

# Contributing to Getty Vocabularies

Revised 8 September 2023

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# Preface

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

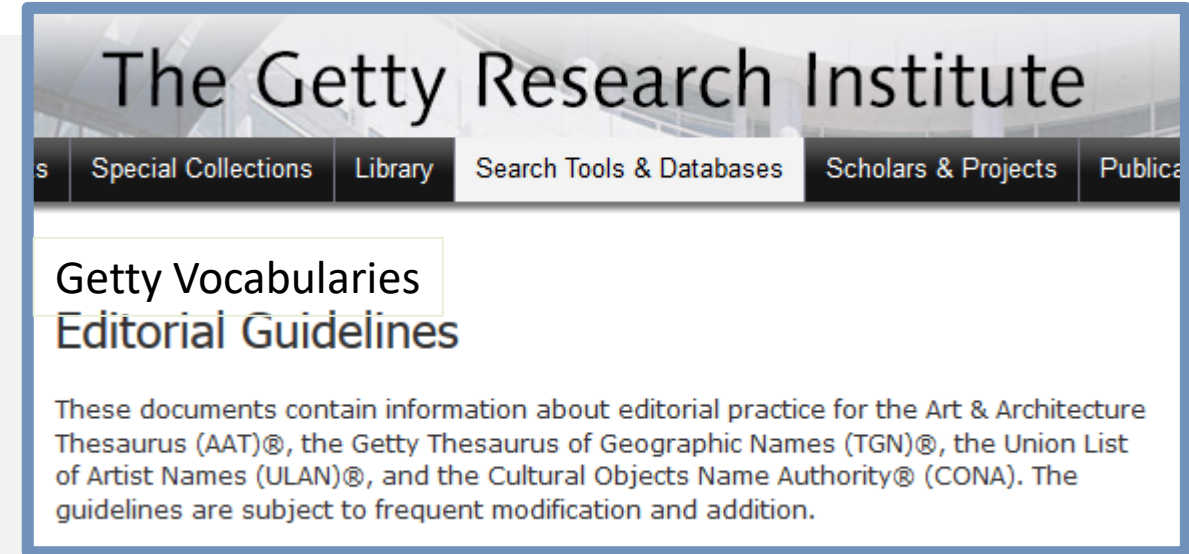
## **Why contribute?**

The Getty Vocabularies are recognized as premier resources for indexing and retrieving information about art, architecture, and related disciplines such as art conservation. They contain coreferences and cross references to other resources where topics overlap; however, the Getty Vocabularies are unique in their global coverage of the defined domain, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies. Although each Vocabulary requires a small set of minimum data, the data model allows for rich data that may be exploited for research and discovery. By contributing, institutions benefit from having their data incorporated in the greater whole of these standard Vocabularies, for their own use and for sharing with the broader community for linking, research, and discovery.

# Preface

- This presentation is a brief overview of general issues surrounding **contributions to the Getty Vocabularies**
- It includes examples of various issues surrounding contributions; it is not comprehensive
- The complex and extensive rules and examples surrounding the fields are not included in this presentation
- For extensive guidance concerning rules and issues, in a field-by-field discussion, see the online [Getty Vocabulary Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html), which contain the detailed instruction for every field

<http://www.getty.edu/research/tools/vocabularies/guidelines/index.html>  
<http://www.getty.edu/research/tools/vocabularies/contribute.html>



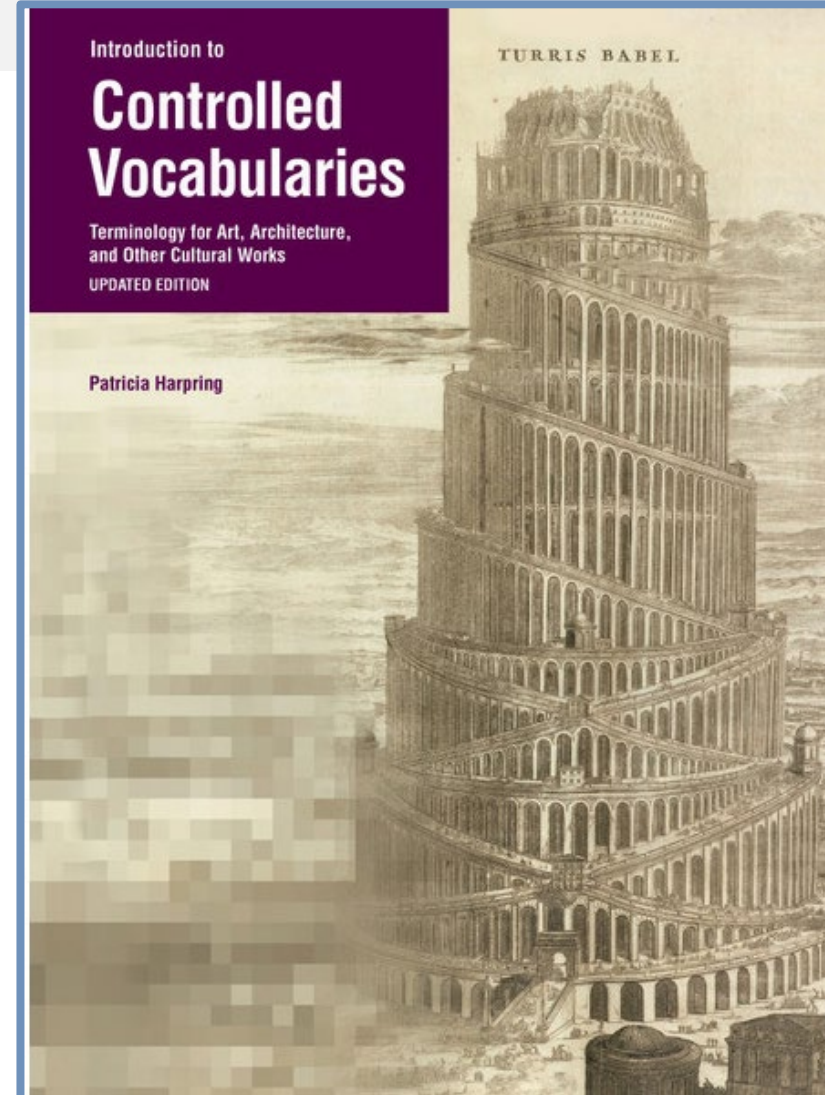
- For general information about contributions and links to contribution schemas and forms, see the [Contribute to the Getty Vocabularies](http://www.getty.edu/research/tools/vocabularies/contribute.html) page

See *Introduction to Controlled Vocabularies* for full discussion of the general topic

**Patricia Harpring**

**Series edited by Murtha Baca**

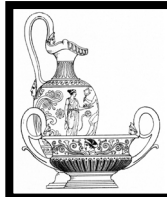
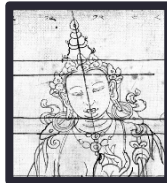
This primer on the characteristics, scope, uses, and methods for building and maintaining controlled vocabularies for art and cultural materials explains how vocabularies should be integrated in cataloging systems; utilized for indexing and retrieval; and structured to group synonyms and arrange concepts into categories.



# What Are Getty Vocabularies?

# Getty Vocabularies

Enabling digital art history



- **AAT**, *Art & Architecture Thesaurus*® includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., *amphora*, *oil paint*, *olieverf*, *peintures à l'huile*, *acetolysis*, *玉器*, *Jadekünste*, *sintering*, *orthographic drawings*, *Olmeca*, *Rinascimento*, *Buddhism*, *watercolors*, *asa-no-ha-toji*)
- **TGN**, *Getty Thesaurus of Geographic Names*® includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., *Diospolis*, *Acalán*, *Ottoman Empire*, *Mogao*, *Ch'ien-fu-tung*, *Ganges River*, *गंगा नदी*)
- **ULAN**, *Union List of Artist Names*® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., *Mark Rothko*, *Cai Xiang*, *蔡襄*, *Crevole Master*, *Riza Abbasi*, *Altobelli & Molins*, *Rajaraja Museum*)
- **IA**, *Getty Iconography Authority*™ includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., *Viaggio dei Re Magi*, *Flood of Deucalion*, *French Revolution*, *Olouaipipilele*, *Xibalba*, *Niflheim*, *शिव*, *Shiva*, *Bouddha couché*)
- **CONA**, *Cultural Objects Name Authority*® focuses on architecture, multiples, works depicted in other works, lost works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., *Chayasomesvara Temple*, *Hagia Sofia*, *Αγία Σοφία*, *The Lacemaker*, *La Dentellière*, *Merlettaia*, *Lion Throne Room*, *神奈川沖浪*, *Great Wave*, *Die große Welle*)

# Getty Vocabularies Are Thesauri

- Compliant with national (NISO) and international (ISO) standards for thesaurus construction
- They are compliant with / map to other standards:
  - CDWA (Categories for the Description of Works of Art)
  - CCO (Cataloging Cultural Objects)
  - VRA Core (Visual Resources Association core categories)
  - LIDO (Lightweight Information Describing Objects)
  - CIDOC CRM (CIDOC Conceptual Reference Model) (ISO 21127:2006)
- Features that allow the Getty Vocabularies to be used in cataloging, retrieval, and linking
  - Each Getty Vocabulary record, each term, and other data are identified by **unique numeric IDs** (rather than relying solely on text matching)
  - Many other fields are controlled by lookup lists
  - The vocabularies are linked to each other
  - The vocabularies share a core data structure



# Getty Vocabularies Are Thesauri

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

**Objects Facet** *hierarchical*

.... Furnishings and Equipment  
 ..... Containers  
 ..... <culinary containers>  
 ..... <vessels for serving / consuming food>  
 ..... rhyta

*equivalence*

rhyta  
 rhyton  
 rhytons  
 rhea  
 rheon  
 rheons  
 ritón

← distinguished from

stirrup cups  
 coaching glasses  
 hunting glasses

*associative*

sturzbechers  
 Sturzbecher  
 stortebeckers



## Getty Vocabularies Used in an Object Record

**Catalog Level:** item **Classification:** paintings

**Work Type:**

painting (visual work) [AAT 300033618]

scroll (information artifact) [AAT 300028629]

**Title:** Scene of Early Spring **Type:** repository **Lang.:** English

**Title:** 宋郭熙早春圖 軸 **Type:** repository **Lang.:** Chinese

**Creator Display:** Guo Xi, Song Dynasty

**Index:** Guo Xi (Chinese painter, 1023 - ca.1085 CE)

[ULAN 500125758]

**Role:** artist

**Creation Date:** 1072 CE; fifth year of Xining, first era of the Shenzong Emperor, Northern Song Dynasty

**Index: Start Date:** 1072 **End Date:** 1072

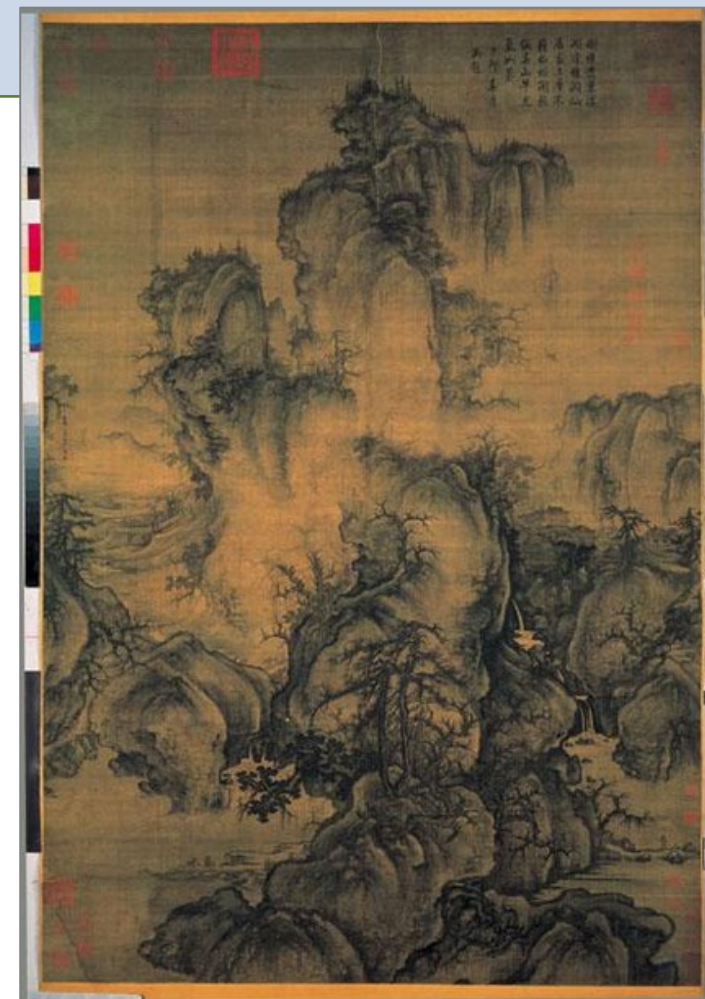
**Materials Display:** painted scroll

**Index: color (pigment)** [AAT 300264870]

**Index: ink** [AAT 300015012]

**Index: silk (silkworm material)** [AAT 300014072]

**Index: paper (fiber product)** [AAT 300014109]



<http://vocab.getty.edu/page/cona/700002851>

## Getty Vocabularies Used in an Object Record

[continued]

**Dimensions:** 158.3 x 108.1 cm

**Index: Value:** 158.3 **Unit:** cm **Type:** height

**Index: Value:** 108.1 **Unit:** cm **Type:** width **[TGN 1000959]**

**Location:** National Palace Museum (Taipei, Taibei, Taiwan)

**[ULAN 500309392]** **Type:** current

**Repository No.:** Meta Data identification: 000053N000000000

**Credit Line:** National Palace Museum

**Inscription:** On the right side, the painter wrote: "Early Spring. Painted by Guo Xi in the year of Ren-Zi (49th year of the Chinese sexagenary cycle, referring to 1072 AD)."; 畫幅右側畫家自題:「早春。壬子(1072)年郭熙畫。」顧名思義,這幅畫作是在描寫瑞雪消融,雲煙變幻,大地復甦,草木發枝,一片欣欣向榮的早春景象

**General Subject:** landscapes

**Specific Subjects:** Renewal of Life **[IA 901002238]**

spring (season) **[AAT 300133097]** | shan shui **[AAT 300387301]**

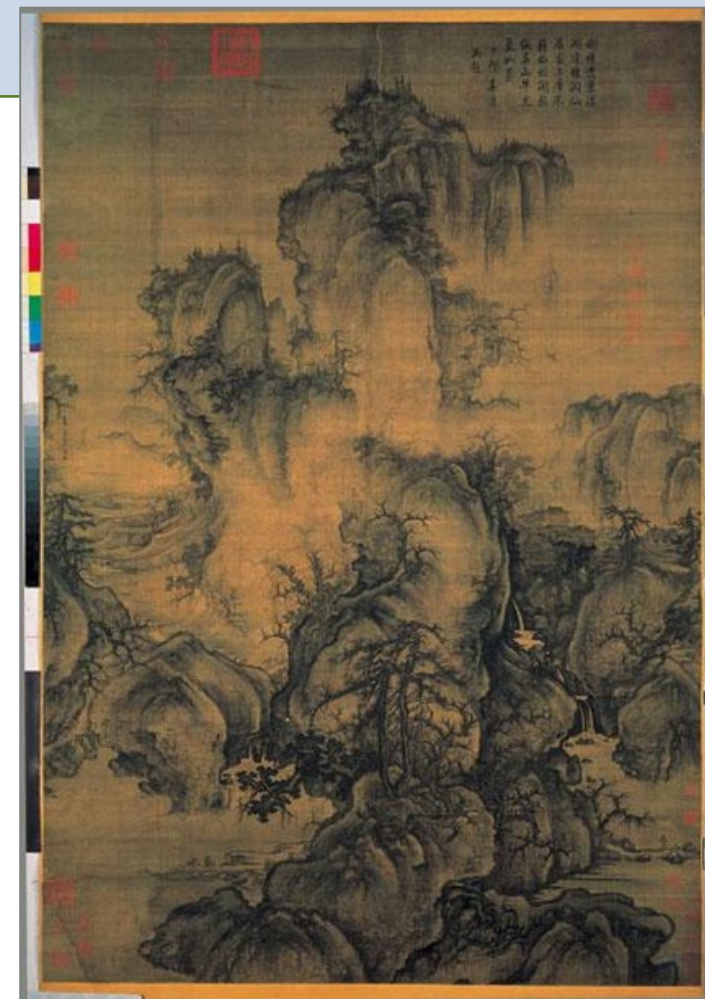
trees **[AAT 300132410]** | streams **[AAT 300008699]**

Pinus (genus) **[AAT 300343658]** | travel **[AAT 300080094]**

floating perspective **[AAT 300438516]** **Extent:** design element

**Descriptive Note:** "Early Spring" is here conceived of as a mist and forest filled mountain. The brushwork registers infinite variations of pressure and ink: the silhouette of the rocks and boulders are delineated with a heavy touch, the fog-washed trees with a light one....

**Sources:** National Palace Museum database (2008-); Yangqiu, Viewing Metaphor: Work of Early Spring (2010)



<http://vocab.getty.edu/page/cona/700002851>

# Mission of the Getty Vocabulary Program

- The mission of the Getty Vocabulary Program (GVP) is to produce rich, structured, authoritative vocabularies, in compliance with international standards, that provide a powerful conduit for inter-related, linked, and meaningful research, discovery, and understanding of the visual arts and their various histories, in collaboration with the international community, and utilizing training and outreach to inform the field.

