</td>
</tr>
<tr>
<td></td>
<td>Value: 280  Unit: cm  Type: height</td>
</tr>
<tr>
<td></td>
<td>Value: 215  Unit: cm  Type: width</td>
</tr>
<tr>
<td></td>
<td>Value: 17  Unit: cm  Type: depth</td>
</tr>
</tbody>
</table>
Which vocabularies are used to index a work record

**Cat. level:** item  
**Classification:** prints and drawings  
**Work Type:** -drawing -rendering  
**Title:** Bulto  
**Creator Display:** rendered by Eldora P. Lorenzini (American, 1910-1993)  
**Index:** Eldora P. Lorenzini (American, 1910-1993)  
**Role:** rendered  
**Materials display:** watercolor, pen, and ink on paper  
**Index:** -watercolor -pen -ink -graphite -laid paper  
**Dimensions:** overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)  
**Value:** 55.9 Unit: cm Type: height Value: 40.2 Unit: cm Type: width  
**Creation Date:** 1938 Start: 1938 End: 1938  
**Current Location:** National Gallery of Art (Washington, DC, USA)  
**Repository number:** 1943.8.16638  
**Creation Location:** Santa Fe (New Mexico, USA)  
**General Subject:** -another work -religion & mythology  
**Specific Subject:**  
- Bulto, Andrés Garcia  
- sculpture -figures -bulto -farming -plow -oxen  
- St. Isadore  

---

**Description:** Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near ... falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore ... 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 ... 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 ... friar, Fray Andres Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and...
Simplified entity-relationship diagram for a work record & vocabularies

ULAN
TGN
AAT
Iconography Authority

Work Record

Source Records
Issues for Indexing

- Indexing fields are intended for retrieval
- The following are examples of indexing fields:
  - Any field that contains a controlled number (e.g., Start Date) or values controlled by pick lists (e.g., Preferred / Non-preferred flag), controlled files (e.g., bibliographic sources), or links to controlled vocabularies (e.g., Location is linked to TGN)
- Consider retrieval issues when you assign terms and values to such fields
- Indexing fields may be visible or hidden from end users
- If the indexing field is visible to end users, do not use overly broad estimations that will be confusing or misleading
Issues for Indexing

Applying vocabularies

- Factors to consider in assigning indexing terms
  - specificity
  - exhaustivity
  - pre-coordination vs post-coordination
Specificity and Exhaustivity
Specificity

- **Specificity** refers to the degree of precision or granularity used (e.g., *campanile* rather *tower*)

- However, catalogers should use terms only as specific as warranted by authoritative sources

- With all indexing, it is better to be accurate and broad rather than incorrect and specific

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

Materials and Techniques

- Free-text Materials and Techniques display and index using controlled terminology (AAT)
- Simple matching for display to AAT terms

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.
Mat & Tech: Watercolor on ivory
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: watercolor on ivory

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

- **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**: ca. 1385; some scholars date it after 1395
- **General Subject**: religion and mythology | allegory | human figures
- **Specific**: Adoration of the Magi | Siena | horses | camels | Magi | Holy Family | Journey of the Magi | gold | frankincense | myrrh | king | deity | death
- **Current Location**: Pinacoteca Nazionale di Siena (Siena, Italy);
- **Repository No**: no. 104
- **Measurements**: 195 x 158 cm (76 x 61 5/8 inches)
- **Mat & Tech**: tempera 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)

- **Index only to level of specificity known**
- **What if your source information does not indicate the type of tempera?**
Specificity

Hierarchy
<paint by composition or origin>
water-base paint
tempera

- casein paint
egg-oil tempera
<em>egg tempera</em>
gum tempera
oil tempera

Scope Note for <em>egg tempera</em>:
Tempera paint using egg as its vehicle, traditionally the yolk only, in other cases, the whole egg.

- You may link to the general “tempera”
- Perhaps “egg tempera” more accurately describes the medium; use only if documentation supports it
Materials and Techniques: Role, flag

- You may index technique or implements separately from materials

**Specificity**

**Materials and Techniques: Role, flag**

- Catalog Level: item
- Classification: architecture
- Work Type: church
- Title: North Christian Church
- Preference: preferred
- Creator Description: designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)
- Current Location: Columbus (Indiana, United States)

**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** with Flag: material
- **concrete** with Flag: material
- **slate** with Flag: material
- **hexagonal plan** with Flag: technique
- **buttressing** with Flag: technique

**CONA ID 70000110**

Indexing Using the Getty Vocabularies

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Patricia Harpring

Indexing Using the Getty Vocabularies

revised August 2020

60
Classification: 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

Dimensions*: 38.4 x 23.5 cm
*Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper
Mat & Tech [AAT]: ▪chalk
Role: medium Flag: material
Mat & Tech [AAT]: ▪laid paper
Role: support Flag: material

You may further index the support separately from media using a Role

Specificity

Materials and Techniques: Role, flag
Classification

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
- Classification is controlled by an extensible list
- For movable works provided by the repository

Specificity
Classification = broad  Work Type = specific

Catalog level: item
Classification: decorative arts [Class ID 20425]

Class ID 700000122

CONA ID 700000122

Indexing Using the Getty Vocabularies

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

Work Type: rolltop desk [AAT 300121499]

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

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

Description:

<table>
<thead>
<tr>
<th>Material</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>mahogany</td>
<td>veneer</td>
</tr>
</tbody>
</table>

Dimensions: 165.1 x 150.3 x 85.1 cm

Mat & Tech: and Techniques: veneered with mahogany, with gilt bronze mounts

Description:

This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes...
Specificity
Classification = broad  Work Type = specific

Work Type

Class: photographs  American art

Catalog level: item  Class: photographs  American art
Work Type: gelatin silver print
*Title: Panoramic Photograph of the White House, Washington, DC
*Creator Display: Haines Photography Co. (American, 19th-20th century)
*Role: photographers
*Current Location: Library of Congress (Washington, DC, USA)
*Measurements: 15.85 x 55.88 cm  (6 1/4 x 22 inches)

*Materials and Techniques: gelatin silver print

Work Type should indicate what the work is, with the greatest specificity warranted by sources.
### Specificity

*Classification = broad  Work Type = specific*

### Work Type and Classification

**Classification controlled, extensible list**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>21381</td>
<td>machines</td>
</tr>
<tr>
<td>21382</td>
<td>vehicles / transportation</td>
</tr>
<tr>
<td>21391</td>
<td>minerals / rocks</td>
</tr>
<tr>
<td>21431</td>
<td>needlework / sewing</td>
</tr>
<tr>
<td>21465</td>
<td>numismatics / philately</td>
</tr>
<tr>
<td>21485</td>
<td>natural history</td>
</tr>
<tr>
<td>21667</td>
<td>paintings</td>
</tr>
<tr>
<td>21668</td>
<td>performance art / installations</td>
</tr>
<tr>
<td>21669</td>
<td>personal accessories</td>
</tr>
<tr>
<td>21670</td>
<td>photographs</td>
</tr>
<tr>
<td>21672</td>
<td>prints</td>
</tr>
</tbody>
</table>

