Indexing Art Information:
Using Getty Vocabularies

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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
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
Getty Vocabularies
Enabling digital art history

- **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, 葵襄, 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, Olouaipipilele, Xibalba, Niflheim, इशव, 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

- The AAT, ULAN, and TGN were begun in the mid-1980s
- To meet the needs of the art museum, visual resources, archives, and art library communities
- Authoritative vocabularies to aid in the indexing and retrieval of art information
- CONA development began in 2004; IA development was part of CONA
- AAT, ULAN, TGN, CONA, and IA have same core data structure and same core editorial rules
- 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
• 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 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?

Materials/Techniques Description: egg-tempera paint with tooled gold-leaf halos on panel
Role: medium  Material Name: egg tempera | gold leaf
Role: support  Material Name: wood panel
Technique Name: painting | gold tooling

Dimensions Description: comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)
Extent: components  Value: 10  Type: count
Value: 280  Unit: cm  Type: height
Value: 215  Unit: cm  Type: width
Value: 17  Unit: cm  Type: depth

AAT
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

- stirrup cups
- coaching glasses
- hunting glasses

- sturzbechers
- Sturzbecher
- stortebekers

- Objects Facet
  - Furnishings and Equipment
  - Containers
  - <culinary containers>
  - <vessels for serving / consuming food>

- rhyta
- rhyton
- rhytons
- rhea
- rheon
- rheons
- ritón

- hierarchical
- associative
- equivalence

Distinguished from

Indexing Using the Getty Vocabularies
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, srailais

- **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)
- Klöppel Spitze (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 "Nadel spitze“ 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, Clabourn, Needlerower's Dictionary (1976); Identification of Lace, 2d ed. (1984); Ginsburg, Illustrated History of Textiles (1991)
Contributors are cited

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.

AAT records are merged information from multiple contributors.

**Indexing Using the Getty Vocabularies**

- **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 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)

Nationalities:
Japanese (pref)

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

Gender: male

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

Events: active: Tokyo (Kanto, Japan) (inhab place)

Associtative Relationships:
teacher of Taito, Katsushika, II
child of Nakajima Ise
possibly identified with ... Tōshūsai Sharaku

Contributors: VP, Avery, GRL, BHA, CCA

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
TGN, the Getty Thesaurus of Geographic Names®

Sample record

**ID:** 7011179

**Names:**
- Siena
  (it, en, es, fr, nl, de)
- Σίενα (el)
- 锡耶納 (zh)
- シエーナ (ja)
- Sienese (en-adj)
- Sienna (h-en)
- Sena Julia (h-la)
- Sanna (h)
- Saena (h)

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

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

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

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

**Linked to other vocabularies**

**AAT**
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.
- The IA has a thesaural structure; it includes equivalence, associative, and hierarchical relationships.
- The IA is linked to the other Getty Vocabularies.
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.
  
  *Hagia Sophia, Mona Lisa, Thirty-six Views of Mount Fuji, 富嶽三十六景*

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

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

**Contributors & Sources:** [Rijksmuseum;VP]; Rijksmuseum XML file
CONA, the Cultural Objects
Name Authority®

Sample record

<table>
<thead>
<tr>
<th>ID: 700000141</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Titles/Names:</strong></td>
</tr>
<tr>
<td>Hagia Sophia (en, de, nl)</td>
</tr>
<tr>
<td>Ayasofya (tr)</td>
</tr>
<tr>
<td>Αγία Σοφία (el)</td>
</tr>
<tr>
<td>Agia Sofia</td>
</tr>
<tr>
<td>Haghia Sophia</td>
</tr>
<tr>
<td>Sainte-Sophie (fr)</td>
</tr>
<tr>
<td>Santa Sofia (es)</td>
</tr>
<tr>
<td>Santa Sofia (it)</td>
</tr>
<tr>
<td>Sancta Sophia (la)</td>
</tr>
<tr>
<td>Sancta Sapientia (la)</td>
</tr>
<tr>
<td>Holy Wisdom (en)</td>
</tr>
<tr>
<td>Saint Sophia (en)</td>
</tr>
<tr>
<td>聖蘇菲亞大教堂 (zh)</td>
</tr>
</tbody>
</table>

| **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 Isidoros of Meletus, the Elder (Byzantine architect, active mid-6th century); Patron: Justinian I (Byzantine emperor, ca. 482-565) |

| **Location:** |
| İstanbul (Marmara, Turkey) |
| Address Note: 41.008548°N; 28.979383°E |

| **Materials:** |
| system bearing masonry, centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics |

| **Dimensions:** |
| central dome: diameter 31 m (102 feet); height 56 m (184 feet) |

| **General Subject:** |
| architecture |
| Specific Subject: Holy Wisdom Religion/Mythology |