A primary goal of the Getty Vocabulary Program is to broaden and enrich the scope and coverage of Getty Vocabularies to become ever more multilingual, multicultural, inclusive, and representative of the subjects and priorities of the GRI, the Getty, and global art history.

# Features of Getty Vocabularies

- For over four decades, Getty Vocabularies have been a linchpin in cataloging, retrieval, research, and discovery for art, architecture, diverse cultural works, archival materials, visual surrogates, and art conservation, by providing standards for the naming and identification of artists, artworks, place names, and art terminology.
- The Vocabularies are in many ways unique among other terminology resources; for example, they accommodate debated and ambiguous information, and they provide complex relationships between themselves and other resources.
- Over the years, Getty has improved the Vocabularies for the evolving requirements of traditional and new users, leading in content development and technology, while still ensuring that the Vocabularies remain accessible and useful to all tiers of core users.  
See [Diversity and Inclusion Issues](#)

# Features of Getty Vocabularies

- Getty Vocabularies are rich, structured, authoritative resources for the visual arts domain
  - Built on contributions from the international community
  - Compiled, curated, and distributed by the Getty
  - In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, Getty Vocabularies facilitate these goals for art history and related disciplines
- They contain terminology for art, architecture, decorative arts, other cultural objects, archival materials, visual surrogates, and conservation
- However, they are not simple 'value vocabularies' or lists of terms; due to rich contextual data, they are 'knowledge bases' in themselves
- Compiled, curated, and distributed by Getty, the Vocabularies grow through [contributions from the expert user community](#), including institutions, consortia, and individuals

# Benefits of Getty Vocabularies

- They comply with international standards
- They, in an increasingly data-driven society, function as the glue joining varied and separate resources, regardless of language or domain within visual arts
- They provide rich context as “knowledge bases” not serving only as simple “value vocabularies”
- They, through contextual data, would allow multiple views of the data (e.g., by language, by historical/current, by culture, etc.)
- They are non-authoritarian in application, yet provide default terms and coreferences
- They accommodate multiple opinions and the sometimes debated and ambiguous nature of art historical and multicultural information (e.g., dates on terms, extent may be “possibly”, etc.)
- They may provide a powerful conduit for inter-related, linked, and meaningful research, discovery, and understanding of the visual arts and their various histories

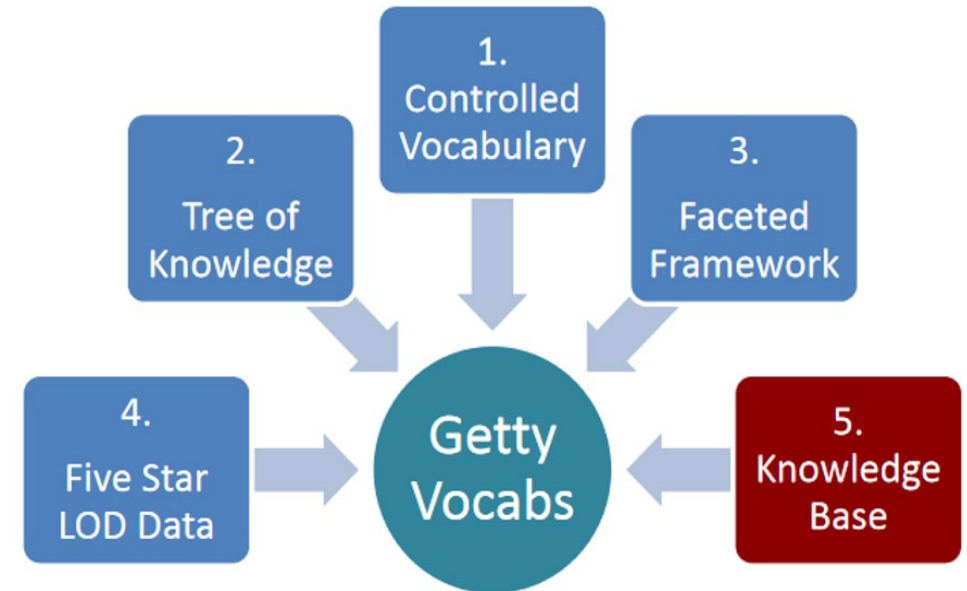
# Benefits of Getty Vocabularies

- They are enriched with domain-specific semantic links, which can be queried with a high level of precision, thereby addressing ambitious questions about history and culture
- They, in order to serve several critical audiences, are made available free of charge and without restrictions in online displays, with multiple iterations of the data (e.g., full to simple), and in [multiple formats](#), including Linked Open Data (LOD)
- They work in collaboration with the international community of users and over 350 contributors
- They have clearly defined boundaries of scope
- They are committed to broaden and enrich coverage to become more multilingual, multicultural, inclusive (DEAI), and representative of the subjects and priorities of the GRI, the Getty, global art history



# Benefits of Getty Vocabularies

- They are subjects of Getty training and outreach to inform and assist the field in contributing to and application/use of the Vocabularies
- They are represented in broader realm of standards as Getty participates in ISO and other standards organizations
- They have high score in [functional metrics for LOD KOS products](#) and as [5-Star LOD data](#), serving as a controlled vocabulary, tree of knowledge, faceted framework, and knowledge base
- They are produced by a trusted cultural institution who has a commitment to users and the continuation of the Vocabularies may be expected into the future



from Marcia Zeng

# How to Obtain and Use Getty Vocabularies

- Getty Vocabularies may be used and reused under the [Open Data Commons Attribution License \(ODC-By\) 1.0](#).
- They are intended to support research and cataloging efforts.
- Getty Vocabularies are made available in online displays accessed via Web search interfaces.
- Click to see the search screens: [AAT](#), [TGN](#), [ULAN](#), [CONA](#), and [IA](#).
- The Vocabulary data is also released in several formats:
- AAT, TGN, and ULAN are available as as [Linked Open Data](#) and in [XML, relational tables, and Web services APIs](#)
- CONA and IA are available via [Web services](#)
- Please find more information at the [Download Center](#)
- Also see the Getty Vocabularies [SPARQL End Point](#) and the [Open Refine Reconciliation Service](#)

# Scope of Getty Vocabularies

- **Scope:** The domain of Getty Vocabularies is the visual arts. The scope of each Getty Vocabulary is clearly defined, including what is included and what is excluded.

Please click to read about Scope:

- [Scope of AAT](#)
- [Scope of TGN](#)
- [Scope of ULAN](#)
- [Scope of CONA](#)
- [Scope of IA](#)

# Purpose of Getty Vocabularies

**Purpose:** Getty Vocabularies are used for several purposes:

- **Cataloging:** For some users, the Getty Vocabularies are utilized as data value standards at the point of documentation or cataloging, to promote consistency in assignment of a term or to provide options among multiple terms referencing the same concept. The Vocabularies provide preferred names/terms and synonyms for people, places, and things. They also provide structure and classification schemes that can aid in documentation.
- **Linking:** For other users, the Getty Vocabularies are used in linking, in order to reference the unique identifier of the Vocabulary record, or to otherwise reconcile their data.
- **Retrieval:** For other users, the Getty Vocabularies aid in retrieval and discovery, as search assistants to enhance end-user access to online resources. These users may utilize synonymous terms, broader/narrower contexts, and other rich contextual data in search assistants, in database retrieval systems, and more broadly in a linked environment. The Vocabularies are rich knowledge bases that contain dozens of fields of rich contextual data about each concept, and semantic networks that highlight links and paths between concepts.
- **Research tools:** For other users, the Getty Vocabularies are used as look-up resources, valuable because of the rich information and contextual knowledge that they contain.
- **Other:** Other uses may be as a target for enriching free-text descriptions of cultural objects; and as a pivot vocabulary for coreferencing (interlinking) other art vocabularies.

# About AAT



AAT

*Art & Architecture Thesaurus®*

Includes **generic terms**, dates, relationships, sources, and notes for **work types, roles, materials, styles, cultures, techniques, and other concepts**

Five Getty Vocabularies

Getty

## Sample record

**AAT\_ID:** 300011329

### Terms:

bas-reliefs (pref, en, fr)

bas-relief (en, fr)

low reliefs (en)

bas-reliëfs (nl)

travertino (es)

bassorilievo (it)

bajos relieves (es)

travertin (fr)

Flachreliefs (de)

淺浮雕 (雕塑)(zh; Chinese traditional)

qiǎn fú diāo (Chinese (transliterated Hanyu Pinyin))

qian fu diao (Chinese (transliterated Pinyin without tones))

ch'ien fu tiao (Chinese (transliterated Wade-Giles))

### Hierarchical Relationships

Objects Facet

.. Visual and Verbal Communication

.... Visual Works

..... <visual works by material or technique>

..... sculpture (visual works)

..... <sculpture by technique>

..... reliefs (sculptures)

..... bas-reliefs (sculpture)

### Associative Relationships

produced by ...

bas-relief (technique) [300053623]

distinguished from ...

high reliefs (sculpture) [300184782]

### Scope Notes:

- Refers to works executed in relatively shallow relief. (en)
- Beeldhouwwerken uitgevoerd in relatief laag reliëf. (nl)
- Úse para obras ejecutadas en relieve relativamente superficial. (es)
- 指浮雕圖案較淺的作品。 (zh)
- Bezeichnet eine Arbeit, die in relativ flachem Relief ausgeführt ist. (de)

**Contributors:** AS-Academia Sinica, CDBP-DIBAM, GCI, ICCD, IfM-SMB-PK, RKD, AAT-Ned, VP

**Sources:** AATA database (2002-) 120890; Avery Index (1963-); Grove Art Online; Oxford English Dictionary; Lucie-Smith, Thames & Hudson Dictionary of Art Terms (2006); Ching, Diccionario Visual de Arquitectura (1997); Preble and Preble, Artforms (1989); RIBA, Architectural Keywords (1982); Van Dale groot woordenboek (1994); IfM Berlin; TAA database (2000-); AAT-Ned (1994-)



# About ULAN



ULAN

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**

Getty

## Sample record

**ULAN\_ID:** 500014514

### Names:

Gaudí, Antoni (ca,es,en,fr,it)

Antoni Gaudí

Cornet, Antoni Gaudí

Cornet, Antonio Gaudí y

Gaudí, Antoni

Gaudí i Cornet, Antonio

Gaudí Jornet, Antoni

Gaudí y Cornet, Antoni

Gaudí Jornet, Antoni

Gaudi, Antoni

Gaudi, Antonio

גאודי, אנטוני (he)

安东尼·高迪 (zh)

### Contributors:

VP,JPGM,Avery,FRICK, WCI,Prov,GRLPSC,BHA,CCA

**Sources:** Avery Authority files (1963-); Avery Index to Architectural Periodicals (1963-); Grove Art artist database (1989-); Grove Dictionary of Art online (1999-2002) accessed 13 August 2003; Harald Szeemann papers, Finding Aid, GRI Special Collections (2011-); Library of Congress Authorities database (n.d.) n 79079077

### Nationalities:

Spanish (pref)

Catalan

### Roles:

**AAT**

artist (pref)

architect

landscape architect

furniture designer

**Gender:** male

### Birth and Death Places:

Born: Reus (Tarragona province, Catalonia, Spain))  
(inhab place)

Died: Barcelona (Barcelona province, Catalonia, Spain)  
(inhab place)

### Associative Relationships:

collaborated with .... Torres-García, Joaquín (Uruguayan painter and theorist, 1874-1949) 1903-1904 [500031259]

worked with ... Martorell y Montells, Joan (Spanish architect, 1833-1906) [500072753]

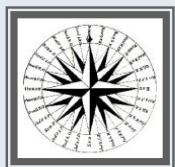
student of .... Sala Cortes, Emilio (Spanish architect, active late 19th century) [500287019]



**LINKS**

**TGN**

# About TGN



TGN

*Getty Thesaurus of  
Geographic Names®*

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**

Is a thesaurus, but through LOD  
TGN may be linked to  
GIS and maps

Getty

## Sample record

**TGN\_ID:** 300011329

### Names:

Siena (pref, en,it,de,nl,fr,es)

Sienna (en, it)

Sienne (fr)

Σιένα (el)

锡耶纳 (zh)

СИЕНА (ru)

סִיֵּנָה (he)

シエーナ (ja)

Siennese (en,adj)

Senae (historical, la)

Saena Julia (historical, la)

Sena (historical, Etruscan)

*Contributors:* BHA, FDA, GRLPSC, VP

*Sources:* *Annuario Generale* (1980); *Canby, Historic Places* (2007) 2/861; *Dizionario Corografico Toscana* (1977) 1508; *Library of Congress Subject Headings* (2002-); *Milanesi, Storia dell'Arte Senese* (1969) *passim*; *NGA/NIMA database* (2003-) -129709; *TCI: Toscana* (1984) 479 ff; *Times Atlas of the World* (1992) 183; *UNESCO World Heritage Centre [online]* (1992-) accessed 20 July 2010; *Webster's Geographical Dictionary* (2007) 1114

### *Hierarchical Rels.* ([polyhierarchical](#))

World (facet)  
.. Europe (continent)  
... Italy (nation)  
.... Tuscany (region)  
..... Siena (province)  
..... Siena (inhabited place)

World (facet)  
.. Europe (continent)  
... Italian Peninsula (peninsula)  
.... Etruria (former confederation)  
..... Siena (inhabited place)  
Historical: Late Etruscan

### *Associative Rels*

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

### *Place Types*

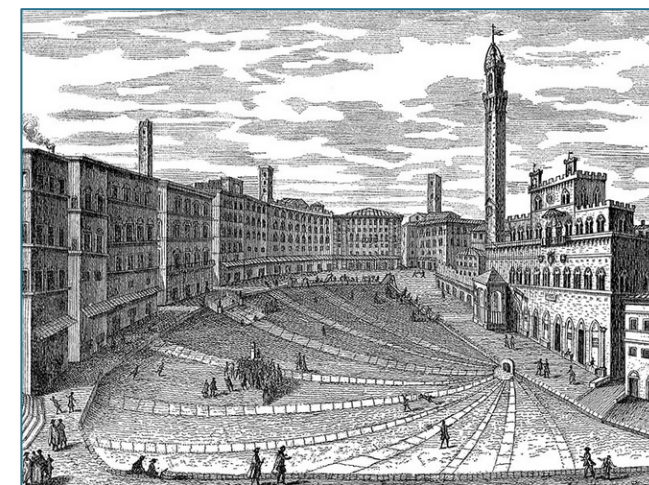
inhabited place settled by Etruscans  
(flourished by 6th century BCE)  
city  
archiepiscopal see  
commune (administrative) since 1125  
cultural center  
university center  
world heritage site

*Lat:* 43 19 07 N (43.3180)

*Long:* 011 19 50 E (11.3300)

*Elevation:* 1056.430 feet (322.0000 meters)

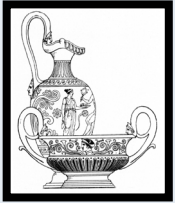
*Note:* Siena was founded as an Etruscan hill town; later was the Roman city of Sena Julia (3rd century BCE). It flourished under the Lombard kings (6th century CE) and was Medieval self-governing commune ...