**Work Type is drawn from full AAT**

- Classification is drawn from an extensible list, mapped behind the scenes to one or more AAT terms
- Work Type is drawn directly from the full AAT, primarily terms in the Objects facet

- Top of the AAT hierarchies
  - .... Objects Facet
    - ....... Visual and Verbal Communication (hierarchy name)
      - ........ Visual Works (hierarchy name)
        - .......... visual works (works)
          - ............ <visual works by material or technique>
            - ............... photographs
              - ................ <photographs by form>
                - ................... positives (photographs)
                  - ..................... photographic prints
                    - ...................... <photographic prints by process>
                      - ....................... gelatin silver prints
Specificity

Work Type: Homographs

- keys (hardware)
- keys (sound device components)
- keys (texts)

- Be sure to link to the correct concept
- Beware of homographs
- Homographs are distinguished by hierarchical placement and other information, as in AAT by “qualifier” which is stored in separate field from term
Specificity

Link to the term appropriate for indexing; singular or plural? which language?

Work Type: Plural, language

Catalog Level  item
Classification  vessels
Work Type  vase
Title  Blue and White Glazed Globular Vase 明 永樂 青花龍紋天球瓶
Creator  unknown Chinese
Creation Date  1403/1424 CE
Subject (general)  object (utilitarian) (specific) | animal | dragon
Current Location  National Palace Museum (Taipei, Taiwan) ID: 012547N000000000
Measurements  42.9 cm high and 9.7 cm diameter; foot diameter 15.8 cm
Materials  blue and white porcelain | porcelain (material) | blue-and-white (ceramic glaze)

- Linking to the AAT and other Getty Vocabularies allows the variant terms and other links and information in the AAT, ULAN, or TGN record to be used in retrieval of the work.
Specificity

- It may be appropriate to link to historical names, if system allows it
- In this case, index the name as it appears inscribed on the work
- Through TGN, all other names are linked

Location: Historical names

Firenze (preferred, vernacular, Italian-preferred)
Florence (English-preferred)
Floenz (German-preferred)
Florencia (Spanish-preferred)
Fiorenza (historical)

Date: Medieval
Start: 900 End: 1700

Florentia (historical, Latin)

Date: name of Roman colony on North bank of Arno
Start: -100 End: 1500

Florentine (adjectival, English)

Names and terms may be historical, may have dates
Specificity

- You may choose terms or names preferred by other vocabularies if you wish
- E.g., LOC name is flagged in the ULAN record

ULAN names

Moore, Henry (preferred, index, LC)
Henry Moore (display)
Moore, Henry Spencer
Catalog level: item  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]
Specificity

Subject: Several vocabularies

General
- portraits
- history and legend

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

AAT

Top of the AAT hierarchies

... Agents Facet

...... Living Organisms (hierarchy name)

........... living organisms (entities)

............ Eukaryota (domain)

............... Animalia (kingdom)

......................... Arthropoda (phylum)

......................... Hexapoda (subphylum)

........................ Insecta (class)

................................ Lepidoptera (order)

................................ Papilionoidea (superfamily)

................................... Nymphalidae (family)

........................................ Morpho (genus)

........................................ Morpho menelaus (species)

General Subjects: • animal • botanical

Specific Subjects:

Morpho menelaus (species)

Punica granatum (species)

Eumorph fasciatus (species)

Papilionoidea (superfamily) (preferred, C,U,S,English-P,D)

butterfly (Papilionoidea superfamily) (C,U,English,AD,U,N)

true butterflies (C,U,English,UF,U,N)

Lepidoptera diurna (C,U,English,UF,U,N)

Rhopalocera (C,U,English,UF,U,N)

風蝶科 (翅科) (C,U,Chinese (traditional)-P,D,U,U)

燕蝶科 (翅科) (C,U,Chinese (traditional)-UF,U,U)

feng dia zong ke (C,U,Chinese (transliterated Hanyu Pinyin)

feng dia zong ke (C,U,Chinese (transliterated Pinyin without

feng tich tsung k'o (C,U,Chinese (transliterated Wade-Giles)

CONA ID: 700008616

Does your source name the species? pomegranate (Punica granatum)? Blue Morpho (Morpho menelaus)? Banded Sphinx Moth (Eumorph fasciatus) caterpillar? Do not include information if you are uncertain (e.g., “butterfly” or species Morpho menelaus)

May link to scientific or common name, as well as to plurals, singulars, languages as necessary

Cat. level: item

Class: prints and drawings   Work Type: print

Title: Pomegranate with Blue Morpho Butterflies

Creator: Maria Sibylla Merian   Creation Date: ca. 1705

Materials: watercolor and gum arabic over partial transfer print on vellum

Related Work: The Insects of Suriname (plate 0)

Current Location: The Royal Collection (London, England), copyright 2010

Her Majesty Queen Elizabeth II
**Specificity**

“untitled”?

**Titles or names**

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

- Do not leave “core” fields blank
- Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
- If no title is given, construct a descriptive title
- In this example, the repository has given the work a title
Specificity

Titles or names

- Do not leave “core” fields blank
- Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
- If no title is given, construct a descriptive title
- In this example, title is constructed

*Title: Temple Design
for the Lincoln Memorial

*Title Types: descriptive

*Creation Date: 1912

*Related Work: Relationship Type: depicts
[link to Work Record]: Lincoln Memorial (Washington, DC, USA); Henry Bacon (American architect, 1866-1924) and Daniel Chester French (American sculptor, 1850-1931), 1915-1922

*Materials and Techniques: ink and watercolor on paper

*Measurements: unavailable

*ID: unavailable

*Current Location: National Archives and Record Administration (Washington, DC, USA)

*Subject: architecture; Lincoln Memorial (Washington, DC, USA); elevation

*Work Type: competition drawing

*Class: prints and drawings

*American art

*Design drawing

*Competition drawing

*Role: architect [link]: Bacon, Henry

*Role: draftsman [link]: Guéren, Jules

*Title Types: descriptive

*Elevations: constructed

*Title: Temple Design

(Washington, DC, USA)
### Specificity

- Place information in the correct field
- E.g., an inscription is not necessarily a title
- Record long inscriptions in the Inscription field

### Titles vs inscription

**Cat. level:** item  
**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 Subject:** 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
Specificity

Work type? or Shape?