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

| **Contributors:** |

*Associative Relationship*

*Depicted in View of the Hagia Sophia in Constantinople; Eduard Hildebrandt; watercolor; ca. 1852; Hermitage Museum (Saint Petersburg, Russia) [700008345]*
Surrogate in Photo Archive

Velázquez et al copy in the Uffizi after Rubens

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

Indexing Using the Getty Vocabularies

AAT
ULAN
TGN
AAT
ULAN
CONA
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.
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.

Include information only if known
Thesaural structure

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

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

- 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

AAT subject_id 300127141

cartes-de-visite (card photographs) (preferred, C,U, English, P,D, U, PN)
(fotografische kaarten) (Dutch-P,D,U,PN)
(photographies) (French-P,D,U,PN)
carte-de-visite (card photograph)
cartes de visite (card photographs) (C,U,English,UF,U,N)
card photographs (cartes-de-visite) (C,U,English,UF,U,N)
carte-de-visite photographs (C,U,LC,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)

Work type: carte-de-visite

term_id 1000127141
term_id 1000299275
term_id 1000271610
term_id 1000271607
term_id 1000271609
term_id 1000271613
term_id 1000606079
term_id 1000606080
term_id 1000438273
term_id 1000438274
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

**Indexing Using the Getty Vocabularies**

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**carte-de-visite (card photograph)** (preferred, C, U, English-P, D, U, PN)
(fotografische kaarten) (Dutch-P, D, U, PN)
(photographies) (French-P, D, U, PN)
carte de visite (card photographs) (C, U, English, AD, U, SN)
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, LC, 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-D, PN)
Visitenkartenporträt (fotografischer Abzug) (C, U, German-P, AD, SN)
tarjetas de visita (obra visual) (C, U, Spanish-P, D, U, PN)
tarjeta de visita (obra visual) (C, U, Spanish, AD, U, SN)

---

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

Required fields

Core elements

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

Indexing Using the Getty Vocabularies
Title: Archtop Guitar
Date: 1993
Culture: American
Material: spruce, maple, ebony
Dimensions: W. 17 in.
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

- Optional, but important if known
- E.g., Repository numbers
- E.g., Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition

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**

<table>
<thead>
<tr>
<th>Cat. Level:</th>
<th>item</th>
<th>Classification:</th>
<th>ceremonial objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type:</td>
<td>bi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title: Disc (Bi)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

**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

---

**Cat. Level:** item  
**Classification:** ceremonial object  
**Work Type:** bi  
**Title:** Disc (Bi)  
**Creator:** unknown Chinese  
**Creation Date:** 2nd century BCE  
**General Subject:** ceremonial object  
**Specific Subject:** funerary object  
**Current Location:** Metropolitan Museum of Art (New York, New York); 2008.286  
**Dimensions Display:** diameter: 8 1/4 inches (21 cm)  
**Mat & Tech Display:** jade (nephrite)  

---

**Dimensions:**  
- **Indexing:** value: 21  
  - Unit: centimeters  
  - Type: diameter

**Materials:**  
- **Indexing:** jade (rock) [AAT 300011119]  
  - nephrite [AAT 300011120]
## 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></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></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>

**AAT**

Indexing Using the Getty Vocabularies
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

**Source:** Folk Arts of the Spanish Southwest from the Index of American Design; Object 16 of 25

**Related Work:** Bulto. Fray Andrés Garcia. 18th century. Location Unknown.

**Relationship Type:** depicts

**Description:** Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This miraculous event is the subject of an eighteenth-century New Mexican devotional sculpture, or bulto. The most important figure in a bulto’s composition was typically represented as the largest, sacred hierarchy triumphing over the angel. Isidore, who towers above the angel, who in turn outranks the oxen, surpassing them in scale. Bultos such as this one were placed in both homes and churches to help enlist a saint’s intercession on behalf of a prayerful supplicant. This sculpture of Saint Isidore is attributed to a Franciscan friar, Fray Andres Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and
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
Materials and Techniques

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]
What if your source information does not indicate the type of tempera?