AAT

LINKS

# About CONA



CONA

Cultural Objects Name  
Authority®

Compiles titles/names and other information for works of architecture, art, and other cultural works, **current and historical, documented as items or in groups; special focus on architecture, works depicted in other works, multiples, and works , destroyed or never built**

Getty

## Sample record

**CONA ID:** 700000141

### **Titles/Names:**

Hagia Sophia (en)

Ayasofya (tr)

Αγία Σοφία (el)

Agia Sofia

Agia Sophia

Haghia Sophia

Sainte-Sophie (fr)

Santa Sofía (es)

Sancta Sophia (la)

Sancta Sapientia (la)

Holy Wisdom (en)

Saint Sophia (en)

圣索菲亚大教堂 (zh)

**Catalog Level:** item

### **Work Types:**

church (historical) **AAT**

mosque (historical)

museum

basilica

### **Classification:**

architecture

### **Creation Date:**

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

### **Creator Display:**

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

**ULAN**

**LINKS**

### **Locations:**

**Current:** İstanbul (Turkey)

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

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

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

### **Styles:**

Byzantine | Ottoman **AAT**

### **General Subject:**

architecture **Type:** isness

religion and mythology **Extent:** purpose

### **Specific Subjects:**

Holy Wisdom (Christian allegory)

### **Contributors:**

VP; BWR

**Sources:** Maidstone, Hagia Sophia (1988); Built Works Registry database (2019-) BWR3782560; Fleming, Penguin Dictionary of Architecture (1999); Theoharidou, Architecture of Hagia Sophia (1988); UNESCO World Heritage Centre [online] (1992-) C356

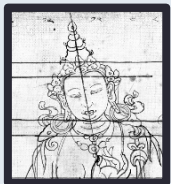


**TGN**

**AAT  
TGN  
ULAN  
CONA  
IA**



# About IA



IA

Getty Iconography Authority

New resource that focuses on subjects and topics relevant to art, architecture, and related disciplines

Includes multilingual and multicultural proper names, relationships, and dates for **iconographical narratives, religious or fictional characters, themes, historical events, and named literary works and performing arts**

Getty

## Sample record

IA\_ID: 1000085

### Names:

Avalokiteshvara (en)

Avalokiteśvara (en)

Avalokitesvara (en)

अवलोकितेश्वर (sa)

ཐུན་རས་གཟིགས (bo)

Spyan ras gzigs (Tibetan transliterated)

### Contributors & sources

[VP,Rijksmuseum] Encyclopedia Britannica Online (2002-); Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); LC: LC control no.: sh 85010492

### AAT links

role/characteristic is ... bodhisattva

symbolic attribute is ... lotus

culture/religion is ... Mahayana (Buddhism)

culture/religion is ... Theravada (Buddhism)

AAT  
TGN  
ULAN  
CONA

### Hierarchical Relationships

Top of the IA hierarchies

Legend, Religion, Mythology

Buddhist iconography

Buddhist characters

Avalokiteshvara (Buddhist iconography)

LINKS

### Associative Relationships

associated with .... Krishna (Hindu deity)

counterpart is .... Guanyin (Buddhist bodhisattva)

counterpart is .... Tara (Hindu-Buddhist deity)

has as manifestation .... Amoghapasa (Buddhist character)

author of .... Great Compassion Mantra (incantation, Buddhist, translated 7th/8th century)

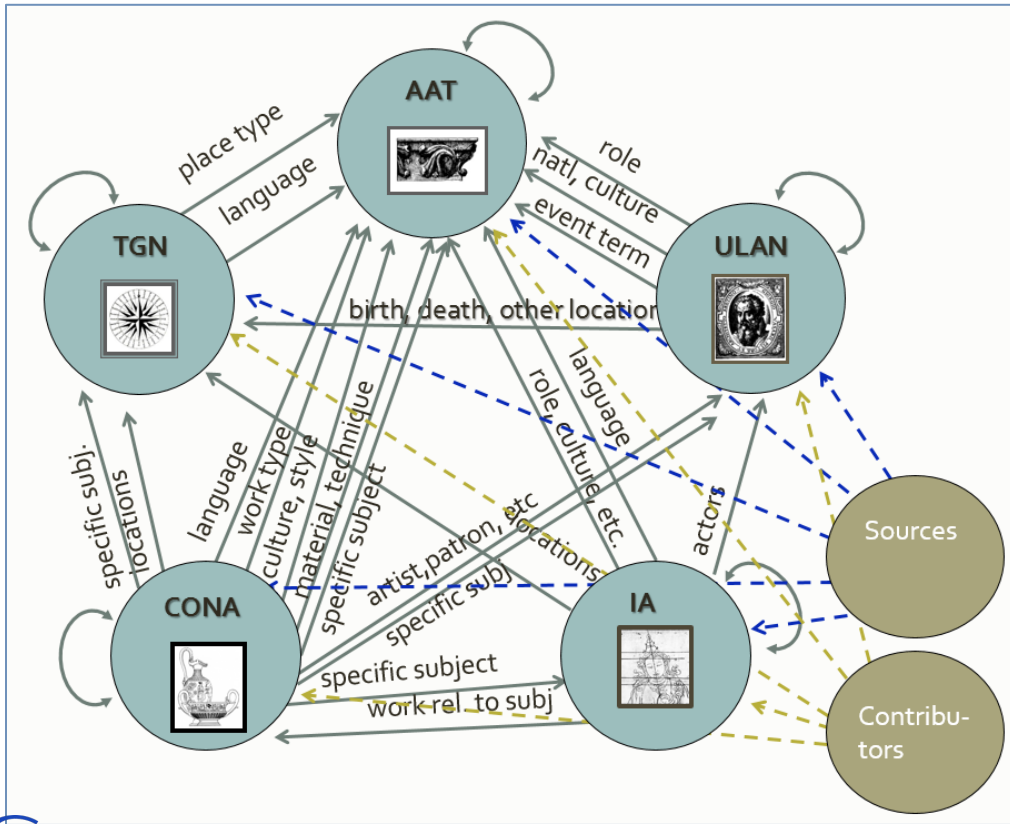
**Note** The bodhisattva of infinite compassion and mercy; embodies the compassion of all Buddhas. This bodhisattva is portrayed in different cultures as either female or male...



**LINKS to other resources: LOC, Iconclass**

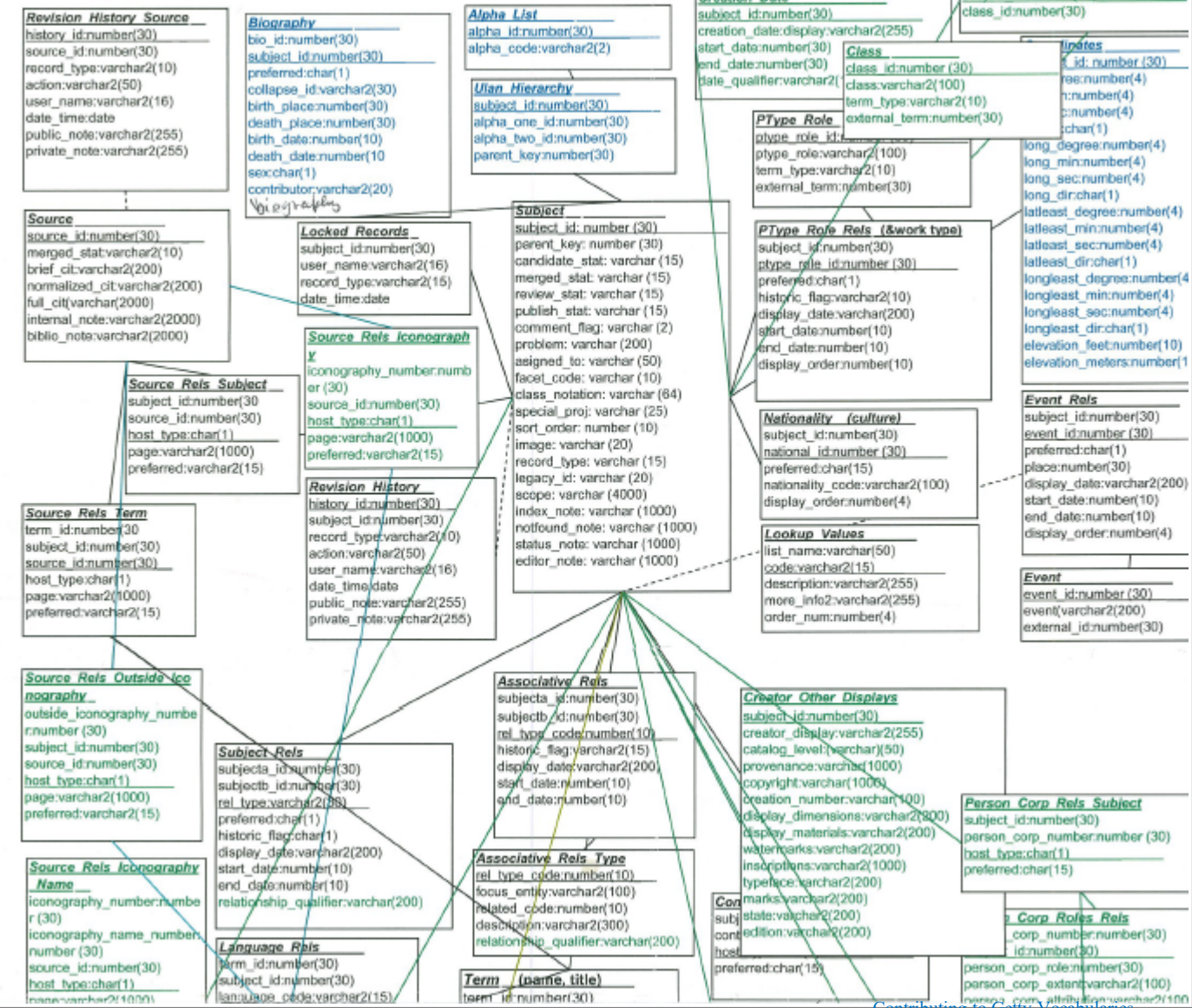
# Relationships in Vocabularies

- All Getty Vocabularies have the same Core Structure (as of Sept 2023)
- Getty Vocabularies are linked to each other



## Entity relationship diagram: Getty Vocabularies

Black = existing VCS tables; Blue = VCS tables not needed in CONA; Green = new tables for CONA



# Background for Contributions

# History

Art History Information Program (AHIP)

Getty was trailblazer in committing resources to standards and vocabularies for art information in 1980s

TAU, Thesaurus Artis Universalis; CIHA, Comité international d'histoire de l'art

## Getty engaged disparate communities

(visual resources, museums, libraries, special coll., archives, some scholars) under Getty leadership to reach consensus (\*AAT)

1. Cataloging practice
2. Vocabularies for **cataloging, research & discovery, knowledge bases**  
[classification model]  
[semantic structure]



1997

\*1970s, Williamstown, MA

Getty

# History

International Terminology Working Group (ITWG)

Over the years,  
Vocabs have changed  
with the requirements  
of our core  
community; need to  
remain relevant

Getty partners with  
international visual  
arts information  
community

**Multilingual,  
multicultural, inclusive**

**Staff:** Small editorial  
staff, working small  
technical team at Getty  
and consultants

**Contributions:** Rely  
upon > 350 contributors:  
institutions, consortia,  
scholarly projects,  
scholars



2020

# History

## 25-year comparison 1997-2022

- **Steady growth:** in terms AAT, ULAN, and TGN, CONA, and IA
- **Global reach:** content, partners in contributions and users
- **Scope:** defined domain, with growth to be multicultural (non-Western) and multilingual; inclusivity
- **Core audience:** beyond visual resources, museums, special collections, but also art historians, conservation, archaeology, among other closely allied fields
- **Partners:** greatly enlarged number of contributors (23 vs 350) and users; e.g., VIAF
- **Free and open access:** LOD, search online, other releases Open Data Commons Attribution License (ODC-By) 1.0
- **Developers:** incorporation in search engines and collections management software, other applications; not abandoning credit and warrant, nor users without access to funds and technical support
- **Outreach:** from documentation for internal Getty to 100s of Web pages, participate in standards creation, workshops, and rules for cataloging art and creating vocabularies, *Introduction to Controlled Vocabularies*, *Multilingual Equivalency Work*

Click the icon to view the hierarchy.

[Semantic View \(JSON, RDF, N3/Turtle, N-Triples\)](#) Represent

ID: 300184767

Page Link: <http://vocab.getty.edu/page/aat/300184767>

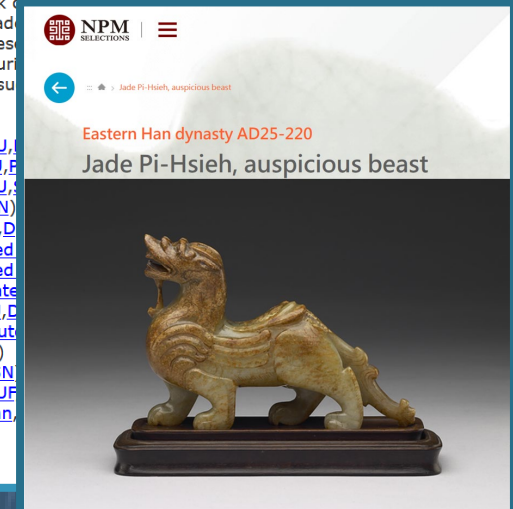
**jades (objects)** (<sculpture by material>, sculpture (visual works), ... Visual and Verbal Comm (hierarchy name))

**Note:** Collectively, the class of sculptures, containers, and other objects and artifacts carved in jade of several varieties of fine-grained rock of 3000–2000 BCE) onward. The Chinese metaphorically equated jade with purity. A specific object name may be used, su

Terms:

**jades (objects)** ([preferred](#), C,U, (objetos) (Spanish-P,D,U,B), jade (object) (C,U,English,AD,U,SN), (objeto) (Spanish,AD,U,SN), 玉器 (C,U,Chinese (traditional)-P,D), yù qì (C,U,Chinese (transliterated), yu qi (C,U,Chinese (transliterated), yü ch'i (C,U,Chinese (transliterated), jaden beeldhouwwerken (C,U,D), jaden beeldhouwwerk (C,U,Dut), Jadekünste (C,U,German,D,PN), Jadekunst (C,U,German-P,AD,SN), Jadeschnitzerei (C,U,German,UF), Jadeschnitzereien (C,U,German,

Facet/Hierarchy Code: [V.VC](#)



**JSON**

```
{
  "head" : {
    "vars" : [ "Subject", "Predicate", "Object" ]
  },
  "results" : {
    "bindings" : [ {
      "Subject" : {
        "type" : "uri",
        "value" : "http://vocab.getty.edu/aat/300184767"
      },
      "Predicate" : {
        "type" : "uri",
        "value" : "http://www.w3.org/1999/02/22-rdf-syntax-ns#type"
      },
      "Object" : {
        "type" : "uri",
        "value" : "http://vocab.getty.edu/ontology#Subject"
      }
    }
  ]
}
```

<https://www.getty.edu/research/tools/vocabularies/>

# Meet the Getty Vocabulary Program (GVP)

- PhD or MA in Art History, or MLIS with strong Art History
- All are recognized experts in vocabulary creation
- Cross-trained on all Getty Vocabularies

Contact us: [vocab@getty.edu](mailto:vocab@getty.edu)



# Our Workflow

## What do we do?

- Getty Research Institute
- Vocabs grow through contributions: We train contributors, process incoming contributions, 1000s per year
- Is data compliant with standards, within scope, correct? Updates published regularly by Getty Digital
- Contact us: [vocab@getty.edu](mailto:vocab@getty.edu)





# Our Workflow

## Coordinating contributions

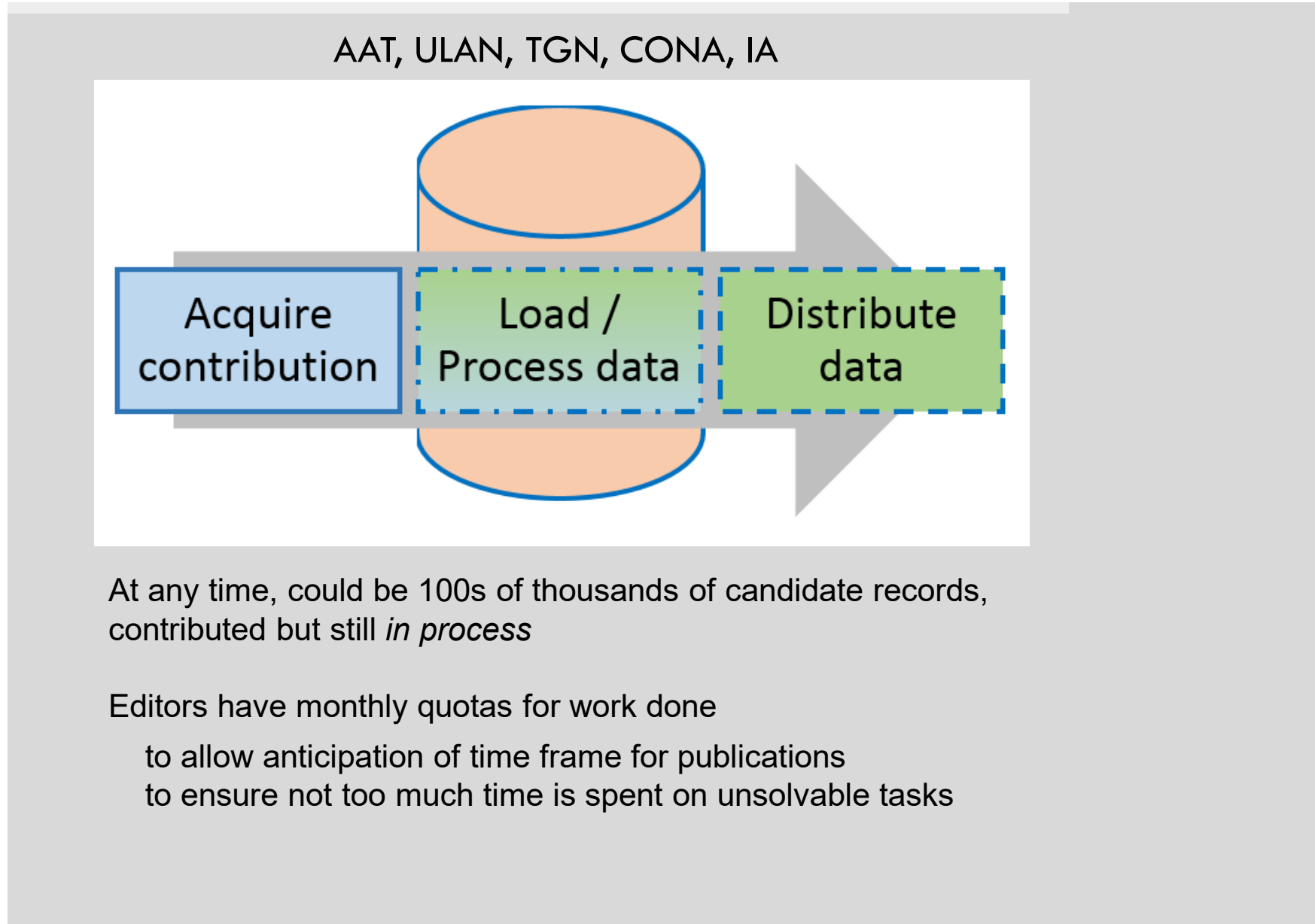
- Nurturing relationships with contributors
- Advising re. mapping their existing data to format for loading into our editorial system
- Advising re. translation methodology and content issues
- Meetings and online conversations
- Receiving contributions, preprocessing, transforming to XML, then contribution is loaded
- Outreach, workshops, individual training for users and contributors