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

**Catalog level:** item  
**Class:** • architecture • European art

**Work Type:** • entrance

**Title:** Pyramids: Entrance to the Louvre

**Creator Display:** I. M. Pei

**Current Location:** Louvre Museum Courtyard (Paris, France)

**Role:** architect    Pei, I. M. (American, born 1917 in China)

**Creation Date:** 1989    • Start: 1989    • End: 1989

**General Subject:** architecture

**Type:** isness

**Specificity:** museum entrance

**Dimensions:** 21.6 m (71 feet) pyramid

- **Value:** 21.6  **Unit:** m  **Type:** height  

**Shape:** pyramidal

**Material & Techniques:** glass and steel rods and cable

Material [links]: • glass • steel  Technique [links]: • cable

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

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

Relative to catalog level

**Group-Level or Item-Level cataloging?**

- **Approach A:** Describe/catalog only the broader work or group using general terms for the whole as well as important specific terms for the important parts or items.

- **Approach B:** Describe/catalog the broader work or group, knowing you intend to make separate records for all or the most important parts or items.
  - For the broader work or group, use general terms applicable to all the parts
  - For the parts or items, use terms specific for each

- Museums primarily catalog items
- Special collections and archives catalog groups, volumes, etc.
- What is the catalog level of your work record?
- Specificity of terms may be determined by the level at which you catalog
- Different terms are relevant for different levels

For the volume:
- Subject: psalms [AAT]
- antiphons [AAT]

For the folio:
- Subject: Isaiah (prophet, Old Testament) [IA]
- Book of Isaiah (9:2–7 Psalm 96) [IA]

For the group:
- Subject: liturgical texts [AAT]
Specificity

Cataloging work or image?

- Requires separate records
- Object in hand, or the object depicted in the visual surrogate?
- Are you creating a record for the digital image or slide of the illumination? Or the work depicted?
Exhaustivity

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

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

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

- Multiple terms may apply
- E.g., one work may require multiple work types

Cat. level: item  
Class: Prints, Drawings, and Photographs
Work Type: fraktur  
birth certificate  
baptismal certificate
Title: Birth and Baptismal Certificate
Creator: Francis Portzline (American (Pennsylvania German), active 1838-1855)
Creation Location: Pennsylvania, United States
Creation Date: 1840/1855
Materials: watercolor wash, pigments in gum medium, and ink on wove paper
Measurements: sheet: 12 13/16 x 15 9/16 inches (32.5 x 39.5 cm)
Description: The colorful drawings known today as fraktur (so called because of the “fractured” Gothic script employed) were created as blessings, rewards of merit, or personal records of confirmation, marriage, or baptism, as in this example. Like many fraktur artists, Francis Portzline taught school and had special skills in lettering and painting. In his work, the surrounding birds, butterflies, and flowers reinforce the celebratory nature of the religious ceremony. Such records were important for membership in the Lutheran or Reformed Churches; their texts also offered spiritual guidance for their owners.

- Record Type: item
- Class:  
  - prints and drawings
  - American art

*Work Types:*
- fraktur (document)
- birth certificate
- baptismal certificate
Exhaustivity

- Record Type: item
- Class: Manuscripts, Near Eastern works
- Work Types: manuscript, palimpsest, prayer book, homiliary

Title: MS 575, Codex Armenianus Rescriptus, Palimpsest.

Creator: Unknown scribes, created at the Monastery of St. Catherine, Mt. Sinai, Egypt.

Authors: Johannes Chrysostomus: Homilies on the Psalter; Parakletikon: Melkite Liturgical Prayers, Including a Tract on the Mobilitas Demon

Date of Creation: 6th century, 1st half of 10th century


Measure: (Erkathgir): Text 1: 18 ff., 23x17 cm, 2 columns, (19x16 cm), 25 lines in Armenian uncial

Language: Text 1: (underlying text 6th century, Armenian; Text 2: (overlying text Syriac)


Description: The Codex Armenianus 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 Chrisostomos. It was later overwritten with Melkite liturgical prayers. The Codex is one of the few early 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

Assessment: Multiple terms may apply
- E.g., one work may require multiple work types

Record Type: item
Class: Manuscripts, Near Eastern works
Work Types: manuscript, palimpsest, prayer book, homiliary

- Work type may change over time
- Include terms for original and current type
- Was originally a set of homilies;
- second text is a prayer book
Exhaustivity
Group or item-level

- Catalog level: group
- Class: architectural drawings
- Title: Group: Drawings for Falling Water (Kaufman House), Bear Run, Pennsylvania
- Creator: Frank Lloyd Wright

Work Types:
- preliminary drawings
- presentation drawings
- working drawings
- sections
- elevations
- plans

Should terms reflect all items in the group?
Or use broad terms ("drawings"), because you plan to use specific terms in records for each item?
### Exhaustivity

- Item in hand, or conceptual work, or series?

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### Whole/Part Records for a series and a part

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### Group Record

**Catalog level:** series  • **Class [controlled]:** prints  
**Work Type:** color woodcuts  
**Title:** Thirty-six Views of Mount Fuji: First Series  
**Alternate Title:** First Series: Mt. Fuji Views  
**Creator:** Katsushika Hokusai (Japanese, 1760–1849); Published by Eijudo Japan  
**Role [controlled]:** painter  
**Creation Date:** 1827-1837  
**Subject:** Mount Fuji, ocean, genre scenes, meisho-e  
**Current Location [link to authority]:** not applicable  
**Style:** Edo  
**Measurements:** 36 prints, average plate size: 24 x 37 cm  
**Materials and Techniques:** woodcuts, polychrome ink and color on paper  
**Description:** Hokusai produced two series of Views of Mt. Fuji. This is the first series.

---

### Work Record

**Catalog level:** item  • **Class:** prints and drawings  
**Work Type:** color woodcut  
**Title:** Great Wave at Kanagawa  
**Title:** In the Hollow of a Wave off the Coast at Kanagawa  
**Creator:** Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)  
**Role:** printmaker  
**Creation Date:** ca. 1831/1833  
**Subject:** seascape, wave, fishermen, boat, Mount Fuji (Chubu, Japan), Kanagawa (Kanto, Japan)  
**Style [link]:** Edo  
**Measurements:** 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)  
**Materials and Techniques:** woodcut, polychrome ink and color on paper  
**Description:** The large wave dominates the scene, with the small mountain in the background. It is said to have inspired both Debussy’s “La Mer” and Rilke’s “Der Berg.”