---

**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

**Mat & Tech Index:**

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

- tempera
- casein paint
- egg-oil tempera
- egg tempera
- gum tempera
- oil tempera

Scope Note for egg tempera:
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

Mat & Tech Display: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners.

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

Specificity

You may index technique or implements separately from materials.
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

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

Dimensions*: 38.4 x 23.5 cm
*Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper

Materials and Techniques: Role, flag

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
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

Catalog level: item
Classification: decorative arts [Class ID 20425]
furniture [Class ID 20635]

Work Type: rolltop desk [AAT 300121499]

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

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...
Catalog level: item

Work Type

*Title: Panoramic Photograph of the White House, Washington, DC

*Creator Display: Haines Photography Co. (American, 19th-20th century)

*Role: photographers

*Creation Date: ca. 1909 [controlled]: Earliest: 1904 Latest: 1914

*Subject: architecture, White House (Washington, DC, USA), panoramic view

Culture [link]: American

*Current Location [link]: Library of Congress (Washington, DC, USA)

*Materials and Techniques: gelatin silver print

Technique [links]: gelatin silver print

*Measurements: 15.85 x 55.88 cm  (6 1/4 x 22 inches) [controlled]: Value: 15.85 Unit: cm Type: height Value: 55.88 Unit: cm

*Related Work: Relationship Type [controlled]: depicts [link to Work Record]: White House (Washington, DC, USA); 1792-1817

Class = broad Work Type = specific

- Work type should indicate what the work is, with the greatest specificity warranted by sources

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CONA ID: 700009460

Indexing Using the Getty Vocabularies
Specificity
Classification = broad  Work Type = specific

Work Type and Classification

Classification controlled, extensible list

- 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

---

<table>
<thead>
<tr>
<th>Classification</th>
<th>Work Type</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>

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, an in AAT by “qualifier” which is stored in separate field from term
Catalog Level: item
Classification: vessels
Work Type: vase
Title: Blue and White Glazed Globular Vase
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)

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

Work Type: Plural, language

- 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

Images may be under additional copyright.
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

Fiorenze (preferred, vernacular, Italian-preferred)
Florence (English-preferred)
Florenz (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

Specific Subject: Fiorenza [TGN]

Cat. Level: item  Class.: maps
Work Type: xylograph
Title: Fiorenza: From Disegni delle più illustri città
Creator: D. Zenoi, published by Giulio Ballino
Date: 1569
Location: Venezia  Type: publication
General Subject: cityscape
Specific Subject: Fiorenza [TGN]
Specificity

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

CONA ID 700000137 Catalog Level: item
Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971
Location: Columbus, Indiana, USA
Address: Plaza, Cleo Rogers Memorial Library

Mat & Tech: sandcast bronze, patinated
Dimensions: 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)
General Subject: abstract
Specific Subject: bone, Stonehenge

Descriptive Note: The shape of the sculpture suggests human hip and leg bones, while the negative space on the interior of the arch suggests an abstracted human torso with head.

Facture: sandcast in 50 sections and then assembled on site; the surface of the sculpture is smooth with little evidence of the joins.

The surface of the sculpture was originally patinated green, and was expected to change very little with age, although some areas turned bluish with age.

Inscription: Moore’s signature appears at the base of Large Arch; also the foundry mark “H. Noack” in Berlin

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: B38 VCS
Discovery Location: Veracruz (Mexico)

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

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

Mat & Tech: marble

Descriptive Note: The hacha had ritualistic significance and likely served as an actual ballcourt marker.
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 McClernand (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

- 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.
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**

*Cat. level: item*  
*Class: prints and drawings*  
*American art*  
*Work Type: design drawing*  
*competition drawing*  
*Title: Temple Design*  
*for the Lincoln Memorial*  
*Title Types: descriptive*  
*constructed*  
*Creator Display: architect: Henry Bacon (American, 1866-1924); draftsman: Jules Guéren (French, 19th-20th century)*  
*Role: architect*  
*draftsman*  
*Creation Date: 1912*  
*Earliest: 1912*  
*Latest: 1912*  
*Subject: architecture*  
*Lincoln Memorial (Washington, DC, USA)*  
*elevation*  
*Culture: American*  
*Current Location: National Archives and Record Administration (Washington, DC, USA)*  
*ID: unavailable*  
*Measurements: unavailable*  
*Materials and Techniques: ink and watercolor on paper*  
*Material: ink*  
*watercolor*  
*paper*  
*Related Work: Relationship Type [controlled]: 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*  

- 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
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** 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
But is Work Type “pyramids” here?