# Our Workflow

## Processing records

- Contributors' data is loaded and processed by the Getty Digital team and the Getty Vocabulary Program
- Data is merged, normalized, and published
- Exported data is refreshed for users every month
- Releases: Online search, Web services APIs, LOD, XML, and relational tables



# Our Workflow

- Contributed records are merged as necessary
- i.e., if multiple contributors submit records for the same concept (AAT), person (ULAN), place (TGN), or object/work (CONA), the information is merged into one record, with contributors noted at certain key fields

**Sources and Contributors:**

oplosmiddel.....	[Bureau AAT Preferred]
.....	.....
oplosmiddel.....	[Bureau AAT]
.....	.....
solvent.....	[VP Preferred]
.....	Brady and Clauser, Materials Handbook (1986)
.....	Gotthegegen, Manual of Painting Materials (1987)
.....	Jensen, Minerals of New York State (1978) 121
.....	Jewett, Glossary for Recording the Condition of an Artifact (1980s)
.....	Mayer, Dictionary of Art Terms and Techniques (1969) 368
solvente.....	[CDBP-DIBAM Preferred]
.....	Diccionario de Química y de productos químicos (1993) 1161
solvent, volatile.....	[VP]
.....	Getty Vocabulary Program rules
volatile solvent.....	[VP]
.....	Mayer, Dictionary of Art Terms and Techniques (1969)
<b>Subject:</b> .....	[Bureau AAT, CDBP-DIBAM, CHIN, VP]
.....	CDMARC Subjects: LCSH (1988-) solvents
.....	CHIN database
.....	Polytechnisch woordenboek En-Ne (1991)
.....	Van Dale Engels-Nederlands (1989)
<b>Note:</b>	
English .....	[VP]
.....	Brady and Clauser, Materials Handbook (1986)
Dutch .....	[Bureau AAT]
.....	AAT-Ned (1994-)
Spanish.....	[CDBP-DIBAM]
.....	TAA database (2000-)



# Merging data in one record

- Getty Vocabularies merge contributed records representing the same concept
- Example from ULAN: Three contributions; are any of these records for the same person?  
Yes, 1st and 3rd rows
- Merged by algorithm, if possible; if not, merged by editors

ULAN ID	Matching name	Display biography	Roles (AAT-controlled)	Nationality (AAT-controlled)	Estimated birth date	Estimated death date
500017409	Guardi, Francesco	Venetian painter, 1712-1793	artist painter landscapist	Venetian Italian	1712	1793
<del>500312969</del>	Guardi, Francesco	Italian noble, born 1514	<u>noble</u>	Italian	<u>1514</u>	<u>1614</u>
500412666	Guardi, Francesco	Italian artist, ca. 1712-1793	artist	Italian	1707	1793

## Publishing data

- Contributors' data is loaded and processed by the Getty Digital technical team and the Vocabulary Program editorial team
- Data is merged, normalized, and published
- Refreshed for users every two weeks
- Releases: Online search, XML, relational tables, APIs, LOD

Getty <sup>A</sup> name matches exactly; role matches; a nationality matches; dates within range?

# ULAN record is a merged, homogenous entity




Union List of Artist Names® Online  
Full Record Display


[New Search](#)

[Previous Page](#)

[Help](#)

Click the  icon to view the hierarchy.

[Semantic View](#) ([JSON](#), [JSONLD](#), [RDF](#), [N3/Turtle](#), [N-Triples](#)) [Represent](#)

 **Guardi, Francesco** (Italian painter, 1712-1793)

**Note:** Venetian painter, during the first half of his career he specialized in decorations and church paintings; later became a vedutista (view painter) of Venetian urban life.

## Names:

**Guardi, Francesco** ([preferred](#), [V](#), [index](#), [LC](#))

**Francesco Guardi** ([V](#), [display](#))

**Gardi, Francesco** ([V](#))

**Garde, Francesco** ([V](#))

**Gardis, Francesco** ([V](#))

**Gauda, Francesco** ([V](#))

**Guada, Francesco** ([V](#))

**Guarde, Francesco** ([V](#))

**Guardet, Francesco** ([V](#))

**Gvardi, Franchesko** ([V](#))

**Guardi, François** ([V](#))

**Guardi, Francisco** ([V](#))

## Contributors

AVERY, BHA, GRISC, GRL, GRLPA, PROV, VP, WCI, WCP, WL-Courtauld

## Sources

Avery Authority files (1963-)

Harald Szeemann papers, Finding Aid, GRI Special Collections (2011-)

J. Paul Getty Museum, collections online (2000-)

Library of Congress Authorities database (n.d.) [n 50074509](#)

M. Knoedler & Co. records, Finding Aid, GRI Special Collections (2012-)

Provenance Index Databases, Authority file (1985-)

RILA/BHA (1975-2000)

Witt Library, Authority files

Merged in one record

Attribution to contributor and source is maintained, but merged and unified, and various “preferred” data is flagged

Getty


# ULAN record is a merged, homogenous entity




Union List of Artist Names® Online  
Full Record Display

[New Search](#)

[Previous Page](#)

Click the  icon to view the hierarchy.

[Semantic View](#) ([JSON](#), [JSONLD](#), [RDF](#), [N3/Turtle](#), [N-Triples](#)) [Represent](#)

 **Guardi, Francesco** (Italian painter, 1712-179

**Note:** Venetian painter, during the first half of his career on decorations and church paintings; later became a vedutista (view painter) of Venetian urban life.

## Names:

**Guardi, Francesco** ([preferred](#), [V](#), [index](#), [LC](#))

**Francesco Guardi** ([V](#), [display](#))

**Gardi, Francesco** ([V](#))

**Garde, Francesco** ([V](#))

**Gardis, Francesco** ([V](#))

**Gauda, Francesco** ([V](#))

**Guada, Francesco** ([V](#))

**Guarde, Francesco** ([V](#))

**Guardet, Francesco** ([V](#))

**Gvardi, Franchesko** ([V](#))

**Guardi, François** ([V](#))

**Guardi, Francisco** ([V](#))

Getty

## Contributors

AVERY, BHA, G

Courtauld

## Sources

Avery Authorit

Harald Szeem

Collections (20

J. Paul Getty M

Library of Con

M. Knoedler &

Collections (20

Provenance Inc

RILA/BHA (197

Witt Library, A

## Nationalities:

Italian ([preferred](#))

Venetian

AAT

## Roles:

artist ([preferred](#))

painter

landscapist

AAT

## Gender:

male

TGN

## Birth and Death Places:

Born: [Venice \(Venezia province, Veneto, Italy\) \(inhabited place\)](#)

Died: [Venice \(Venezia province, Veneto, Italy\) \(inhabited place\)](#)

## Related People or Corporate Bodies:

member of .... [Guardi family](#)

(Italian painters, active 18th century) [500060865]

parent of .... [Guardi, Giacomo](#)

(Italian painter, 1764-1835) [500023608]

sibling by marriage (in-law) of .... [Tiepolo, Giovanni Battista](#)

(Venetian painter, 1696-1770)

[500018523]

Cecilia Guardi married Tiepolo in 1719

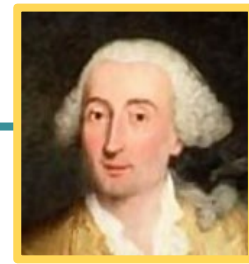
ULAN

sibling of .... [Guardi, Antonio](#)

(Italian painter, 1699-1760) [500025094]

sibling of .... [Guardi, Niccolò](#)

(Italian painter, 1715-1785) [500029088]



Merged information,  
redundancy eliminated

Note links to other ULAN  
records, to AAT and  
TGN

# Usage of the Vocab data

- Online Web searches
- Access to training materials and editorial guidelines
- Highest number of pages accessed at GRI every month (17,000 page views, 200,000 queries)
- Among the highest at Getty overall
- Demonstrating usefulness is important to proving the value of the project, re. budgets, etc.
  
- In addition, Getty Vocabularies released as LOD with very high use
- AAT and other vocabs available at satellite sites and in vendor systems

Top 15 GRI-wide page views per month (2022)		
No.	Page	Views
<b>1</b>	<a href="#"><u>Vocabs: AAT</u></a>	<b>16,106</b>
<b>2</b>	<a href="#"><u>Vocabs: ULAN</u></a>	<b>11,826</b>
<b>3</b>	<a href="#"><u>Vocabs: TGN</u></a>	<b>9,479</b>
4	<a href="#"><u>GRI landing page</u></a>	5,676
5	<a href="#"><u>GRI list of resources</u></a>	5,171
6	<a href="#"><u>Exhibition: monumentality</u></a>	4,273
<b>7</b>	<a href="#"><u>Vocabs: general information</u></a>	<b>4,245</b>
<b>8</b>	<a href="#"><u>Provenance: search</u></a>	<b>3,895</b>
9	<a href="#"><u>Library</u></a>	3,345
<b>10</b>	<a href="#"><u>Provenance: general information</u></a>	<b>2,690</b>
11	<a href="#"><u>BHA (Bibliography for History of Art)</u></a>	2,091
12	<a href="#"><u>Photo Archive</u></a>	1,759
13	<a href="#"><u>GRI: Digital Collections: Turkey photos</u></a>	1,673
<b>14</b>	<a href="#"><u>Vocabs: CONA</u></a>	<b>1,489</b>
<b>15</b>	<a href="#"><u>Vocabs: CDWA (cataloging rules for art)</u></a>	<b>1,143</b>

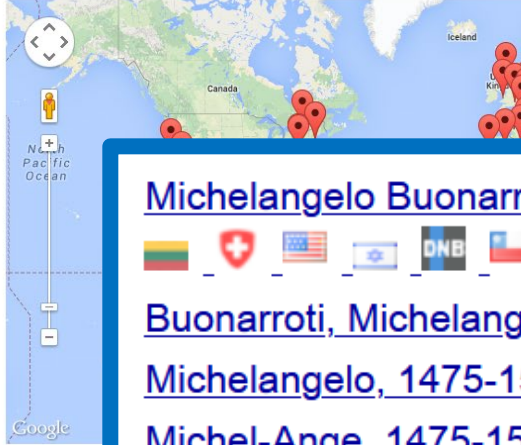
# Usage of the Vocab data

- Vocabulary data is licensed and used by hundreds of institutions and vendors
- Collections management systems (e.g., TMS)
- E.g., we contribute to VIAF; featured in Ex Libris apps
- Now linking vocabulary data in LOD in hundreds or thousands of new ways



<http://viaf.org/>

The VIAF® (Virtual International Authority File) combines multiple name authority files into a single authority file by matching and linking widely-used authority files and making that information available.



## VIAF Contributors

- Library of Congress/NACO
- National Library of Mexico
- British Library
- National Agricultural Library (U.S.)
- National Library of Medicine (U.S.)
- National Library of New Zealand
- National Library of Scotland
- National Library of South Africa

- Vatican Library
- Swiss National Library
- Library and Archives Canada
- Union List of Artist Names [Getty Research Institute]
- NUKAT Center of Warsaw University Library
- National Széchényi Library, Hungary
- RERO - Library Network of Western Switzerland
- Spanish IAFESL España

[Michelangelo Buonarroti, 1475-1564](#)

[Buonarroti, Michelangelo, 1475-1564](#)

[Michelangelo, 1475-1564.](#)

[Michel-Ange, 1475-1564](#)

[Michelangelo Buonarroti scultore, pittore, architetto e poeta](#)

[Michelangelo Buonarroti](#)

[Miquel Àngel, 1475-1564](#)

[Buonarroti, Michelangelo](#)

[Miguel Ângelo, 1475-1564](#)

[Микеланджело Буонарроти, 1475-1564](#)

[1564-1475, مايكل أنجلو.](#)

[Buonarroti, Michelangelo \(Italian sculptor, painter, architect, 1475-1564\)](#)

[1475-1564, מיכלאנג'לו בואונרוטי,](#)

[Michelangelo](#)

[Buonarrotti, Michelangelo 1475-1564](#)

[Michelagnuolo Buonarroti, 1475-1564](#)

- GRI (with ULAN and TGN) contributes to VIAF, the Virtual International Authority File.
- Link to other sources in Linked Open Data



# Who contributes to the Getty Vocabularies?

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

# Who contributes to the Getty Vocabularies?

- Contributors generally represent institutions or consortia such as museums, archives, special collections, visual resource collections, large national or international translation or cataloging projects, or others who catalog art
- In rare exceptions, a contributor may be an individual scholar
- Institutions wishing to contribute to the vocabularies should send an email to the Getty Vocabulary Program (vocab@getty.edu), subject line: *Contributions*
- Include the name of your institution and the type and quantity of terms you wish to contribute
- Read about contributions here:  
<http://www.getty.edu/research/tools/vocabularies/contribute.html>

# Full list of contributors

Please see the full list of  
over 300 contributors at this page

## Contributors to the Getty Vocabularies

The Getty vocabularies grow in large part through continued efforts and contributions from the expert user community. Below is a list of contributors to the Getty vocabularies. The list is extensible and subject to frequent updates.

[A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#) [I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#) [R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

Brief Name	Full Name
<b>A</b>	
AS-Academia Sinica	Academia Sinica (Academia Sinica; Nankang, Taiwan)
TELDAP-now AS	Academia Sinica as Taiwan E-Learning & Digital Archives Program (Nankang, Taiwan)
AAM	Auckland Art Museum (Chapel Hill, North Carolina)
AKAG	Albright-Knox Art Gallery (Buffalo, New York)
AC	Allegheny College (Allegheny, Pennsylvania)
AAC	American Art Collaborative (United States)
ADA-Yale	American Decorative Arts, Yale University (New Haven, Connecticut)
AIA	American Institute of Architects (Washington, DC)
AMSA	American Society of Appraisers (Herndon, Virginia)
AWM	Andy Warhol Museum, Carnegie Museums of Pittsburgh (Pittsburgh, Pennsylvania)

# How to Contribute

# Criteria for contributions

- See the [Quick Reference Guide for Contributions](#)
- Contributions must meet the following criteria:
  - must be submitted by an authorized contributor
  - must be within scope of the vocabulary
  - must include the minimum information \*
  - must be submitted in the prescribed format
- By contributing data to the vocabulary, the contributor agrees to its contributed data becoming a permanent part of the vocabulary, which is licensed in various formats and made available, including as Linked Open Data
- Contributors agree to conditions in a click-through [Data Contribution and License Agreement](#)
  - \* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

# Data Contribution and License Agreement

This data contribution and license agreement (the “Agreement”) is made and entered into as of the date of its online submission, by and between the J. Paul Getty Trust, a California charitable trust, with its principal place of business at 1200 Getty Center Drive, Los Angeles, California, 90049 (“Getty”), and you (“Contributing Institution”).

WHEREAS, the Getty Research Institute, a program of the Getty, has developed and makes freely available to the public a set of computer reference databases that includes the Union List of Artist Names®; Art & Architecture Thesaurus®; Getty Thesaurus of Geographic Names®; Cultural Objects Name Authority®; and Getty Iconography Authority™ (“Vocabularies”), which are compilations of data from various sources, supplemented and updated based on new contributions of data; and WHEREAS, the Contributing Institution is developing or has developed data within the scope of the Vocabularies (“CI Data”), and the Contributing Institution wishes to contribute such CI Data to the Vocabularies.

NOW THEREFORE, the parties agree as follows:

1. The Contributing Institution agrees to supply CI Data in the format indicated in the Getty Vocabularies XML Schemas for Contributions, or such other format as agreed upon with the Getty.
2. To the extent copyright exists in CI Data, the Contributing Institution grants to the Getty a perpetual, royalty-free, sub-licensable license to reproduce, make derivative works from, distribute, publish, display, and/or perform CI Data for the purposes stated herein. The Getty shall hold the copyright in the Vocabularies as compilations.

3. The Contributing Institution acknowledges and agrees that Vocabularies are offered to users under open license terms. The Getty currently uses the Open Data Commons Attribution 1.0 License but reserves the right to change the license at any time.

4. The Getty agrees to incorporate appropriate CI Data into the merged format of the Vocabularies, and to cite the Contributing Institution as the source for incorporated names or terms contributed by the Contributing Institution.

5. The Getty maintains final editorial control over the Vocabularies and reserves the right to refuse CI Data if the Getty, in its sole discretion, determines that such CI Data does not follow the guidelines and format indicated in the Vocabularies Editorial Guidelines, or is outside the scope of, or otherwise inappropriate for, the Vocabularies.

6. The Getty is under no obligation to maintain the Vocabularies and may discontinue them at any time.

7. The Contributing Institution warrants (i) that the CI Data is within the scope of the Vocabularies, and (ii) that the CI Data does not infringe any personal or proprietary rights or any statutory copyright and is not offensive or defamatory. The Contributing Institution will indemnify and hold harmless the Getty against any and all allegations, claims, and causes of action (whether threatened or pending), costs, fees, and expenses (including reasonable attorney fees), losses, damages, judgments, and liabilities arising from or relating to a breach of the foregoing warranties.