---

**Whole/Part Records for a series and a part**

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Images may be under additional copyright.
Indexing Using the Getty Vocabularies

Exhaustivity

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

CONA ID 700008521
Cat. level: item 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
Cat. level: item Class: drawings Work Type: drawing
Title: Pyramid design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: attributed to Rockwell Kent
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 700008523
Cat. level: item Class: drawings Work Type: drawing
Title: Lincoln Memorial (conceptual)
Creator: architect: Henry Bacon; draftsman: Jules Guéren
Date: 1912
Location: National Archives (Washington, DC)

- 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]
- Examples are from CONA, but applicable to any system

CONA ID 700008524
Cat. level: item 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

Lincoln Memorial (conceptual)
Lincoln Memorial
[Structure as built]
Competition 1908-1909
Competition 1911-1912
Exhaustivity

Works are linked to each other

Hierarchical relationships

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

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

Title: Mogao Cave 275 grouping

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

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

CONA 700008875
Exhaustivity

Associative relationship

- Movable works may be linked to built works
- Examples are from CONA, but applicable to any system

**drawing**

CONA ID 700000120 Cat. level: item
Class.: drawings  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-

**photograph**

CONA ID 700000090 Cat. level: item
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 130 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

CONA ID 70000539 Cat. level: item
Class.: photographs  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
RELATIONSHIPS BETWEEN WORKS
may be rich and complex

St. Peter's in Rome and its dome
Examples are from CONA, but applicable to any system
Exhaustivity

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

Titles or names

Cat. level: item
Class: architecture
Work Type: skyscraper
Title: Willis Tower
  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

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

Email: Patricia.Harpring@getty.edu

References:

Citation: Sears Tower, 110 Storeys of the Big Store, online
Page: accessed 24 February 2006
Citation: BBC News, Chicago's Sears Tower is Renamed, online
Page: accessed 16 July 2009
Owner/Agent: Willis Group Holdings (British insurance brokerage firm, founded 1828)
Exhaustivity

Roles of various creators

- Creator is required
- If there are multiple creators, list them all if known, along with roles

Cat.level: item  Class: prints and drawings  Work Type: screen print
Title: Vote McGovern

Creator Display: Andy Warhol (American, 1928-1987)
Role: printmaker [link]: Warhol, Andy
Roles: • artist collaboration • supervision • proofing
[link]: Tyler, Kenneth
Role: edition printing [link]: Wasserman, Jeffrey
Role: assistant: [link]: Dressen Robert
Role: assistant: [link]: Knisel, Robert

Catalogue Number: 54.1 Gemini Work Number AW72-5046; Old Gemini
Catalogue Number 356;

Exhaustivity

Creator is required
If there are multiple creators, list them all if known, along with roles
Exhaustivity

Creation and patronage

Cat. level: item
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

- Creator is required
- Patrons of architecture should be included
- In many cases, the patron is known but the architect is unknown

CONA ID: 70000214

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Precoordination and Post-coordination
Pre-coordination or Post-coordination

- Which will your local system or authorities allow?
- What is your local methodology?

**pre-coordination**: Combination of individual concepts into compound or complex terms at the point of data storage

**post-coordination**: Combination of individual concepts into compound or complex terms at the point of retrieval
Material: red silk

When you need compound terms that are not bound in the published authority, construct them locally.

- Compound terms are multiple-word terms.
- A published vocabulary typically limits inclusion of compound terms, only “unique concepts.”
- You may construct additional compound terms in the work record, “precoordination.”
- E.g., if you have a red silk and black wool vestment, indexing should bind “red” and “silk” together.
precoordination

- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field
precoordination

- Using local compound terms that bind the two words together

Work Record
Free-text Materials field: red silk with embroidery
Controlled fields
Material: silk
Color: red

Concept Authority
Physical Attributes facet
......... colors
......... chromatic colors
......... red

Concept Authority
Materials facet
......... <material>
......... <textile>
......... <textile>

Work Record
Controlled field
Material red silk

Concept Authority
Materials facet (AAT)
......... <materials by form> (AAT)
......... <textile materials>(AAT)
......... silk (AAT)
......... beige silk (local)
......... black silk (local)
......... gray silk (local)
......... pink silk (local)
......... red silk (local)
......... white silk (local)
Uncertainty and Ambiguity

and Unknown and Undetermined
Uncertainty and Ambiguity

• Explain any controversies or ambiguous issues
• If an issue is in dispute, it is critical to the intellectual integrity of the record to not express it as a certain fact
• In order to correctly represent the information and allow scholarly research, indicate uncertainty and ambiguity as necessary
• The cataloger should never assume, never choose one choice over another, and never state as a fact something that is debated among experts
• Sources may reflect disputes about any number of characteristics of the work, including the attribution or dates for a particular work
• When multiple suggestions have been made, include the most important, in the method allowed by individual elements
Uncertainty and Ambiguity

- Where a choice must be made for preferred information, prefer the information as accepted by the repository of the work.
- Other information, including conflicting opinions, should also be included provided the source is expert and authoritative.
- Always cite the source of the information.
Issues for Indexing

- **When fields do not display to end-users**, estimating indexing values is flexible
- Some fields do not display to end-users; for example, the Start Date and End Date do not display to end-users
- For these fields, estimate broadly the span of time that is applicable
- Estimating too narrowly will result in failed retrieval
- However, estimating overly broadly will result in false hits in retrieval
- Rules for estimating in various situations are in CWDA and CONA guidelines
  See CONA guidelines
  “3.6.1.18.5.1 Minimum requirements for Start Date and End Date”
Example: When a particular year is unknown

Start and End Dates

- Exact year of creation is often unknown
- Express ambiguity and nuance in display date

<table>
<thead>
<tr>
<th>Class. level: item</th>
<th>Classification: costume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type: mask</td>
<td></td>
</tr>
<tr>
<td>Titles: Face Mask</td>
<td></td>
</tr>
<tr>
<td>Creator: unknown Igbo</td>
<td></td>
</tr>
<tr>
<td>Creation Date: early to mid-20th century</td>
<td></td>
</tr>
<tr>
<td>Start: 1900</td>
<td>End: 1960</td>
</tr>
<tr>
<td>Creation Place:</td>
<td></td>
</tr>
<tr>
<td>General Subject:</td>
<td></td>
</tr>
<tr>
<td>Specific: face</td>
<td></td>
</tr>
<tr>
<td>Dimensions:</td>
<td>unavailable</td>
</tr>
<tr>
<td>Mat &amp; Tech:</td>
<td>wood, cloth, glass beads, metal, buttons, kaolin</td>
</tr>
</tbody>
</table>

CONA ID 700008595

Indexing Using the Getty Vocabularies
Start and End Dates

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.)