- Work Type is linked to AAT
- Be sure to use the correct term, noting hierarchy 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:** museum entrance

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

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

**Shape:** pyramidal

**Material [links]:** glass, steel  
**Technique [links]:** cable

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

---

**Indexing Using the Getty Vocabularies**

- 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

- **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.

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

**Subject:**
- psalms [AAT]
- antiphons [AAT]

**Subject:**
- Isaiah (prophet, Old Testament) [IA]
- Book of Isaiah (9:2–7 Psalm 96) [IA]
- liturgical texts [AAT]

Indexing Using the Getty Vocabularies

<table>
<thead>
<tr>
<th>Catalog levels</th>
<th>for the volume</th>
<th>for the folio</th>
<th>for the group</th>
<th>Subject:</th>
</tr>
</thead>
<tbody>
<tr>
<td>item</td>
<td></td>
<td></td>
<td></td>
<td>psalms</td>
</tr>
<tr>
<td>volume</td>
<td></td>
<td></td>
<td></td>
<td>[AAT]</td>
</tr>
<tr>
<td>group</td>
<td></td>
<td></td>
<td></td>
<td>antiphons</td>
</tr>
<tr>
<td>subgroup</td>
<td></td>
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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

Cat. level: item
Class: Prints, Drawings, and Photographs
Work Type: fraktur
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.
Exhaustivity

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

- 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

- 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

Current Location: Frank Lloyd Wright Home and Studio

- 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?

Indexing Using the Getty Vocabularies
Exhaustivity

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

---

Whole/Part Records for a series and a part

---

-- Series --
Exhaustivity

- 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 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: Temple design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: Otto R. Eggers
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 700008523
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)

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

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

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

Associative relationship

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

CONA ID 700000120  Catalog 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-

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 110 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

CONA ID 700008539 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
Exhaustivity

Titles or names

- 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

Cat. level: item  Class: architecture  Work Type: skyscraper
Title: Willis Tower
  Preference: preferred  Date: renamed 16 July 2009
Title: Sears Tower  Preference: variant/alternate
Creator: Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and
Company (American retail company, founded 1886); architect: Graham, Bruce
Creation Date: completed in 1973
Current Location: Chicago (Illinois, USA)  Address: 233 South Wacker Drive  Authority
Dimensions: height to the top of the roof: 442 m (1,450 feet); height to the highest occupied floor

Title: Willis Tower  Historical: Current
  Preference: preferred
  Date: renamed 16 July 2009
  Start: 2009  End: 9999
  Language: English  Lang.Pref.: preferred
Title: Sears Tower  Historical: Historical
  Preference: variant/alternate  Other [type]: former
Roles of various creators

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

**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
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
Pre-coordination and Post-coordination
Pre-coordination or Post-coordination

**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

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

- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field
- 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 [AAT]**
**Physical Attributes Facet**
- colors
  - chromatic colors
  - red

**Concept Authority [AAT]**
**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)
Indexing Using the Getty Vocabularies

**Query on retrieval joins the terms: post-coordination:**

Select records where material like ‘silk’ and like ‘red’

[Select records where material_is like ‘300243428’ and like ‘300126225’]
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
  “3.6.18.5.1 Minimum requirements for Start Date and End Date”
Example: When a particular year is unknown

Start and End Dates

| Cat. level: item | Classification: costume |
| Work Type: mask |
| Titles: Face Mask |
| Creator: unknown Igbo |
| Creation Date: early to mid-20th century |
| Start: 1900   End: 1960 |
| Creation Place: Nigeria |
| General Subject: apparel |
| Specific: face |
| Dimensions: unavailable |
| Mat & Tech: wood, cloth, glass beads, metal, buttons, kaolin |

- Exact year of creation is often unknown
- Express ambiguity and nuance in display date
Example: When a particular year is unknown

Start and End Dates

- In display date, express uncertainty, nuance, “ca.”
- Index the display date with earliest and latest years for retrieval
- Rules for estimating Start and End Dates are in CONA documentation

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.)

Subject: another art work  Specific: dish  Type: description
Object: om(?)