# Scope of acceptable contributions

- Contributions must lie within scope for the vocabulary
  - To learn about the scope of each vocabulary, please read [About AAT](#), [About TGN](#), [About ULAN](#), [About IA](#), and [About CONA](#)

Contributions must comply with the [Editorial Guidelines](#)

- **Controlled fields:** must contain values from supplied lists or linked vocabulary
- **Free-text fields:** Use Unicode. Do not use special characters.
- Do not use formatting, such as line returns, indentations, bold, or italics. Rather than italics, use quotes to distinguish references to other terms or titles in the text
- Legacy data and characters outside Unicode (e.g., *eszett* as distinct from *double-s*) are represented with codes for diacritics, see [Appendix A: Diacritics](#)
- Data must be entered in the appropriate field.
  - For example, do not include qualifiers, parentheses, or other data in the Name/Term field; only the value for the name/term should be entered in that field

# Turnaround of contributions

- The turnaround time for contributions is dependent upon various factors, including how closely the contributor has followed the editorial guidelines and the status of editorial priorities and technical support available at the Getty during a given period
- In general, individual contributions entered via the online Web form in a given month will appear when the Web data is refreshed two months later
- The turnaround time for large bulk contributions varies, and will be discussed individually with the contributor
- If the large contribution is supplied in the prescribed XML format, if all required data is included, and if the contributor has closely followed our editorial rules and consulted with us throughout the process, turnaround time will be much faster than if the Vocabulary Program must edit the incoming records to meet prescribed criteria
- A list of records that have been loaded but not yet edited and published is available for contributors via the online contribution site



# Releasing the Vocabulary data

- The AAT, TGN, ULAN, CONA and IA are refreshed every month
- <http://www.getty.edu/research/tools/vocabularies/index.html>
- As of this writing, AAT, TGN, and ULAN are available under the Open Data Commons Attribution License (ODC-By) 1.0
  - Data is available for searching online
  - Data is also available via Web services, XML and relational tables  
*[may be discontinued eventually]*
  - Data is also available as JSON, RDF, N3/Turtle, and N-Triples
    - Visit the Sparql end point to get the data or subset of data that you need  
<http://vocab.getty.edu/>
  - For more information about release formats, see [Obtain the Getty Vocabularies](#)

# How to Contribute

- **Standard spreadsheets**
- Contribution via spreadsheet is currently our preferred method of contribution
- Contributors may send data in spreadsheets where each column is a field and each row is a conceptual record (i.e., each row contains information for one Getty Vocabulary concept)
- Contributed data will be parsed into our prescribed [Getty Vocabulary Contribution Spreadsheets](#) (XLSX, 43.2 KB, 7pp)
- The standard spreadsheet contains the full set of columns available for contributing rich data
- But only a small subset of fields is **required**. See a list of the required fields at [Minimum Required Information](#)
- Further discussion of required fields and appropriate content are available in the [Editorial Guidelines](#)
- Please contact us at [vocab@getty.edu](mailto:vocab@getty.edu) with questions
- Signing the [Contribution Agreement](#) is required

# Contribute

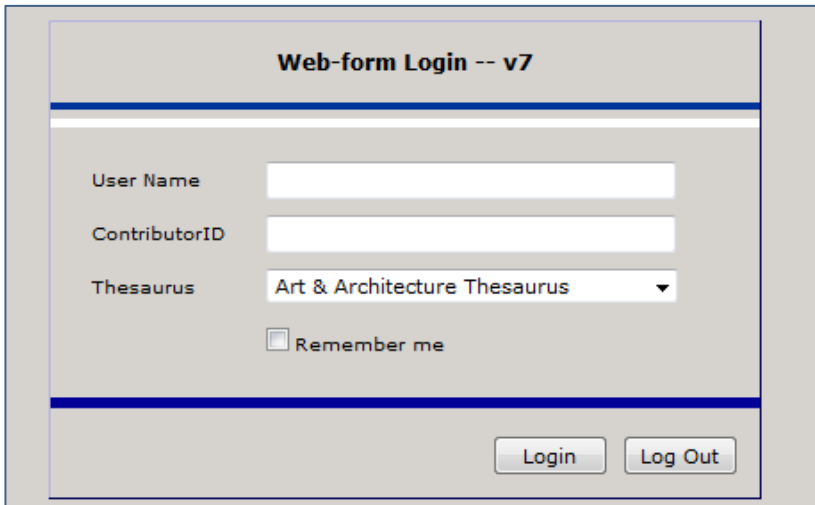
- **Standard spreadsheets** (*example for AAT*)

	J	K	L	M	N	O	P	Q	R
1	x Preferred Term 1	x P Term 1 Language 1	x P Term term 1 Pref Lang 1	x P Term 1 Lang 1 Qualifier	x P Term 1 Lang 1 Term Type	x P Term 1 Lang 1 Part of Speech	x P Term 1 Lang 1 Lang Status	x P Term 1 Historic Flag	x P Term 1 Display Date
8	caixas dos sinos	70543/Portugue	P		D	PN	U	C	
9	calcário	70543/Portugue	P		D	SN	U	C	
0	calcogravuras	70543/Portugue	P		D	PN	U	C	
1	calotipagem	70543/Portugue	P	processo	D	SN	U	C	
2	calotipias	70543/Portugue	P	impressões neg	D	PN	U	C	
3	calotipias	70543/Portugue	P	impressões pos	D	PN	U	C	
4	canéfora	70543/Portugue	P		D	SN	U	C	
5	capelas	70543/Portugue	P		D	PN	U	C	

# Contribute

- **Online contribution form**

- Small or sporadic contributions to AAT, TGN, and ULAN may be made via the online Web form
- User ID and password will be issued for your project
- To receive a login, write to [vocab@getty.edu](mailto:vocab@getty.edu)
- The Contribution Agreement is click-through when you use the form; no separate agreement is necessary



Web-form Login -- v7

User Name

ContributorID

Thesaurus

Remember me

Login Log Out

- **XML contribution format**


- Batch loads are accepted in increments of 1,000 or more records; smaller contributions should use spreadsheets or the online contribution form
- Signing the [Contribution Agreement](#) is required
- Contributions for AAT, TGN, ULAN, and CONA may be accepted via batch loads in our prescribed Getty Vocabulary XML Schemas for Contributions
- Schemas for AAT, TGN, and ULAN and CONA are available in zipped files linked from [www.getty.edu/research/tools/vocabularies/contribute.html](http://www.getty.edu/research/tools/vocabularies/contribute.html)
- Schema for the IA is not yet available, although data may be submitted in spreadsheets

# Contribute

- In Online Form, click on field names to access instructions for that field
- The [required fields](#) are marked with red asterisk
- Lists for controlled values are supplied in the form (e.g., “role” for a ULAN entry)
- For questions, write to [vocab@getty.edu](mailto:vocab@getty.edu)

## Using the online form

Research Home ▶ Conducting Research ▶ Learn about the Getty Vocabularies ▶ Candidate contribution form

 **Union List of Artist Names® Online** [Diacritic Codes](#) [About the Editorial Manuals](#) For Pend

**Candidate contribution form**

[Save Draft](#) [Open Draft](#) [Clear Form](#) [Submit Candidate](#) [Log Out](#)

### CONTRIBUTION INFORMATION

[Contributing Institution](#)  \*

[Contributor ID](#)  \*

[Editor Name](#)

[Editor Email](#)

[New or Comment](#)

[Record Type](#)  (Note: Please change the Record Type if you are submitting a corporate body record)

[Preferred Parent](#)   \*

[Additional Parent](#)   + -

[Click to add Dates, Historical flag or BTP, BTG, BTI](#)

[Click to add Dates, Historical flag or BTP, BTG, BTI](#)

### NAMES

for modern Western artists, generally an inverted name (e.g., Wren, Christopher); one name per field only (no parentheses)

[1. Preferred Name](#)  \* [Sort On](#)

[Click to add Source, Language, Qualifier, Date, LC Authority flag, other flags](#) \*

for modern Western artists, name #2 is generally the display form of the preferred name, in natural order

[2. Variant Name](#)  + - [Sort On](#)

[Click to add Source, Language, Qualifier, Date, LC Authority flag, other flags](#)

### BIOGRAPHICAL INFORMATION

nationality, role, and life dates (e.g., English architect, 1632-1723, Italian painter and sculptor, ca. 1310-1364)

[Display Biography](#)  \*

persons or corp. bodies; years only; estimate if necessary; allow 5 years for “ca.” dates; use negative numbers for dates BCE

[Birth Date](#)  \* [Death Date](#)  \*

city of birth and death for persons; for location of corporate bodies, use Event = location

# Contribute

## XML: Mapping your data to the Getty Vocabularies

### What is XML? "Extensible Markup Language" was developed by the World Wide Web Consortium (WC3)

- to provide rules for a structure and semantics for information exchange
- that would allow information to be encoded in a way that computers could understand and humans could read

### Uses tags in a structure to identify the data

- The online documentation explains the format and rules
- Some rules are embedded in the schema

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

```
- <xs:all>  
  - <xs:element name="Ancestors">  
    - <xs:annotation>  
      <xs:documentation>There can be one and only one preferred  
        ancestor branch, but zero to many non-preferred  
        ancestor branches</xs:documentation>
```

# Contribute

## XML: Mapping your data to the Getty Vocabularies

- Example of Display Biography “Czech painter, 1905-1986”

```
<Biographies>
  <Preferred_Biography>
    <Biography_ID>-1</Biography_ID>
    <Biography_Text>Czech painter, 1905-1986</Biography_Text>
    <Birth_Date>1905</Birth_Date>
    <Death_Place> 4060450028/Prague (St$07redo$07cesk$00y, Cz
    <Death_Date>1986</Death_Date>
    <Sex>Male</Sex>
  </Preferred_Biography>
</Biographies>
```

- values of controlled fields in the vocabulary are included
- must match to your database, or use default values
- e.g., Relationship Types for ULAN – values and codes

```
- <xs:restriction base="xs:string">  
  <xs:enumeration value="1000/related to" />  
  <xs:enumeration value="1001/miscellaneous" />  
  <xs:enumeration value="1003/associated with" />  
  <xs:enumeration value="1005/possibly identified with" />  
  <xs:enumeration value="1007/distinguished from" />  
  <xs:enumeration value="1100/<person to person - teaching/le  
  <xs:enumeration value="1101/teacher of" />  
  <xs:enumeration value="1102/student of" />  
  <xs:enumeration value="1105/apprentice of" />  
  <xs:enumeration value="1106/apprentice was" />  
  <xs:enumeration value="1107/influenced" />  
  <xs:enumeration value="1108/influenced by" />  
  <xs:enumeration value="1111/master of" />  
  <xs:enumeration value="1112/master was" />  
  <xs:enumeration value="1113/fellow student of" />
```



# Contribute

Open Refine is available to help prepare your data

*Wrangling messy data and reconciling to Getty Vocabularies' as controlled values:*

To link your contributed data to the controlled values from Getty Vocabularies (e.g., Birth Place in a ULAN contribution is linked to TGN), you may edit and reconcile using the OpenRefine reconciliation service

Begin on this page:

<https://www.getty.edu/research/tools/vocabularies/obtain/openrefine.html>

Learn using the Tutorial:

[https://www.getty.edu/research/tools/vocabularies/obtain/getty\\_vocabularies\\_openrefine\\_tutorial.pdf](https://www.getty.edu/research/tools/vocabularies/obtain/getty_vocabularies_openrefine_tutorial.pdf)

More training for OpenRefine and Reconciliation, for both beginners and advanced users:

[https://www.getty.edu/research/tools/vocabularies/j\\_ward\\_openrefine\\_workshop\\_itwg2020.pdf](https://www.getty.edu/research/tools/vocabularies/j_ward_openrefine_workshop_itwg2020.pdf)

[https://www.getty.edu/research/tools/vocabularies/g\\_garcia\\_openrefine\\_workshop\\_itwg2020.pdf](https://www.getty.edu/research/tools/vocabularies/g_garcia_openrefine_workshop_itwg2020.pdf)

# Contribute

Open Refine is available to help prepare your data

**OpenRefine** roles\_5\_PH\_bd\_dd\_Belvedere.xlsx [Permalink](#) Open... Export ▾ Help

Facet / Filter Undo / Redo 170 / 170 **800 rows** Extensions: Wikidata ▾

Show as: **rows** records Show: 5 10 25 50 rows « first ‹ previous 1 - 10 next › last »

<input type="checkbox"/> All	<input type="checkbox"/> ID	<input type="checkbox"/> family name	<input type="checkbox"/> given name	<input type="checkbox"/> variant names	<input type="checkbox"/> artist group	<input type="checkbox"/> date of birth	<input type="checkbox"/> date of death	<input type="checkbox"/> place of birth	<input type="checkbox"/>
☆ <input type="checkbox"/>	1.	4742	Winterhalter	Franz Xaver		0000-00-00	0000-00-00		
☆ <input type="checkbox"/>	2.	4743	Winternitz	Adolf Christoph		Sat Oct 20 00:00:00 PST 1906	Thu Jun 17 00:00:00 PDT 1993	Wien	V Cl
☆ <input type="checkbox"/>	3.	20024	Wintersberger	Markus		1968-00-00	0000-00-00	Krems a.d. Donau (Niederösterreich)	K Cl
☆ <input type="checkbox"/>	4.	19448	Winterthur			0000-00-00	0000-00-00		
☆ <input type="checkbox"/>	5.	18333	Winzenhörlein	A.		0000-00-00	0000-00-00		
☆ <input type="checkbox"/>	6.	18334	Wipf	Anton Carl		0000-00-00	0000-00-00		
☆ <input type="checkbox"/>	7.	4744	Wiplinger	Peter Paul		1939-00-00	0000-00-00	Haslach	H

### Using facets and filters

Use facets and filters to select subsets of your data to act on. Choose facet and filter methods from the menus at the top of each data column.

Not sure how to get started?  
[Watch these screencasts](#)

# Contributing to AAT

# Additional resources re. contributing to the AAT

---

- The following slides include only a brief overview of contributing to the AAT
  - For full editorial instruction, see the [AAT Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#aat)  
[www.getty.edu/research/tools/vocabularies/guidelines/index.html#aat](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#aat)
  - For an overview presentation on the AAT data, see [AAT: Introduction and Overview](http://www.getty.edu/research/tools/vocabularies/aat_in_depth.pdf)  
[www.getty.edu/research/tools/vocabularies/aat\\_in\\_depth.pdf](http://www.getty.edu/research/tools/vocabularies/aat_in_depth.pdf)
  - To search for AAT terms online, see [Art & Architecture Thesaurus® Online](http://www.getty.edu/research/tools/vocabularies/aat/index.html)  
[www.getty.edu/research/tools/vocabularies/aat/index.html](http://www.getty.edu/research/tools/vocabularies/aat/index.html)
  - For guidance on translating the AAT, see [AAT: Contributing Large Translations](http://www.getty.edu/research/tools/vocabularies/guidelines/aat_4_4_appendix_d_contributors.html#4_4_2)  
[www.getty.edu/research/tools/vocabularies/guidelines/aat\\_4\\_4\\_appendix\\_d\\_contributors.html#4\\_4\\_2](http://www.getty.edu/research/tools/vocabularies/guidelines/aat_4_4_appendix_d_contributors.html#4_4_2)  
and a briefer presentation, [Translating the Art & Architecture Thesaurus](http://www.getty.edu/research/tools/vocabularies/multilingual_vocab.pdf)  
[www.getty.edu/research/tools/vocabularies/multilingual\\_vocab.pdf](http://www.getty.edu/research/tools/vocabularies/multilingual_vocab.pdf)
  - For terminology for diverse and inclusive topics, see [Diversity and Inclusion](https://www.getty.edu/research/tools/vocabularies/Vocabs_unbiased_terminology.pdf)  
[https://www.getty.edu/research/tools/vocabularies/Vocabs\\_unbiased\\_terminology.pdf](https://www.getty.edu/research/tools/vocabularies/Vocabs_unbiased_terminology.pdf)

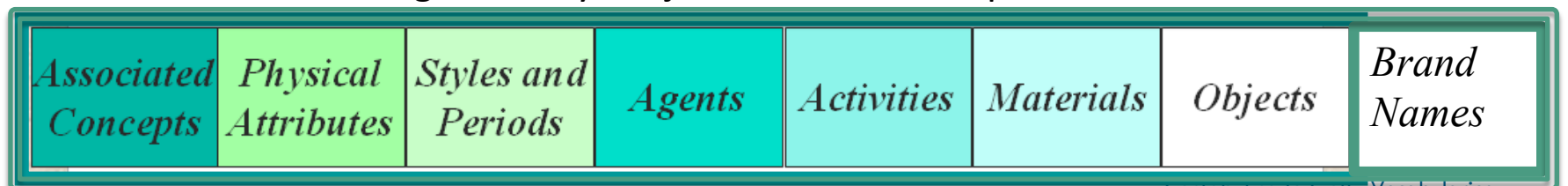
# AAT contribution: First steps

- Communicate with the Getty Vocabulary Program ([vocab@getty.edu](mailto:vocab@getty.edu)) regarding the number of terms and topics to be covered by your contribution
- Are you supplying variant terms or translations for existing AAT records?  
Or are you creating entirely new AAT records?
- Arrange for the proper staff and resource materials for your project
- For each new term, determine that the proposed new AAT concept
  - is not already in AAT and
  - is within scope of AAT
- Be prepared to supply data for all required fields, adhering to the AAT Editorial Guidelines (online)
- Or does your project wish to supply a translation of the AAT?  
See instead [AAT: Contributing Large Translations](#)