Creation Date: ca. 1935
Start: 1930  End: 1940

CONA guidelines:
“ca.: For circa (ca.), for works produced within the last several centuries, use a 10-year span for start date and end date (e.g., subtract five years from start date and add five years to end date to create a 10-year span (e.g., creation display date = ca. 1860 could be indexed start date = 1855, end date = 1865).”
Example: When a particular year is unknown

Start and End Dates

- When date or range is uncertain, express what is known, e.g., “completed by”

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)

Creation Date: completed by 1555
Start: 1550  End: 1555

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...
Possible resolutions if data is unknown or ambiguous: index using broader term or index both

Other Issues for Indexing

• **When fields display to end users:** Most fields in a work record are displayed to end-users, both the display fields and often also the indexing fields

• If a field is visible to the end user (even though also used in retrieval), do not make wild estimations or guess

• However, if a specific value is in question, use a broader value or use both of two possible values, depending upon the circumstances
When to use a broader value

- Use Getty Vocabularies to choose broader values; a broader value is the parent in the hierarchical display
- Various issues regarding work type, style, etc. are discussed in CONA documentation

Other Issues for Indexing

- **Work Types, materials, culture:** Using the AAT, choose the most specific term appropriate; however, do not guess
- For example, if you are not sure if the process by which the work was made is *steel engraving*, use the broader term *engraving*
- For any uncertain or ambiguous situations, explain in a display field or the descriptive note
- For further guidance, see CONA Guidelines:
  - “3.6.1.2 Work Type,”
  - “3.6.2.2 Material Term,”
  - “3.6.2.15 Culture Term”
Example: Index to specificity known
(“Specificity and Exhaustivity” are discussed in more detail above)

Materials Indexing Terms

Materials Display: steel engraving, hand colored

Materials Index:
steel engraving (printing process) [AAT]
hand coloring  [AAT]
ingk [AAT]
paper [AAT]

- If it were not known that this technique is steel engraving, cataloger should use the broader AAT term engraving
Example: Standard materials may not apply

Materials Indexing Terms

- For installations, performance art, new media, standard materials may not apply
- E.g., the elements of the installation may be components instead of media

Materials Display: installation with four cameras and four monitors

Materials Index:
variable media [AAT]

Components:
monitors (data processing equipment) [AAT]
cameras (photographic equipment) [AAT]
When to index both possible values

Issues for Indexing

- **Locations:** For example, if sources disagree about whether a work was created in 15th-century Bruges or Brussels, you could
  1) index the culture as *Flemish* (encompassing both Bruges and Brussels during this period), and/or
  2) index both cities using TGN; links to TGN should be repeatable

- Explain in the Descriptive Note that scholars disagree regarding if the work was created in Bruges or Brussels

- For further guidance, see CONA Guidelines:
  3.6.19.5.2 How to record the Location

- **Flags:** For flags and other fields that are not repeatable, where you must choose one value only, make the best choice possible based on the information at hand

- Indexed place names display to the end user
- Various issues regarding location are covered in CONA documentation
Example: When the location could be either of two places

**Location**

Catalog level: item  Classification: manuscripts  Work Type: folio
Title: Bishop Theophilus Finding the Grave of Saint Anthony
Creator: Master of the Brussels Romuléon or workshop (Flemish, active about 1465)
Culture: Flemish
Locations: Current: J. Paul Getty Museum at the Getty Center (Los Angeles, Los Angeles County, California, United States) [ULAN 500329598]
Repository Numbers: 83.MN.127.29; Ms. Ludwig XI 8, fol. 29
Other: Bruxelles [TGN 7007868]  Type: creation
Other: Brugge [TGN 7007867]  Type: creation

- Creation location for this work may be either of two places
- Explain in the Descriptive Note, but index both places to allow retrieval by either
Example: When creator is a known individual

Creator and other people

Cat. level: item
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
Example: When creator is a corporate body

Creator and other people

- Catalog level: item
- 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”)

CONA ID: 700008565

Indexing Using the Getty Vocabularies
Example: When creator is anonymous

Anonymous creators

Catalog level: item
Classification: enamels
Work Type: triptych
Titles: The Last Judgment

Creator Display: Master of the Orléans Triptych
(French, active late 15th–early 16th century)
Person: [ULAN 500005454]

Creation Date: ca. 1500
General Subject: religion and mythology
Specific: Last Judgement
Dimensions: center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm
Mat & Tech: painted enamels on copper, partly gilded

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

CONA ID: 700008566
Indexing Using the Getty Vocabularies
Example: When creator is unknown

<table>
<thead>
<tr>
<th>Catalog level</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>ceramics</td>
</tr>
<tr>
<td>Work Type</td>
<td>vessel</td>
</tr>
<tr>
<td>Titles</td>
<td>Vulture Vessel</td>
</tr>
</tbody>
</table>

**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))

**Current Location:** Metropolitan Museum of Art (New York, New York): 1981.297

- **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
Example: When creator is qualified

**Attribution qualifiers**

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

**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

**Dimensions:**
- **Height:** 96.2 cm (37 7/8 inches)
- **Width:** 70.8 cm (27 7/8 inches)
- **Depth:** 45.7 cm (18 inches)

**Material:** mahogany, ebony, ash, birch, and white pine

**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  
  - Two side chairs (Bayou Bend Museum of Fine Arts, Houston, Texas, USA)
- Relationship Type: related to  
  - Side chairs (Karolik Collection, Museum of Fine Arts, Boston, Massachusetts, USA)
Example: When to include style and culture

- May record Style and also Culture
- May specify “Type” if desired

Style and culture

Catalog Level: component
Class: manuscripts Work Type: illumination
Title: A Crowd Watches a Flying Pelican Luring Smaller Birds into Its Large Beak
Creator: Shaykh Azari
Creation Date: 1613
Current Location: Walters Art Museum (Baltimore, Maryland)
Accession No. W.652.162A
Credit Line: Acquired by Henry Walters
Mat & Tech: tempera and gold on paper
Dimensions: 11 13/16 x 6 3/4 in. (30 x 17.2 cm)
Relationship Number: folio 162A
Inscriptions: [Date] 22 Rajab 1022 [8 September 1613]
Culture: Islamic
Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Ownership/Collection History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
Unknown and Undetermined

- What should the cataloger do if core information is limited or not available?
- When an element is indicated as required, this means that the element must be included.
- However, it is recognized that occasionally data for any element may be missing during the cataloging process.
Unknown and Undetermined

- Knowing that information is unknown or undetermined is important to users, particularly for the required core fields.
- Values for required fields must be supplied, even when the information is unknown or uncertain.
- When the information is unknown at the time of cataloging, include an appropriate designation indicating the state of knowledge or availability of information.
- For fields that are not core, the cataloger may leave the field blank or null, or include *unknown* etc. if so desired by the cataloging institution.
- Note that null values will not be displayed to end-users and will likely be omitted in transfer of data; values such as *unknown* should be included in data exchanges and publications of the data.
Knowable vs. Unknowable
Knowable vs. Unknowable