Index of American Design; 1943.8.8102

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

Related Work: Pennsylvania German Dish

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

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

Start and End Dates

Catalog Level: item
Class: sculpture
Work Type: model
Title: Wooden model for the façade of San Lorenzo, Florence
Creator: Michelangelo
Creation Date: completed by 1555
Current Location: Casa Buonarroti (Florence, Italy)
Start: 1550  End: 1555

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
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”

- **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.**
Example: Index to specificity known
(“Specificity and Exhaustivity” are discussed in more detail above)

Materials Indexing Terms

- Material Display: **steel engraving, hand colored**
- Material Index:
  - steel engraving (printing process) [AAT]
  - hand coloring [AAT]
  - ink [AAT]
  - paper [AAT]

- General Subject: event  |  human figures
- Specific Subject: mandarin (public officer) [AAT]  |  visit of state (cultural ceremony) [AAT]  |  palanquin (litter) [AAT]  |  procession (cultural ceremony)  |  Chinese (culture) [AAT]

- If it were not known that this technique is **steel engraving**, cataloger should use the broader AAT term **engraving**

CONA ID: 700001088

Indexing Using the Getty Vocabularies
Example: Standard materials may not apply

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 Indexing Terms

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

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:
  3.6.1.19.5.2  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]  
  - **Other:** Brugge [TGN 7007867]
- **Date:** about 1465 - 1470  
  **Type:** creation
- **Materials:** tempera colors, gold leaf, gold paint, and ink on parchment
- **Dimensions:** Leaf: 24.8 × 17.6 cm (9 3/4 × 6 15/16 in.)
- **General Subject:** religion and mythology (preferred)  
  **human figures**
- **Specific Subjects:**
  - Bishop Theophilus (bishop, active 4th century) [500354875] (ULAN)
  - Saint Anthony (IA)
- **Hierarchy:** part of  
  **Invention et translation du corps de Saint Antoine**

- **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 画鹰
Title Assis sur des rochers en regardant les nuages

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

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

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”)
### Anonymous creators

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<th><strong>Catalog level:</strong></th>
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<tr>
<td><strong>Work Type:</strong></td>
<td><strong>triptych</strong></td>
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<tr>
<td><strong>Titles:</strong></td>
<td><strong>The Last Judgment</strong></td>
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</table>

**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  
**Current Location:** Metropolitan Museum of Art (New York, New York): 1975.1.1225  
**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
Example: When creator is unknown

**Unknown creators**

**Catalog level:** item  
**Classification:** ceramics  
**Work Type:** vessel  
**Titles:** Vulture Vessel

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

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

**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

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

**Role:** designer

**Person:** McIntire, Samuel

**Qualifier:** attributed to
Example: When to include style and culture

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

Style and culture

Style etc.: Safavid  Type: dynasty

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 include 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.
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

- Index with a specific narrower term only if information is supplied by sources.
- If unknown, use a broader term, even "vessel".

**Containers Hierarchy**

- containers
  - <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
      - caggans
      - craganns
      - crogks
      - dinoi
      - ewers
    - aquamaniles
  - face vessels
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, U, U)
Tapestry: The Striped Horse from The Old Indies Series (C, U, U, undetermined, U, U)
Catalog Level: item

Note: Studies made by two Dutch artists during an exploratory expedition to Brazil from 1637 to 1644 were the inspiration for this tapestry.

Classifications: decorative arts (preferred)
Creation Date: about 1692 - 1730
Creator Display: Woven at Gobelins Tapestry Manufactory; after cartoon by Albert Eckhout and Frans Post, painters [preferred, JPGM]

Belin, Jean-Baptiste, the younger (French painter, 1688-1730) [500016562]
Post, Frans (Dutch painter and draftsman, 1612-1680) [500017077]
Eckhout, Albert (Dutch painter and draftsman, ca.1610-1666) [500019675]
creator Gobelins Tapestry Manufactory (French tapestry manufactory, active from 1662 to the present) [500034110]
Bonnemer, François (French painter and engraver, 1637-1689) [500096667]
Houasse, René-Antoine (French painter, ca. 1645-1710) [500115105]
Desportes, Alexandre-François (French painter, 1661-1743) [500115333]
Monnoyer, Jean-Baptiste (French painter and etcher, 1636-1699, active in Paris and London) [500121569]

Locations:
Current: J. Paul Getty Museum at the Getty Center (Los Angeles, Los Angeles county, California, United States) [500329598]

Repository Numbers: 92.DD.21

Other: Creation: Paris [7008038] Île-de-France (region (administrative division)), France (nation), Europe (continent), World (facet) (Geographic)

Display Materials: Wool and silk; modern cotton lining

Dimensions: Object: 330.2 x 574 cm (10 ft. 10 in. x 18 ft. 10 in)