## Scope of AAT

- **AAT, Art & Architecture Thesaurus®** includes generic terms in several languages, relationships, sources, and scope notes for work types, roles, materials, styles, cultures, and techniques (477,898 terms)  
(e.g., *amphora*, *literati (painters)*, *oil paint*, *olieverf*, *peintures à l'huile*, *acetolysis*, 玉器, *Jadekünste*, *sintering*, *orthographic drawings*, *Olmeca*, *Rinascimento*, *Buddhism*, *emakimono*, *watercolors*, *asa-no-ha-toji*)

- Facets are the upper levels of the AAT structure
- AAT is not organized by subject matter or discipline



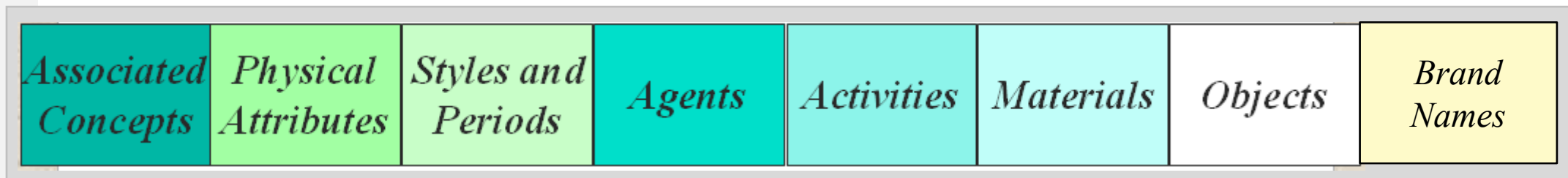
# Scope of AAT

- [Scope of AAT](#) AAT includes generic terms, and associated dates, relationships, and other information about *concepts* related to or required to catalog, discover, and retrieve information about art, architecture, and other visual cultural heritage, including related disciplines dealing with visual works, such as archaeology and conservation, where the works are of the type collected by art museums and repositories for visual cultural heritage, or that are architecture. It is our goal to be ever more inclusive of various cultures and their visual works. Also, in recognition of diverse collections found in art museums, the AAT contains terminology to describe objects and associated activities that are ceremonial or utilitarian in nature, but are not necessarily labeled as *art* according to traditional Western aesthetics.
- The AAT is used for work types, roles, materials, styles, cultures, techniques, subject, and other fields in a work record, so long as terms fit into established AAT facets.
- **What is excluded in AAT?** In general, terminology from domains other than visual arts is excluded from AAT, except to the extent that such terminology is necessary to catalog or discover information about visual works, including new media art, conceptual art, and performance art (as distinct from the performing arts).
- Excluded are proper names and iconographical subjects for the domain of art and architecture, but which are included in the other Getty Vocabularies: examples are names of people (ULAN), geographic names (TGN), titles of works of art (CONA), or iconographical topics (IA). Also excluded from AAT are unbound compound terms, which combine words from distinct hierarchies; for example, *Baroque cathedral* is an unbound compound term combining terms for a style and for a work type. Excluded are phrases or words that do not have literary warrant, organizational warrant, or user warrant. Overall, records that lack the minimal information for an AAT record are excluded; see [guidelines for contributions](#) for more information regarding minimum contribution requirements.

# Scope of AAT

- AAT is a thesaurus, compliant with ISO and NISO standards for thesaurus construction
- Scope of the AAT is from prehistory to the present
- No geographic limitations
- Terms for concepts, activities, and objects
  - from scholarly literature and cataloging
  - for art, architecture, decorative arts, archaeology, material culture, art conservation, archival materials, or related topics
- Must fit into the hierarchies already established in the AAT
- Concepts identified by terms excluding proper names
- thus contains generic concepts (as opposed to proper nouns or names)
- AAT is multicultural and multilingual; several full translations have been done or are underway

## Facets





# Scope of AAT

## *Outside scope of AAT*

- Geographic names (TGN)
- Personal names (ULAN)
- Corporate body names (ULAN)
- Iconographic themes, named literature, named events, fictional and religious characters (IA, Iconography Authority)
- Titles of individual works of art or names of buildings (CONA)

- Organization by culture or discipline is outside scope of AAT
- AAT is a generic thesaurus (e.g., you cannot find all terms used for *art conservation* or all terms used for *Chinese art* in one hierarchy of the AAT); terms are spread throughout
- Long descriptive phrases or headings, which are not terms, are outside the scope of AAT

Unique features of Vocab may aid in facilitating inclusivity & multicultural content, allowing different views of data based on language, culture, discipline

UNIQUE IDS

LANGUAGES

PREFERENCES

DATES, HIST/CUR

RELS/LINKS--POLY

CREDIT/WARRANT

COREFERENCES

• **AAT, Art & Architecture Thesaurus®**

**AAT ID: 300190536**

**Terms:**

steel engravings (pref, en-P,PN)

[1000041363] **Contrib.** [VP,BHA] **Sources.** Gascoigne 1986, Lucie-Smith 1986, Brit 2000-\*

**Qualifier:** visual works

**Date:** from 1792

**Start:** 1792 **End:** 9999

steel engraving (en, SN)

[1000299348] **Contrib.** [VP,BHA] **Sources.** \*

**Qualifier:** visual work

engravings on steel (en) (Hist)

[1000895990] **Contrib.** [Morem] **Sources.** \*

gravures sur acier (fr-N, PFN)

[1000304335] **Contrib.** [CHIN] **Sources.** \*

鋼版刻印 (zh\_TW-P) [1000551901]

**Contrib.** [AS] **Sources.** \*

gāng bǎn kè yìn (zh-Latn-pny-P)

[1000551903] **Contrib.** [AS] **Sources.** \*

staalgravures (nl-P) [1000482814]

**Contrib.** [RKD-AAT ned] **Sources.** \*

gravuras em metal (pt-P)

[1000884616] **Contrib.** [CVAA-BR] **Sources.** \*

**Sample record (partial)**

**Terms (cont):**

grabados al acero (es-N) [1000429838]

**Contrib.** [CDBP-SNPC] **Sources.** \*

Stahlstiche (de-N) [1000655952]

**Contrib.** [IfM-SMB-PK] **Sources.** \*

**Associative Relationships**

produced by ... steel engraving (printing process) [300190536]

distinguished from ... siderographs [300389774] **Date:** from early 1800s

**Start:** 1800 **End:** 9999

**Hierarchical Relationships (poly)**

Objects Facet

.. Visual and Verbal Communication (G)

.... Visual Works (hierarchy name) (G)

..... visual works (works) (G)

..... <visual works by material or technique> (G)

..... prints (visual works) (G)

..... <prints by process or technique> (G)

..... <prints by process: transfer method> (G)

..... intaglio prints (G)

..... engravings (prints) (G)

..... steel engravings (visual works) (G)



**Note:** Prints made by the process of "steel engraving (printing process)," in which plates of steel or steel-faced copper are used, having replaced the use of less durable copper plates in the early 19th century...

**Contrib.** [VP,BHA] **Sources.** Gascoigne 1986, Lucie-Smith 1986, Brit 2000-, \*

**Chinese (traditional)** 以鋼版雕刻程序製成的版畫

**Contrib.** [AS] **Sources.** \*

**Dutch** Gravures waarbij de afbeelding is gesneden in een stalen plaat. **Contrib.** [RKD-AAT ned] **Sources.** \*

**German** ..... Druck, der im Verfahren des Stahlstichs hergestellt wurde. **Contrib.** [IfM-SMB-PK] **Sources.** \*

**Spanish** ..... Estampas realizadas mediante el proceso de grabado en acero.... **Contrib.** [CDBP-SNPC] **Sources.** \*

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

**Sources:** Griffiths, Prints (1996); Hunnisett, Steel-Engraved (2020); Koschatzky, Die Kunst der Graphik (1988);

Thes.Graph.Mat. **tgm010117**; Lucie-Smith, Thames & Hudson Dictionary of Art Terms (1986); Newman, Innovative Printmaking (1997)

# Contributors are cited

AAT records are merged information from multiple contributors

Getty Vocabularies grow through contributions from the expert user community

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

steel engravings (visual works) ([preferred](#))  
steel engraving (visual work) ([C,U,English,AD,U,SN](#))  
engravings, steel (visual works) ([C,U,English,AD,U,SN](#))  
engravings on steel ([H,U,English,UF,U,U](#))  
line engravings on steel ([H,U,English,UF,U,U](#))  
鋼版刻印 ([C,U,Chinese \(traditional\)-P,D,U,U](#))  
gāng bǎn kè yìn ([C,U,Chinese \(transliterated H,AD,U,SN\)](#))  
gang ban ke yin ([C,U,Chinese \(transliterated P,AD,U,SN\)](#))  
kang pan k'e yin ([C,U,Chinese \(transliterated H,AD,U,SN\)](#))  
staalgravures ([C,U,Dutch-P,D,U,U](#))  
staalgravure ([C,U,Dutch,AD,U,U](#))  
gravures sur acier ([C,U,French-P,D,U,PN](#))  
gravure sur acier ([C,U,French,AD,U,SN](#))  
Stahlstiche (visuelle Werke) ([C,U,German,D,AD,U,SN](#))  
Stahlstich (visuelles Werk) ([C,U,German-P,AD,U,SN](#))  
gravuras em metal ([C,U,Portuguese-P,D,U,PN](#))  
gravura em metal ([C,U,Portuguese,AD,U,SN](#))  
grabados al acero ([C,U,Spanish-P,D,U,PN](#))  
grabado al acero ([C,U,Spanish,AD,U,SN](#))  
grabado en acero ([C,U,Spanish,UF,U,SN](#))

- **Getty Conservation Institute** (Los Angeles, California)
- **Morem, Missouri Remembers consortium** (St. Louis, Missouri)
- **BHA** (Bibliography of the History of Art)
- **Academia Sinica** (Nankang, Taiwan)
- **Netherlands Institute for Art History** (RKD: Bureau AAT) (The Hague, The Netherlands)
- **CHIN** (Canadian Heritage Information Network)
- **Staatliche Museen zu Berlin Preussischer Kulturbesitz** (Berlin, Germany)
- **Centro de Documentación de Bienes Patrimoniales** (Dirección de Bibliotecas, Archivos y Museos) (Santiago, Chile)

# View of the AAT hierarchy

- 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>
- ..... prints (visual works)
- ..... <prints by process or technique>
- ..... <prints by process: transfer methods>
- ..... intaglio prints
- ..... engravings (prints)
- ..... copper engravings (visual works)
- ..... drypoints (prints)
- ..... line engravings (prints)
- ..... lithographic engravings (prints) [N]
- ..... mezzotints (prints)
- ..... carborundum mezzotints (prints)
- ..... sand-grain mezzotints (prints)
- ..... niello prints
- ..... punched engravings
- ..... siderographs
- ..... steel engravings (visual works)
- ..... stipple engravings (prints)

- Indentation: broader/narrower (genus/species)
- Sub-facets (called “hierarchies”) establish the context of the term
- Guide terms in angled brackets
- Qualifiers display in parentheses

**Concept**  
steel engravings (visual works)



# Required Fields for AAT

- preferred term
- required if applicable, variant terms (alternate descriptors, UFs)
- hierarchical position
- scope note
- sources for the terms and scope note

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

# List of Fields for AAT

## 3.1 HIERARCHICAL RELATIONSHIPS

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

## 3.2 IDENTIFYING NUMBERS, STATUS FLAGS, AND SUBJECT SOURCES

- 3.2.1 Subject ID (*required default*)
- 3.2.2 Parent Key (*required*)
- 3.2.3 Merged Status (*required-default*)
- 3.2.4 Published Status (*required-default*)
- 3.2.5 Review Status (*required-default*)
- 3.2.6 Record Type (*required-default*)
- 3.2.7 Candidate Status (*required-default*)
- 3.2.8 Label (*required-default*)
- 3.2.9 Contributors for the Subject Record (*required*)
- 3.2.10 Sources for the Subject Record (*required*)

## 3.3 TERMS

- 3.3.1 Term ID (*required-default*)
- 3.3.2 Term (*required*)
- 3.3.3 Preferred Flag (*required-default*)
- 3.3.4 Qualifier
- 3.3.5 Sequence Number (*required-default*)
- 3.3.6 Historical Flag (*required-default*)
- 3.3.7 Term Type (*required-default*)
- 3.3.8 Vernacular Flag (*required-default*)
- 3.3.9 Language for Terms
- 3.3.10 Preferred Flag for Language
- 3.3.11 Contributor for Term (*required-default*)
- 3.3.12 Preferred Flag for Contributor (*required-default*)
- 3.3.13 Sources for Terms (*required*)
- 3.3.14 Page Number for Term Source (*required*)
- 3.3.15 Preferred Flag for Source (*required-default*)
- 3.3.16 Dates for Terms
- 3.3.17 Display Term Flag (*required-default*)
- 3.3.18 AACR Flag (LC heading)
- 3.3.19 Other Flags
- 3.3.20 Assigned To

Editorial guidelines at

[www.getty.edu/research/tools/vocabularies/guidelines/index.html#aat](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#aat)

Contribution formats are available from links on this page

[www.getty.edu/research/tools/vocabularies/contribute.html](http://www.getty.edu/research/tools/vocabularies/contribute.html)

# List of Fields for AAT

## **3.4 SCOPE NOTE**

**3.4.1 Scope Note**

**3.4.2 Sources for the Scope Note**

**3.4.3 Contributor for the Scope Note**

## **3.5 ASSOCIATIVE RELATIONSHIPS**

**3.5.1 Related Concepts**

**3.5.2 Relationship Type**

**3.5.3 Historical Flag**

**3.5.4 Dates for Related Concepts**

# Topics re. AAT Terms: covered in online documentation

[www.getty.edu/research/tools/vocabularies/guidelines/aat\\_3\\_3\\_terms\\_names.html#3\\_3\\_2](http://www.getty.edu/research/tools/vocabularies/guidelines/aat_3_3_terms_names.html#3_3_2)

## Values

### Sources

### Discussion

...[Descriptors and preferred term](#)

...[Compound terms](#)

...[Precoordinated and postcoordinated terms](#)

### Rules

[Minimum requirements](#)

[Alphabet and diacritics](#)

[Capitalization](#)

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[Single-word vs. multiword terms](#)

...[When to create a compound term](#)

...[When to avoid making a compound term](#)

...["Modified descriptors" created by end users](#)

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[Facet and hierarchy names](#)

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## Abbreviations

[Brand names](#)

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[Homographs](#)

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[TRANSLATIONS of AAT terms](#)

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[Possessives](#)

[Natural order and inverted terms](#)

[Initial articles](#)

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[Pejorative terms](#)

[Popular and scientific terms](#)

...[For Living Organisms](#)

[Misspellings](#)

[Constructed terms](#)

[Language](#)

[Order of the terms](#)

[Editing contributed terms](#)



Required

# AAT Terms

- **Definition:** A word or words used to refer to a definable, unique concept
- Excludes proper names; refers to generic concepts
- Terms for any concept may include the plural form of the term, singular form, natural order, inverted order, spelling variants, scientific and common forms, various forms of speech, and synonyms that have various etymological roots

columns	stained glass (visual works)
caisson piles	stained glass (material)
acid-free paper	travertine
piles, caisson	orthogonal plan
cathedrals	orthographic drawings
cathedral ceilings	artists
flying buttresses	painters
retouch varnish	artists' colormen
drafting equipment	acrylic paint
Early Renaissance	Buddhism
Macedonian	<British Renaissance-Baroque styles>

# Fields associated with AAT terms

for AAT ID 300015638

- Example of AAT terms and related fields
- Each term has a persistent, unique term\_ID
- Unique ID for concept record is called “subject\_ID”
- Languages, sources, and much other information are also identified with unique IDs
- Historical flag: *H* or *C*
- “AACR2” = LOC preferred Yes
- Other Flags (see Guidelines)
- Dates for terms

Terms/Names											
#	P	H	V	Terms/Names	Display Dt	Start Dt	End Dt	Term ID	Disp Nm	AACR2 Flag	Other Flags
1	P	C	U	still lifes				100015638	N/A	Yes	N/A
2	V	C	U	still life				1000298899	N/A	N/A	N/A
3	V	C	U	still lives				1000267040	N/A	N/A	N/A
4	V	C	U	still-lifes				1000267042	N/A	N/A	N/A
8	V	C	U	静物				1000615617	N/A	N/A	N/A
9	V	C	U	jing wù huà				1000615619	N/A	N/A	N/A
10	V	C	U	jing wu hua				1000615618	N/A	N/A	N/A
13	V	C	U	stilleven	in use from ca. 1650	1600	9999	1000304475	N/A	N/A	N/A
14	V	C	U	nature morte	used from the mid-1	1730	9999	1000267038	N/A	N/A	N/A
15	V	C	U	Stilleben				1000304470	N/A	N/A	N/A
16	V	C	U	natura morta				1000304469	N/A	N/A	N/A
26	V	H	U	nature repos\$00ee	early 18th-century F	1670	1830	1000305907	N/A	N/A	N/A
27	V	H	U	still-leven	an English spelling c	1600	9999	1000305905	N/A	N/A	N/A
28	V	H	U	vie coite				1000305906	N/A	N/A	N/A
29	V	H	U	vie coye	French for "silent life	1300	1800	1000304468	N/A	N/A	N/A