- When information is unavailable at the time of cataloging, the cataloger may use values such as unknown, unavailable, undetermined, or not applicable, provided documentation or context explains to the user the meaning of these words for the given field.
- For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research.
- Has the cataloging institution simply forgotten to include the information?
- Or has the field been considered, but at this time the information is not available?
- Including such values for unavailable information clarifies the situation for users, while a blank field does not.
Knowable vs. Unknowable

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

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

- In various fields, rules regarding how to deal with unknown information, uncertainty, and ambiguity may differ.
- One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display.
- Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect.
Using the hierarchy for indexing

- **broader terms**
  - Containers Hierarchy
    - <containers by form>
      - <vessels>
        - alembics
        - askoi
        - basins
        - louteria
        - beakers (vessels)
        - boilers (vessels)
        - bottles
        - <bottles by form>
        - <bottles by function>
          - bowls (vessels)
          - covered bowls
          - buckets (vessels)
          - cage-cups
          - cauldrons
          - craggans
          - crocks
          - dinoi
          - ewers
          - aquamaniles
          - face vessels

- **narrower terms**
  - Index with a specific narrower term only if information is supplied by sources
  - if unknown, use a broader term, even “vessel”
Using the hierarchy for indexing

- Index with a specific narrower corporate body only if information is supplied by sources
- If unknown, use a broader entity “Gobelins”

Creator Display:
Woven at Gobelins Tapestry Manufactory; after cartoon by Albert Eckhout and Frans Post, painters

Catalog level: item  Class.: textiles  Work type: tapestry
Titles: Tapestry: Le Cheval rayé from Les Anciennes Indes Series (preferred, C,U, English-P, I,U)
Tapestry: The Striped Horse from The Old Indies Series (C,U, DE, undetermined, I,U)

ULAN

Gobelins
----------- Gobelins Furniture Manufactory
----------- Gobelins Marquetry Studio
----------- Gobelins Pietra Dura Studio
----------- Gobelins Metalwork Studio
----------- Gobelins Engraving Studio
----------- Gobelins Silversmiths' Studio
----------- Gobelins Painting Studio
----------- Gobelins Sculpture Studio
----------- Gobelins Tapestry Manufactory
----------- Gobelins Dye Works

CONA ID: 700002785
Using associative relationships for indexing

ULAN

Names:
Richard Meier & Partners (preferred, display, V)
Richard Meier and Partners (V)

Associative Relationships:
members are
Richard Meier
Michael Palladino
James R. Crawford
Bernhard Karpf
Reynolds Logan

- Index with a specific member of the firm only if you know who made the drawing
- If unknown, use a broader reference to the firm

3-D model of Douglas House from Great Buildings online; photo of Atheneum, New Harmony, IN, Avery Fischer Hall, New York, from http://www.richardmeier.com/
Disagreement among Sources

- Know your sources
- When two sources disagree, prefer the information obtained from the most scholarly, authoritative, recent source
Subject Access to Art Works
Indexing Subject

• Indexing subject matter may use all Getty Vocabularies
• Subject access is discussed in detail in a separate training module
• Please review this presentation:

http://www.getty.edu/research/tools/vocabularies/subject_access_for_art.pdf
What are General Subject and Specific Subject?

- **General Subject**: Required to include one general subject
  - Controlled by an extensible list, not directly linked to Getty Vocabularies but mapped to AAT
  - Purpose is to place the depicted subject in a broad category; count nouns are plural

- **Specific Subject**: Optional but highly recommended
  - Add terms to describe subject as specifically as possible
    - However, index only the most important characteristics or topics
  - Controlled by AAT, TGN, ULAN, CONA, and the IA
  - Purpose is to index subject and allow retrieval using Getty Vocabularies
  - May repeat same concept as in General Subject, but more specifically if possible
  - Avoid repeating the Work Type if possible

- You may instead use one repeatable Subject field, if your system so dictates; in this presentation, extrapolate useful information for your situation
- You may instead link to Iconclass, LOC Authorities, etc., if these terms are already incorporated in their local data
### General Subject

**General Subject:** Extensible list, mapped but not linked to AAT. For definitions see the Scope Note for the term in the AAT.

- Required to include one general subject terms from the extensible list
- Recommended to also include specific subjects as warranted, using AAT, TGN, ULAN, IA, and CONA itself for works depicted in works

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<td>found objects</td>
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<td>31967</td>
<td>time-based works</td>
</tr>
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</table>
By linking to AAT, you have the power of synonyms, the hierarchy, associative relationships, and other links to power retrieval on Subject.

By linking to ULAN, you have the power of synonyms, biographical information, associative relationships, hierarchy for corporate bodies, and other links that may aid in retrieval.

Specific Subject is controlled by AAT, ULAN, TGN, CONA, and IA.

Power of the synonyms and associative relationships, and biography.

**ULAN ID 500312828**

**Names**
- Pinceloup de la Grange, Magdaine
- Parseval, Magdaine

**Related Person**
spouse of ... Pinceloup de la Grange, Charles-François

**CONA ID 70000215**
Catalog Level: item
Class: paintings Work Type: painting

**Title:** Magdaleine 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

**General Subject:** portraits
**Specific Subject:**
- Pinceloup de la Grange, Magdaine (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)
Specific Subject is controlled by AAT, ULAN, TGN, CONA, and IA
Power of synonyms, hierarchy, relationships, coordinates, historical

**TGN ID 7002473**

*Names*
- İstanbul
- Constantinople
- Κωνσταντινούπολις
- Константинополь
-IQUESTAN.vnYivye
- ﻗﺴﻄﻨﻄﻴﻨيّة

*Related Places*
located on …Silk Road

*Coordinates*
Lat: 41.0110 Long: 28.9578

*Hierarchies*
[parents = Turkey, Ottoman Empire, Byzantine Empire, etc.]