Cultures:
French (preferred)

Style/Period/Group/Movement:
Baroque [300021147] (preferred, style)

General Subject:
animals (preferred)
human figures

Specific Subjects:
zebras (mammals) [300265992]
hunting [300239666]
alligators [300252286]
Using associative relationships for indexing

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

ULAN

- 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 Fisher Hall, New York, from https://www.richardmeier.com/
Disagreement among Sources

• Know your sources
• When two sources disagree, prefer the information obtained from the most scholarly, authoritative, recent source
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:
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 term 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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<th>Description</th>
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<td>31967</td>
<td>time-based works</td>
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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, Magdaleine
• Parseval, Magdaleine
Related Person
spouse of ... Pinceloup de la Grange, Charles-François

CONA ID 70000215  Catalog Level: item
Class: paintings  Work Type: painting
Title: Magdalene 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, Magdaleine (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)

Indexing Using the Getty Vocabularies
Specific Subject is controlled by
AAT, ULAN, TGN, CONA, and IA
Power of synonyms, hierarchy, relationships, coordinates, historical

TGN ID 7002473

Names
• İstanbul
• Constantinople
• Konstantinopol
• Κωνσταντινούπολις
• Kostanţiîîye
• قسطنطينية

Related Places
located on ….Silk Road

Coordinates
Lat: 41.0110 Long: 28.9578

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

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
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)

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

TGN ID 7002473

Names
• İstanbul
• Constantinople
• Konstantinopol
• Κωνσταντινούπολις
• Kostanţiîîye
• قسطنطينية

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]
• □ □ [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`.

  ```
  Top of the AAT hierarchies
  .... Materials Facet
  ........ Materials (hierarchy name)
  ............ materials (substances)
  ............ <materials by function>
  ............ coating (material)
  ............ <coating by form>
  ............ paint (coating)
  ............ <paint by composition or origin>
  ................ aluminum paint
  ................ enamel paint
  ................ encaustic paint
  ................ metallic paint
  ................ oil paint (paint)
  ................ red oxide (paint)
  ................ silicate paint
  ................ spray paint
  ................ synthetic resin paint
  ................ vitreous paint
  ................ water-base paint
  ................ <paint by function>
  ................ architectural paint
  ................ artist's color
  ```
# 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 windsor chairs, 2 chairs OR rockers, 3 chairs OR rockers OR armchairs, 4 bow-back AND windsor, 5 windsor AND (rockers OR chairs), 6 (windsor 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 carn, 3 garnet OR carn OR carnette, 4 eldon AND carn, 5 eldon AND (garnet OR carn), 6 (eldon OR elton) AND (garnet OR carn)]. 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, Role, and Nationality 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., Life 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:**

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

**Title:** Vase of Flowers  
**Creator:** Jan van Huysum (Dutch painter, 1682-1749)  
**Current Location:** J. Paul Getty Museum (Los Angeles, CA); 82PB:70
Which homograph to use? “oil” in such a materials statement is short for “oil paint”

Display Materials & Techniques
oil on panel

Index:

<table>
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<tr>
<th>AAT term</th>
<th>AAT ID</th>
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<tbody>
<tr>
<td>oil paint</td>
<td>300015050</td>
</tr>
<tr>
<td>panel (wood by form)</td>
<td>300014657</td>
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</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?
2. Find terms in AAT to index display materials and techniques

Display Materials & Techniques
steel engraving, hand colored

Index:

<table>
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<tr>
<th>AAT term</th>
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</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:

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<tr>
<td>hand coloring</td>
<td>300133555</td>
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</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:**

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</table>
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:

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<td>300015341</td>
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<tr>
<td>Indiana limestone</td>
<td>300011321</td>
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<tr>
<td>granite (rock)</td>
<td>300011183</td>
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</table>
5. Find people in ULAN to index Creator Display

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

**Index:**

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<th>ULAN ID</th>
<th>Role: AAT term</th>
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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 ID</th>
<th>Role: AAT term</th>
<th>AAT ID</th>
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<td>architect</td>
<td>300024987</td>
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<td>Qianlong, Emperor of China</td>
<td>500372572</td>
<td>patron</td>
<td>300115251</td>
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</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:

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Index creation location:

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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:**

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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)
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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
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Thank you.

Patricia Harpring
Managing Editor
Getty Vocabulary Program

pharpring@getty.edu
vocab@getty.edu