Term Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier	Term Source(s)	Page
CDBP-DIBAM	N	English	70051	P	Descriptor		AATA database (2002-)	129251 chec
GCI	P						Eisler, Seeing Hand (1975)	
VP	P						Library of Congress Authorities online (2002-)	Thes for grap

# Required AAT terms

- It is required to record at least one term -- the record-preferred term, which is the word or phrase used most often in scholarly literature to refer to the concept
- Excluded are proper names of persons, organizations, geographic places, named subjects, and named events
- Include Alternate Descriptors where required (e.g., singular and plural nouns for Objects)

still lifes..... [ [CDBP-DIBAM](#), [GCI Preferred](#), [VP Preferred](#) ]  
..... [AATA database \(2002-\)](#) 129251 checked 26 January 2012  
..... [Eisler, Seeing Hand \(1975\)](#)  
..... [Library of Congress Authorities online \(2002-\)](#) Thes for  
graphic matls: TGM II, Genre & phys char  
..... [Mayer, Dictionary of Art Terms and Techniques \(1992\)](#) 379  
..... [Sterling, Still Life Painting \(1959\)](#) 9  
..... [Tesauro de Arte & Arquitectura \(2000-\)](#)  
..... [Webster's Third New International Dictionary \(1993\)](#)  
..... [Zinkham and Parker, Descriptive Terms for Graphic  
Materials \(1986\)](#)  
still life..... [ [VP](#) ]  
..... [RILA, Subject Headings \(1975-1990\)](#)

## Warrant for terms

- For a source to be considered valid warrant, the spelling, meaning, and usage of the term must be the same in the source as intended in the AAT
- The descriptor must be found in at least three authoritative, published sources
- All other terms, including alternate descriptors or used for terms, must be found in at least one authoritative source
- List as many synonymous terms or translated terms as have at least one legitimate source or have been contributed by an authorized translation project
- Include references to Library of Congress Authorities, other pertinent authorities



# AAT Synonymy

- The Term in AAT is analogous to the Name in ULAN, TGN, and IA, and the title in CONA
- Note that the term must stand for a unique, definable concept
- The term must be used or described in the source in the same way as intended in the AAT in order for that source to be valid



## All terms must be exact synonyms

- All terms in the record must be exact synonyms, interchangeable in describing the concept
- Plus historical terms, other languages, and parts of speech
- If the same spelling of a term has different meaning, create second record for second concept; use qualifiers for both homographs
- If term B (presumptive Used For) does not have exactly same meaning as term A (Descriptor), make a separate record for term B
- May have Display Dates, containing implication of date or other information; must have Start and End Dates for usage of term

<b>Ancestral Puebloan</b> (preferred,C,U,English-P,D,U,A)	..... preferred by Native Americans, and in most common usage
<b>Ancestral Pueblo</b> (C,U,English,UF,U,U)	
<b>Moki (Ancestral Puebloan)</b> (C,U,English,UF,U,U)	
<b>Moqui (Ancestral Puebloan)</b> (C,U,English,UF,U,U)	..... meaning "the dead," used by the Hopi to identify their ancestors
<b>Basketmaker-Pueblo</b> (C,U,English,UF,U,U)	
<b>Hisatsinom</b> (C,U,English,UF,U,U)	
(Hopi,UF,U,U)	
<b>Oude Pueblo</b> (C,U,Dutch-P,D,U,U)	
<b>Pueblo Ancestral</b> (C,U,Spanish-P,D,U,U)	
<b>cultura Pueblo</b> (C,U,Spanish,AD,U,U)	
<b>Anaasázi</b> (C,U,Navajo,UF,U,U)	
<b>Anasazi</b> (H,U,English,UF,U,U)	..... avoided in modern usage, non-preferred by contemporary Pueblo peoples
(Spanish,UF,U,U)	

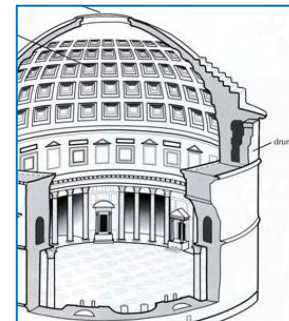
Start Date: 1930 End Date: 9999
---------------------------------

# AAT Homographs and qualifiers

- A homograph is a term that is spelled like another term, but the meanings of the terms are different
- When adding a term, always check to see if there is homograph for the term in the AAT
- If so, you are required to add qualifiers for both terms (or advise the Vocabulary Program)
- It is also required to add qualifiers for terms that do not have homographs in the AAT, but for which there are homographs in common language
- In displays, qualifiers appear in parentheses with the term; in the data, qualifiers are recorded in a field separate from the term
- How to devise a qualifier? Qualifiers should be words taken from a parent term if possible

1.	<input type="checkbox"/>		<b>drums (walls)</b> (<walls by location or context>, walls, ... Comp)
2.	<input type="checkbox"/>		<b>drums (column components)</b> (<shaft components>, <shafts and shaft comp)
3.	<input type="checkbox"/>		<b>drums (membranophones)</b> (membranophones, <sound devices by acoust [300041729])

- Qualifiers should be the same part of speech as the term (e.g., for a term that is a noun, the qualifier should be a noun, not an adjective)



# AAT Compound terms

- Multiword or *compound terms* in natural language are *lexemes*, bound together as lexical units
- Dictionaries differ in their policies regarding the inclusion of compound terms, and thus they are not always authorities regarding what is and is not a compound term in the AAT
- A compound term must express a single concept or unit of thought capable of being arranged in a genus-species relationship within the AAT hierarchy



- Each AAT term represents a single concept
  - Gothic
  - cathedral
  - stained glass
  - rose windows
  - flying buttresses
  - naves
- Each of the above terms represents a concept applicable to this church
- *Gothic cathedral* is NOT a term; it comprises two terms  
*style + work type*

# AAT Preferred terms

- The record-preferred term in each AAT record is always a "descriptor"
- There may be multiple descriptors in a record, one for each language represented, but there is only one record-preferred term
- A record-preferred term is sometimes the only term in the record  
The preferred term is the American English term used most often in standard general reference sources
- Include any alternate descriptor  
Additional used for terms for the concept should be included if warranted
- Flag American and British English terms, if they differ

record preferred

English Descriptor

plural noun

lantern slides ([preferred](#), [C](#), [U](#), [LC](#), [English-P](#), [D](#), [U](#), [PN](#))  
 lantern slide ([C](#), [U](#), [English](#), [AD](#), [U](#), [SN](#))  
 lantern-slides ([C](#), [U](#), [English](#), [UF](#), [U](#), [SN](#))  
 hyalotypes (lantern slides) ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
 lantern slide transparencies ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
 magic lantern slides ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
 slides, lantern ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
 lantaarnplaatjes ([C](#), [U](#), [Dutch-P](#), [D](#), [U](#), [U](#))  
 lantaarnplaatje ([C](#), [U](#), [Dutch](#), [AD](#), [U](#), [SN](#))  
 幻燈 ([C](#), [U](#), [Chinese \(simplified\)](#), [D](#), [U](#), [N](#))  
 plaques de lanterne magique ([C](#), [U](#), [French-P](#), [D](#), [U](#), [PN](#))  
 plaque de lanterne magique ([C](#), [U](#), [French](#), [AD](#), [U](#), [SN](#))  
 Großdias ([C](#), [U](#), [German](#), [D](#), [PN](#))  
 Großdia ([C](#), [U](#), [German-P](#), [AD](#), [SN](#))  
 Gross-Dia ([C](#), [U](#), [German](#), [UF](#), [U](#), [SN](#))  
 Lichtbildplatte ([C](#), [U](#), [German](#), [UF](#), [U](#), [SN](#))  
 Lichtbildplatten ([C](#), [U](#), [German](#), [UF](#), [PN](#))  
 diapositivas ([C](#), [U](#), [Spanish-P](#), [D](#), [U](#), [PN](#))  
 diapositiva ([C](#), [U](#), [Spanish](#), [AD](#), [U](#), [SN](#))  
 diabild ([C](#), [U](#), [Swedish](#), [AD](#), [U](#), [SN](#))

English Alt D

singular noun

English UF

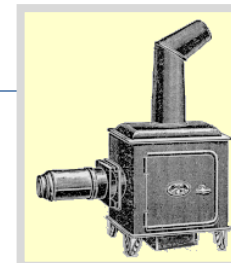
Dutch D

Chinese D

French D

German D

Spanish D



**Generally, terms in other languages are supplied by authorized translation projects**

# Descriptors, alternate descriptors, used for

Descriptor = plural noun

- **Rules** guiding descriptors and alternate descriptors vary by facet; see online guidelines
- **Descriptor:** The term used most commonly in authoritative sources to refer to the concept in the language; the rules for the form of the descriptor vary by facet / hierarchy
- **Alternate descriptor:** In AAT, terms derived from the descriptor, but having a different grammatical form than the descriptor
- **Used For terms:** Terms that are true synonyms for the descriptor, but are not derived from the descriptor

watermarks ([preferred](#), [C](#), [U](#), [English-P](#), [D](#), [U](#), [PN](#))  
watermark ([C](#), [U](#), [English](#), [AD](#), [U](#), [SN](#))  
water marks ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
water mark ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
water-marks ([C](#), [U](#), [English](#), [UF](#), [U](#), [PN](#))  
water-mark ([C](#), [U](#), [English](#), [UF](#), [U](#), [SN](#))  
filigrains ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
filigrain ([C](#), [U](#), [English](#), [UF](#), [U](#), [N](#))  
浮水印 ([C](#), [U](#), [Chinese \(traditional\)](#)-[P](#), [D](#), [U](#), [U](#))  
fú shuǐ yìn ([C](#), [U](#), [Chinese \(transliterated Han\)](#)-[P](#), [D](#), [U](#), [U](#))  
fu shui yin ([C](#), [U](#), [Chinese \(transliterated Wade-Giles\)](#), [UF](#), [U](#), [U](#))  
watermerken ([C](#), [U](#), [Dutch-P](#), [D](#), [U](#), [PN](#))  
watermerk ([C](#), [U](#), [Dutch](#), [AD](#), [U](#), [SN](#))  
filigranes ([C](#), [U](#), [French-P](#), [D](#), [U](#), [PN](#))  
filigrane ([C](#), [U](#), [Italian-P](#), [D](#), [U](#), [PN](#))  
([French](#), [AD](#), [U](#), [SN](#))  
Wasserzeichen ([C](#), [U](#), [German-P](#), [D](#), [U](#), [B](#))  
filigrana ([C](#), [U](#), [Italian](#), [AD](#), [U](#), [SN](#))  
([Spanish](#), [AD](#), [U](#), [SN](#))  
filigranas ([C](#), [U](#), [Spanish-P](#), [D](#), [U](#), [PN](#))  
papermarks ([H](#), [U](#), [English](#), [UF](#), [U](#), [N](#)) term used prior to ca. 1790

Alternate descriptor = singular noun

Variant spellings or other terms that are not directly based on Descriptor are Used For terms

Each language may have descriptors, alternate descriptors and used for terms



# Descriptors, alternate descriptors, used for

## Examples:

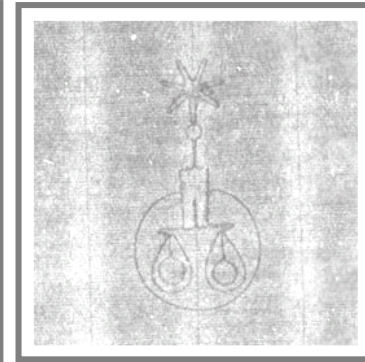
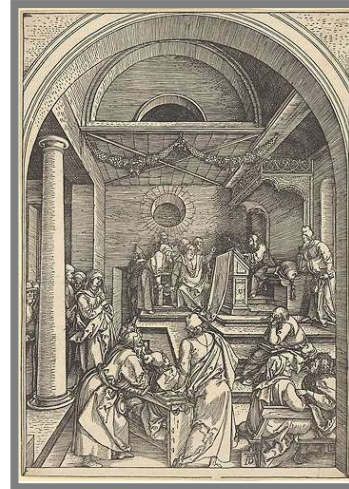
**For Processes and Techniques:** Descriptors are in gerund or noun form according to need and usage (e.g., abrasion, tuning, tapestry); adjectival forms are provided as alternate descriptors where appropriate

**For Objects:** Descriptors are plural nouns, with the singular form provided as an alternate descriptor where appropriate

**For Materials:** Most descriptors are singular nouns, except where common usage warrants the plural form; where appropriate, the plural forms of singular descriptors are provided as alternate descriptors

Etc., etc.

**watermarks (preferred, descriptor, English-P)**  
**watermark (alternate descriptor, English)**



**embroidering (preferred, descriptor , English-P)**  
**embroidered (alternate descriptor , English)**



# Languages in AAT

- As in all of Getty Vocabularies, the language designation of the term does not necessarily designate the etymological derivation of the word
- Language designation indicates which term is used in texts written in that language
- Loan terms may be used
- A single term may have multiple languages, because the term may be spelled the same in multiple languages

## Loan terms

- Terms borrowed from other languages that have become naturalized in American English
  - *lits à la duchesse*
  - *mihrabs*
  - *pagodas*
  - *gongs*
  - *Schnitzaltars*
- One term may be both preferred English and preferred for another language (e.g., French)
- Plurals of loan terms may be anglicized with “s” (e.g., *violincellos*, *Schnitzaltars*), as dictated by published warrant