- TGN for subjects that are geographic places; in turn linked to GIS and other geo-data
- CONA for subjects that are architecture or other works, includes dates, materials, patrons, etc; here an important portrayal of critical built work as it looked in 1400s

**CONA: ID 700008633**

*Class:* manuscripts   maps
*Work Type:* cityscape     map

*Titles: Map of Constantinople
Karte von Konstantinopel*

*Creator:* Cristoforo Buondelmonti   Date: 1422
*Current Location:* Bibliothèque nationale de France (Paris, France)
*Dimensions:* 25.4 x 16.4 cm, one of 66 leaves

*Technical & Material:* ink and wash on vellum
*Inscription:* All folios inscribed; author page: Cristoforus Bondeldont de Florencia presbiter nunc misit cardinali Iordano de Ursinis MCCCCXX
*Part of:* Liber insularum archipelagi CONA 700008634

*General Subject:*
cityscapes architecture

*Specific Subject:*
- Constantinople (inhabited place)
- Hagia Sophia (built work)

*Related Places*
located on …Silk Road

*Coordinates*
Lat: 41.0110 Long: 28.9578

*Hierarchies*
[parents = Turkey, Ottoman Empire, Byzantine Empire, etc.]
Specific Subject is controlled by
AAT, ULAN, TGN, CONA, and IA

- The Getty Iconography Authority contains records for named events, religious/mythological iconography, fictional characters and places, themes from literature
- Linked to the other Getty Vocabularies

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

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

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

**Specific Subjects:**
- Baby Jaguar (Maya character) [IA 901002211]
- Chahk (Maya deity) [IA 901002210]
- Witz creature (Maya creature) [IA 901002213]
- dog (species) [AAT 300250130]
- firefly [AAT 300438629]
- skeleton (animal component) [AAT 300191778]
- ax (weapon) [AAT 300024664]
- altar [AAT 300003725]
- rain [AAT 300055377]
- Life and Death [IA 901002294]
- Xibalba (Maya underworld) [IA 1000045]
Sample Scenarios
Sample Scenario 1

- **Issue:** If two authoritative sources disagree on the date of creation of a work (one prefers ca. 1510, but another of equal authority prefers ca. 1525), what should you do?

- **Resolution:** This dispute may be referenced in a display date: created ca. 1510 or ca. 1525, and explained more fully in the Descriptive Note.

- Then the dates for retrieval on creation date should encompass the full range of possible dates, also estimating a range of a few extra years to include the uncertainty of ca.: Earliest: 1505; Latest: 1530.

- **NB:** If the work is in the possession of a repository, the opinion of the repository should take precedence over varying opinions by outside scholars; however, the full scholarly debate should be represented as possible, with methods of doing so varying dependent upon the field.
Sample Scenario 2

• **Issue:** If the available authoritative information indicates a work is made of metal, but the cataloger consulting an illustration feels it looks like silver, what should she do?

• **Resolution:** The cataloger should never rely upon their own judgment with such lack of substantiating evidence

• The cataloger should index the material as the general `metal` rather than risking the introduction of erroneous more specific information
Sample Scenario 3

- **Issue**: If one source calls the work by an anonymous artist *French* and a second source calls it *Flemish*, what should you do?

- **Resolution**: For display, the cataloger should not necessarily state that the work is *French* or *Flemish* in a note field, because this implies that scholarship agrees it could be either.

- Instead, the cataloger should state the cultural origin of the work based on the most reliable, recent sources.

- Perhaps with further investigation, the cataloger will discover that although it was in the 19th century considered French, modern scholars agree it is Flemish.

- If indeed modern scholars differ on their opinions and are equally divided, then the cataloger may indeed state *French* or *Flemish*.

- In either case, even when the work was formerly known as French, the cataloger should index both *French* and *Flemish* for retrieval.
How to Find Terms in the Getty Vocabularies
How to find terms in the Getty Vocabularies

• Use online search (or Vocabularies as integrated into your system). Search for the term you need.

• Before choosing a term, be certain that the term is defined as you intend. Look at the Scope Note.

• Getty search is set by default to search for keywords. If you get too many results and want to search for an exact match, use quotes [e.g., “paint”].

• If no appropriate term is returned, try broadening the search using a wild card (asterisk) [e.g., silica*].

• Use Boolean operators (OR or AND) to get a smaller set of terms from which to choose [e.g., paint AND oil].

• You may combine Boolean operators logically [e.g., (silica* OR vitre*) AND paint].

• Each online Vocab search also allows searching in other fields, not just on the term field. Try looking in another field to get a set of results from which to choose. E.g., in TGN, look for place type “archaeological site” and nation “Egypt” instead of searching by term/name.
How to find terms in the Getty Vocabularies

• If still no appropriate term is returned, try looking for a similar concept or a presumed parent concept.

Go to that concept in the hierarchy, and scan the siblings and broader contexts in the hierarchy for an appropriate term.

E.g., if you need the term for a particular type of paint, look at the children under *paint*.
How to find terms in the Getty Vocabularies

• See the search tips on each Vocab’s site

AAT
Search Tips
For the Find Term or Note field, you may use AND and OR (all in upper case) [e.g., 1
windor chairs, 2) chairs OR rockers, 2) chairs OR rockers OR armchairs, 4) bow-back
AND windor, 5) windor AND (rockers OR chairs), 6) (windor OR boston) AND (rockers
OR chairs)]. Wildcard is the asterisk (*); right truncation only. To find an exact match
rather than a key word in the Find Term field, use quotes [e.g., “chairs”]. If you wish to
search the term and note together, click on the buttons for AND or OR.

ULAN
Search Tips
For the Find Name field, you may use AND and OR [e.g., 1 eldon garnet, 2 garnet OR
carnet, 3) garnet OR garnet OR karnette, 4) eldon AND carnet, 5) eldon AND (garnet OR
carnet), 6) (eldon OR elton) AND (garnet OR carnet)]. Boolean operators must be in all caps (AND and OR). Wildcard is the asterisk (*); right truncation only. To find an exact match rather than a key word, use quotes [e.g., “carlos”]. There is an implied AND
between the Find Name, Place Type, and Nation fields.

CONA
Search Tips
Use any of the 10 fields in this form to search for CONA records. Multiple terms may be entered in most
fields in the form. Assume Boolean “or” between values within one field and Boolean “and” between
fields. You may type search terms directly into the form. Alternatively, use the “Lookup” option to find
terms in AAT, TGN ULAN, or IA. Choose terms and click “Return to CONA.” In a Lookup search window,
use Boolean uppercase OR or AND.

IA
Search Tips
Currently in IA, searches may be made only on title. (We plan to allow searching on additional
fields via this form in the future.) Keyword searching is the default. If you wish to search for an
exact match, use quotation marks [e.g., “Buddha”]. Use Boolean uppercase OR or AND
[e.g., title AND Saint]. The wildcard is asterisk (*) [e.g., Africa].
Indexing Exercises
1. Find terms in AAT to index display materials and techniques

Display Materials & Techniques
oil on panel

Index:

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<tr>
<th>AAT term</th>
<th>AAT ID</th>
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</tbody>
</table>
Which homograph to use? “oil” in such a materials statement is short for “oil paint”

**Display Materials & Techniques**

oil on panel

**Index:**

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>oil paint</td>
<td>300015050</td>
</tr>
<tr>
<td>panel (wood by form)</td>
<td>300014657</td>
</tr>
</tbody>
</table>

To find a smaller number of results for panel, use quotes to get an exact match rather than keywords [“panel”]. Which homograph is correct?
Display Materials & Techniques
steel engraving, hand colored

Index:

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Which homograph to use? Best to use process, not “visual work” which would be work type, not materials and technique.

Display Materials & Techniques
steel engraving, hand colored

Index:

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>steel engraving</td>
<td>300190536</td>
</tr>
<tr>
<td>hand coloring</td>
<td>300133555</td>
</tr>
</tbody>
</table>

So you have the techniques (processes), what about medium and support, which are not mentioned here? Add *ink* and *paper*. Recommended, **but only if** you are certain, based on other documentation. To find all works on paper, *paper* must be indexed.
3. Find terms in AAT to index display materials and techniques

**Display Materials & Techniques**

steel frame clad in Indiana limestone and granite, with the mullions lined in shiny aluminum; spandrels are sandblasted so that tone matches windows, visually creating vertical striping

**Index:**

<table>
<thead>
<tr>
<th>AAT term</th>
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</tbody>
</table>

**Record Type:** item

**Class:** architecture

**Modern art**

**Work Type:** skyscraper

**Title/Name:** Empire State Building

**Creator Display:** William F. Lamb for Shreve, Lamb and Harmon

**Location:** New York (NY)

**Address Note:** 40°44'54.36"N 73°59'08.36"W; 350 5th Ave, New York, NY 10118
The indexing terms may be more or fewer than noted in the display statement. How exhaustive should you be? What is necessary for retrieval for your project? How much time do you have to complete the project?

**Display Materials & Techniques**
steel frame clad in Indiana limestone and granite, with the mullions lined in shiny aluminum; spandrels are sandblasted so that tone matches windows, visually creating vertical striping

**Index:**

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
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</thead>
<tbody>
<tr>
<td>steel frame construction</td>
<td>300015341</td>
</tr>
<tr>
<td>Indiana limestone</td>
<td>300011321</td>
</tr>
<tr>
<td>granite (rock)</td>
<td>300011183</td>
</tr>
</tbody>
</table>
5. Find people in ULAN to index Creator Display

**Creator Display**
unknown Chinese architect,
under Emperor Qianlong (1711-1799)

**Index:**

<table>
<thead>
<tr>
<th>ULAN</th>
<th>ULAN ID</th>
<th>Role: AAT term</th>
<th>AAT ID</th>
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</tbody>
</table>

Title/Name: Hall of the Sea of Wisdom, the (temple (building)
Location: Beijing (China)
Even if the creator is unknown, it should be indexed rather than being left blank. Creator indexing is a core field and should always have a value.

**Creator Display**
unknown Chinese architect,
under Emperor Qianlong (1711-1799)

**Index:**

<table>
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<th>ULAN</th>
<th>ULAN ID</th>
<th>Role: AAT term</th>
<th>AAT ID</th>
</tr>
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<tbody>
<tr>
<td>unknown Chinese</td>
<td>500125222</td>
<td>architect</td>
<td>300024987</td>
</tr>
<tr>
<td>Qianlong, Emperor of China</td>
<td>500372572</td>
<td>patron</td>
<td>300115251</td>
</tr>
</tbody>
</table>
5. Find repository in ULAN and geographic location in TGN to index Locations

**Location information**
Los Angeles County Museum of Art; Purchased with funds provided by Mr. and Mrs. Edgar G. Richards (M.86.94.1);
created in India, Karnataka or Andhra Pradesh

**Index current location:**

<table>
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<th>ULAN</th>
<th>ULAN ID</th>
<th>Repository Number</th>
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**Index creation location:**

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</table>
For works in repositories, include the repository ID for retrieval, if possible
For uncertain creation location, include both possibilities for indexing

**Location information**
Los Angeles County Museum of Art; Purchased with funds provided by Mr. and Mrs. Edgar G. Richards (M.86.94.1);
created in India, Karnataka or Andhra Pradesh

**Index current location:**

<table>
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<tbody>
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<td>1001882</td>
</tr>
<tr>
<td>Andhra Pradesh (state) (India)</td>
<td>1001828</td>
</tr>
</tbody>
</table>
6. Index Subject using all Vocabularies as necessary

**Descriptive note**

Crite thought of himself as an artist-reporter whose assignment was to capture the daily lives of ordinary people. His skill as an acute observer of American life is apparent in School’s Out, which shows dozens of children leaving the annex of Everett elementary school in Boston’s South End at a time when boys and girls were taught separately. Although Crite acknowledged that School’s Out may reflect a romanticized view, it also presents a universal statement about community, stability, and the bonds of family life. (AAM)
<table>
<thead>
<tr>
<th>General Subject</th>
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<tr>
<td>children</td>
<td>300025945</td>
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<tr>
<td>community (social issue)</td>
<td>300435377</td>
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<tr>
<td>family life</td>
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<td>Everett Elementary School (Boston)</td>
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<thead>
<tr>
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<tbody>
<tr>
<td>Boston (Massachusetts)</td>
<td>7013445</td>
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</table>
7. Index Subject using all Vocabularies as necessary

**Descriptive note**

This cylindrical drinking cup is the magnum opus of the Maya vase painter known as the Metropolitan Master. The overarching theme of this vessel is the necessary interaction of life-giving rains and rotting death, the contrasts needed to produce life. The young rain god, named Chahk. In his right hand, he grasps the wooden handle of a shining stone axe, and his left hand holds an animate stone. The rain god actively engages with a giant agnathus creature, likely the representation of a witz, the spirit of a mountain, as his leg crosses in front of the upper lip while his left arm passes behind. The mountain monster has a feathered eyelid present on crocodilians in Maya art. Most significant about the zoomorphic mountain is the character reclining on top of it: the supernatural baby jaguar. The face of the jaguar baby character is clearly supernatural and contrasts sharply with Chahk’s more human-like visage. Almost touching the baby jaguar is a frightening creature of the night, with a skeletal head marked with bone sutures and two extruded eyeballs. This is likely a death god, a denizen of the Maya underworld Xibalba, who plays a role in this myth of the birth of the baby jaguar. (Met)
7. Index Subject using all Vocabularies as necessary.

Title: Vessel with Mythological Scene
Creator Display Metropolitan Master
Current Location: Metropolitan Museum of Art (New York, New York, USA) ID: 1978.412.206
<table>
<thead>
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<td>death</td>
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<td>skeleton</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Chahk (Maya deity)</td>
<td>901002210</td>
</tr>
<tr>
<td>baby jaguar (Maya character)</td>
<td>901002211</td>
</tr>
<tr>
<td>Xibalba (Maya legendary place)</td>
<td>901000045</td>
</tr>
</tbody>
</table>
Thank you.

Patricia Harpring
Managing Editor
Getty Vocabulary Program

pharpring@getty.edu
vocab@getty.edu