### Example

**papier mâché** (preferred, C, U, English-P, D, L, N)  
(French-P, D, U, N)

**papier-mâché** (C, U, LC, English, UF, U, N)  
(French, UF, U, N)

**papier mache** (C, U, English, UF, U, N)

**paper-mache** (C, U, English, UF, U, N)

**papier-maché** (C, U, Dutch, UF, U, N)

**papier mouille** (C, U, French, UF, U, N)

**papel maché** (C, U, Spanish-P, D, U, U)

**papier maché** (C, U, Spanish, AD, U, U)

**cartón piedra** (C, U, Spanish, UF, U, U)

preferred in both  
English and French

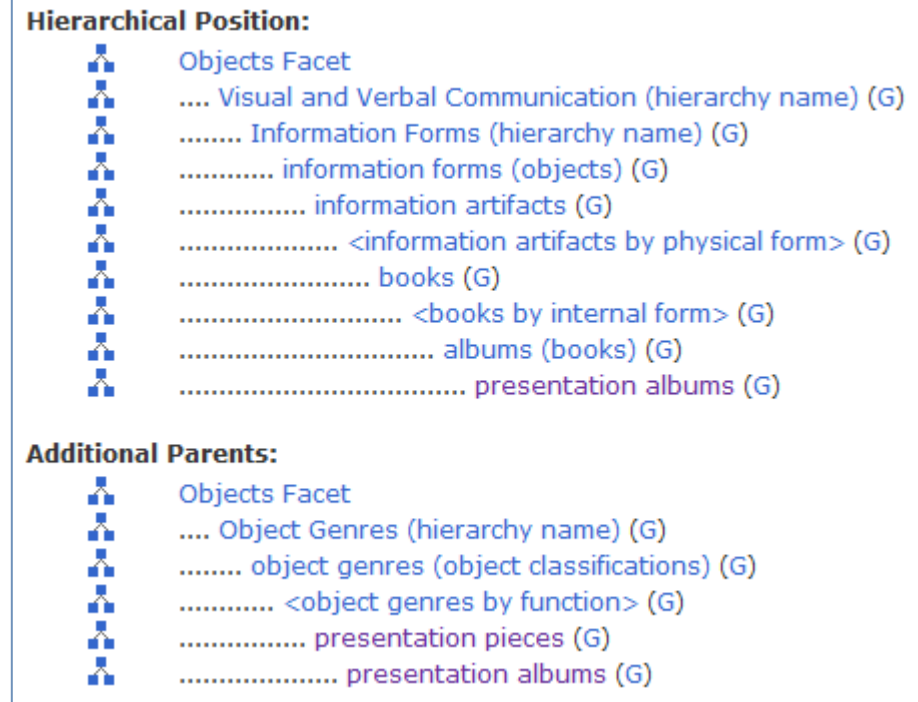


Required

# AAT Hierarchical Relationships

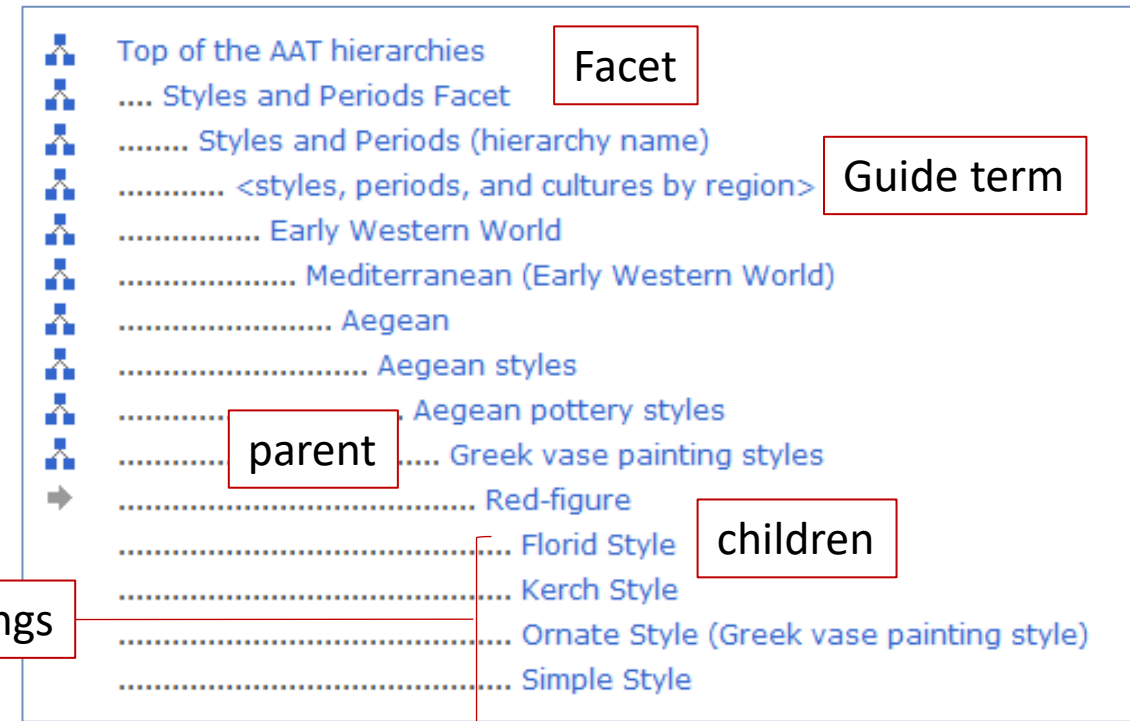
- **Definition:** The broader context(s) for the concept record; *parents* refer to Hierarchical Relationships, which are broader/narrower, reciprocal relationships between records
  - Contributors should suggest hierarchical placement; Vocabulary Program editors will approve or adjust hierarchical placement
  - The AAT is *polyhierarchical*, meaning that concepts can belong to more than one parent
  - Hierarchical relationships referred to by genealogical terms: *child, children, siblings, parent, grandparent, ancestors, descendents*, etc.
- G=Genus/Species (generic), P=Whole/Part (partitive), I=Instance**
- The relationship between parent and child is usually *genus/species* in the AAT; occasionally *instance* relationships exist

**Example:**  
*presentation albums* belongs to two parents; one parent is flagged *preferred*



# AAT Hierarchical Relationships

- Siblings are usually ordered alphabetically; however, an order may be *forced* manually through sort order number (e.g., chronological order, if applicable)
- Hierarchical relationships may have dates
- The primary record types are *facets*, *subfacets* (called *hierarchies*), *guide terms* (display in angled brackets), and *concepts* (postable terms)



Parent ID

Parent display string, concatenated

<b>Subject ID:</b> 300020201	<b>Review:</b> In Process	<b>Merged:</b> Merged	<b>Publish:</b> Published
<b>Parent:</b> 300020193	<b>Record:</b> Concept	<b>Candidate:</b> Non Candidate	
<b>Label:</b> Red-figure (Greek vase painting styles, Aegean pottery styles, Aegean styles, Aegean, Mediterranean, Early We			

# Facets and “hierarchies” (subfacets) of the AAT

## ASSOCIATED CONCEPTS FACET

Hierarchy: Associated Concepts

## PHYSICAL ATTRIBUTES FACET

Hierarchies: Attributes and Properties, Conditions and Effects,  
Design Elements, Color

## STYLES AND PERIODS FACET

Hierarchy: Styles and Periods

## AGENTS FACET

Hierarchies: People, Organizations, Living Organisms

## ACTIVITIES FACET

Hierarchies: Disciplines, Functions, Events, Physical and Mental Activities, Processes and Techniques

## MATERIALS FACET

Hierarchy: Materials

## OBJECTS FACET

Hierarchies:

Object Groupings and Systems

Object Genres

Components

Built Environment: Settlements and Landscapes, Built Complexes and Districts, Single Built Works, Open Spaces and Site Elements

Furnishings and Equipment: Furnishings, Costume, Tools and Equipment, Weapons and Ammunition, Measuring Devices, Containers, Sound Devices, Recreational Artifacts, Transportation Vehicles

Visual and Verbal Communication: Visual Works, Exchange Media, Information Forms

## BRAND NAMES FACET

Hierarchy:

Brand Names

Required

# AAT Scope Note

For full guidelines regarding the writing of scope notes, see Editorial Guidelines: Scope Notes, above

A brief discussion of major points is included below

- **Definition:** A Note that describes how the term should be used within the context of the AAT, and provides descriptive information about the concept or expands upon information recorded in other fields. The Scope Note in AAT is analogous to the Descriptive Note in ULAN, TGN, CONA, and IA
- The Descriptive Note or Scope Note clarifies the meaning and usage of a concept within the context of the AAT
- A scope note differs from a definition in a dictionary or glossary in that, rather than providing all the possible meanings for a word, it identifies a single concept and explains its particular meaning in context
- Scope Note is a repeatable field
- There should always be a scope note in English, but there may be multiple scope notes in multiple languages
- Each instance of the scope note has a contributor and at least one source
- Do not plagiarize sources; paraphrase

# Submitting a Scope Note

- When submitting new concepts to the AAT, the contributor should include a scope note in English; it will be likely be edited by VP
- The scope note should be written from the point of view of the descriptor  
Typically in the scope note, describe the concept with same part of speech as the descriptor  
For example, if the descriptor is a plural noun, use plural nouns to describe it in the scope note

*repareurs*

**SN:** Craftsmen who practice the art of reparure, which is the process of carving away and shaping the layered gesso covering the carved ornament on a wooden picture frame.

*marine glue*

**SN:** Glue insoluble in water, made from rubber or resin solution, or both.

- **Topics:** Write a note that outlines usage and meaning of the descriptor  
Keep in mind that the note should also be applicable to all other terms in the record. Topics may include the following:
  - the usage of the descriptor, alternate descriptors, and used for terms in the record
  - the meaning and context of the descriptor and other terms in the record
  - distinguishing between terms that are in different records and have overlapping meanings or that may otherwise be confused by users
  - These referenced terms should be linked through Associative Relationships

*breezeways*

**SN:** Roofed passages connecting two parts of a house or a house and garage; common after 1930. Distinct from "dogtrots," which occur in folk architecture and log houses.

# Submitting a Scope Note

- **Grammatical Rules:** Full rules are in online Guidelines; in brief, use complete sentences or dictionary-style syntax
- Follow grammatical rules for standard English composition; for scope notes in other languages, use standard rules for the language
- Avoid abbreviations
- Use parentheses sparingly (commas usually suffice to set apart a statement)
- Do not use dashes to set apart a phrase
- Use BCE and CE for references to dates in the scope note; do not use BC and AD
- **Brevity:** SN should be brief and concise
- It is intended to disambiguate, clarify usage, and touch upon the major relevant points of the concept; it is not a comprehensive encyclopedia entry
  - A minimum scope note may be one or two lines of text
  - As a general rule, do not write scope notes longer than 250 words (or 1500 characters with spaces)
- The scope note must be concise, clear, and include only essential information
- Include only the most important and critical characteristics of the concept
- State the differentiating characteristics precisely

*papyrus (material)*

SN: A writing material prepared from thin strips of the pith of the papyrus plant laid together, soaked, pressed, and dried.

*lithography*

SN: Planographic printing process in which a design is deposited on the stone or plate with a greasy substance and the surface is chemically treated to accept ink only in the greasy areas.



# Submitting a Scope Note

- **Avoid “Use for ...”:** Do not begin the scope note with the phrase "Use for ..."; this phrase was used in legacy AAT scope notes
- **Avoid overly technical terminology:** Use relatively simple terminology that will be familiar to the end user
- **Avoid negative statements:** Use affirmative statements when possible. Generally state what the concept is rather than what it is not, except where necessary for clarity.
- **Avoid circularity:** Do not define the concept by using a closely related term not
- **Avoid tautology:** Do not define the term by a mere repetition of the term itself or simply paraphrasing the term

*colored paper*

Not “Paper that is colored.”

Yes “Non-white paper uniformly tinted with pigments or dye, usually during manufacture.”

- **Usage: Separate concepts:** Do not include usages or meanings that more properly describe separate concepts; instead, make a separate record  
Do not include general and specific meanings in same SN; legacy data with this problem will be fixed
- **Usages: Same concept:** If there are variations in meaning for a term and the term is correctly a single concept, describe the usages in the scope note; begin SN with overall or current meaning

*chronometers*, valid expression of multiple usage

“Certain types of precision time pieces. Originally referred to strongly built precision timekeeping devices especially designed for use on ships; now also used for extremely accurate wrist watches or pocket watches.”

*history painters*

Not “Artists who produce history paintings.”

Yes “Artists who produce history paintings, which are multi-figure narrative scenes of real or legendary events.”

# Submitting a Scope Note

- **Respect hierarchical placement:** Must agree with broader and narrower contexts; must in no way contradict the stated or implied meaning of broader concepts, as a *type of* its broader concepts
- If the concept has children, SN must be true for all children of the concept, cannot exclude any of the narrower concepts
- **Meaning of broader term:** Wording must agree with the syntax and meaning of its broader context; if the term has multiple parents, must work with alternate hierarchical positions
- **Scope neither too general nor too specific:** Should explain characteristics that differentiate the concept from other concepts; but do not create an overly specific description in the scope note that does not apply universally to all examples of this concept. Do not describe one particular example of a concept.

**Uses:** Give an explanation of how the object or other concept is used; do not restrict the scope by being overly specific; cite specific as an example not stated as the limit of usage.\

- **Characteristics:** Describe the primary characteristics of the concept (It is characterized by ...). Do not be overly specific, for example use words such as “often” or “typically” to avoid inappropriate limitations

*fixative*, not too limiting or too specific

Not “A substance used to increase the durability or stability of pigment on paper or dye in textiles.”

Yes “A substance used to increase the durability or stability of another substance, such as pigment on paper or dye in textiles.”

*capstan tables*, under <tables by form>, describe the form  
“Tables with a circular top that expands on an iron frame to allow eight extra leaves to be inserted. [...]”

Optional

## AAT Other fields

### Related Concepts

- **Definition:** *Associative relationships* between one concept record to other concept records in the AAT. It includes various types of ties or connections between concepts, excluding genus/species (hierarchical) relationships. Related Concepts are also called *Related Terms (RT)* in the jargon of thesaurus construction.
- Only clear and direct relationships should be recorded
- Typically current, but occasionally may be historical
- Use appropriate **Relationship Type**

[for "watercolors" paintings]

**Relationship Type:** 2212 produced by

**Related Concept:** watercolor brushes (<artists' brushes by function>, artists' brushes, ... Furnishings and Equipment)

**Relationship Type:** 2501 made of/require

**Related Concept:** watercolor (water-base paint, <paint by composition or origin>, ... Materials)

**Relationship Type:** 2501 made of/require

**Related Concept:** watercolor paper (drawing paper, <paper by function>, ... Materials)

**Relationship Type:** 2325 created by

**Related Concept:** watercolorists (<painters by technique, implement, or material employed>, implement, ... People)

**Relationship Type:** 2427 produced by

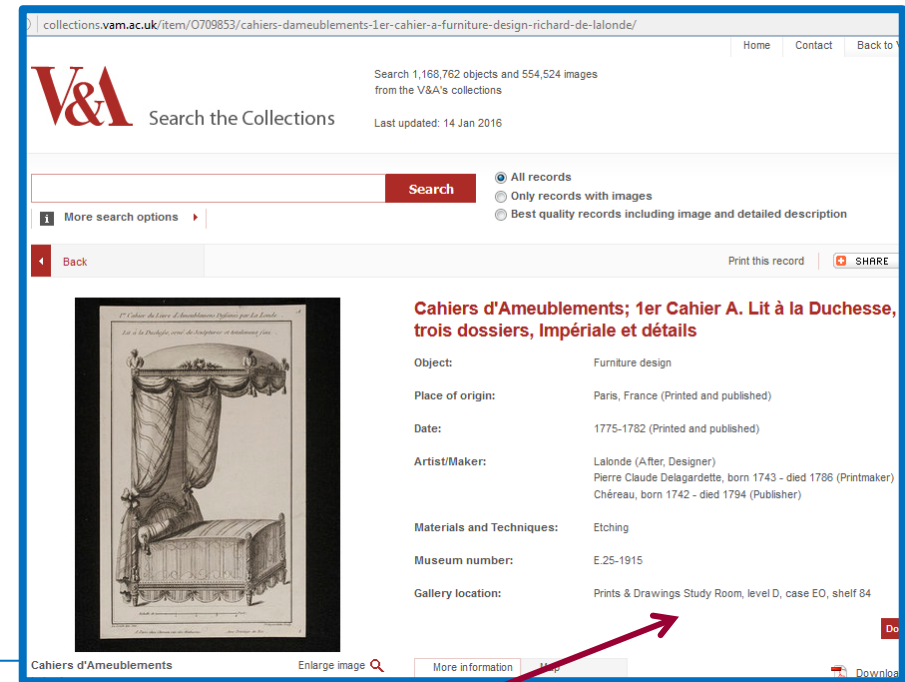
**Related Concept:** watercolor painting (technique) (<painting techniques by medium>, painting techniques, ... Processes and Techniques, Activities Facet)

- Consult the Guidelines for additional fields
- Among the notable optional fields are Associative Relationships and Images

# Optional AAT Other fields

## Images

- Persistent URLs recorded in the Media field
- Contributors are encouraged to provide persistent links to images for translated or new AAT concepts
- Use persistent links on museum sites, university sites, and other authoritative sources
- Avoid dot-com sites; an exception is Wikimedia, provided the image is noted as “public domain”
- Use images that represent the concept in a universal or general way; do not use images representing atypical reference to the concept
- Use images having captions that use the same term as described in the AAT record



ID: 300038715

lits à la duchesse (canopy beds, beds (furniture), ... Furnishings

**Note:** Beds with a canopy, often suspended from an ornate horizontal head or to the ceiling and not supported on posts or columns. The term is used from the 17th century and later. For beds having simpler unsupported curtains bed, use "lits d'ange."

### Terms:

**lits à la duchesse** (preferred,C,U,English-P,D,L,PN)

(Dutch-P,D,U,U)

(French-P,D,U,PN)

**lit à la duchesse** (C,U,English,AD,L,SN)

(French,AD,U,SN)

(Dutch,AD,U,U)

(Spanish,UF,U,SN)

**beds à la duchesse** (C,U,English,UF,U,N)

**duchesse beds** (C,U,English,UF,U,N)

Required

## AAT Sources

- **Literary warrant for terms:** Published evidence that the form, spelling, usage, and meaning of the term are widely agreed upon in authoritative sources
- Sources are required for all information in the AAT record
- Sources in the Getty Vocabularies are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source\_ID
- See online Guidelines for rules to formulate citations

<b>Source ID:</b>	<input type="text" value="2000096263"/>	<b>Merged Status:</b>	<input type="text" value="Not Merged"/>
<b>Brief Source:</b>	<input type="text" value="Bachman, Two Spheres: Design in Architecture (2012)"/>		
<b>Full Source:</b>	<input type="text" value="Bachman, Leonard R. Two Spheres: Physical and Strategic Design in Architecture. London: Routledge, 2012."/>		

## Required

# AAT Sources

- It is required to use published sources for all terms and scope notes in the AAT
- If possible, the descriptor or alternate descriptor for a concept in any language should be found in at least three published, authoritative sources
- Having three sources of warrant helps to assure that the descriptor is the term most widely used in the scholarly community
- With the abundance of online books and articles, it is often possible to do the majority of research online
- If published sources are scarce, as with terms that are neologisms, the opinion of a scholar or other expert may serve as one piece of warrant
- Museum databases and authoritative online sources are acceptable
- Prefer the most authoritative, up-to-date sources available
- For terms, consult specialized sources that are appropriate for various sections of the AAT, preferably done in consultation with content experts

# AAT Sources

- Prefer the most authoritative, up-to-date sources available
- Consult sources that are appropriate for various sections of the AAT, preferably chosen in consultation with content experts
- For sources of Scope Notes, do not plagiarize
  - Study one or more sources and paraphrase the material
  - Do not guess or misrepresent the source information

## Sources for the AAT may include the following:

Standard general reference sources

major authoritative language dictionaries

encyclopedia

library authority headings

Other authoritative sources

other authoritative thesauri and controlled vocabularies

textbooks (e.g., Gardner, *Art through the Ages*; Janson, *History of Art*)

Other resources covering pertinent topics

books, journal articles, and newspaper articles

archives, historical documents, and other original sources

Other sources

databases of contributors

articles or databases on museum or university Web sites

written or oral opinions of scholars or other experts

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly

# How to interpret AAT sources

## [HTML] Medieval **pilgrims' badges** in rivers: the curious history of a non-theory

J Lee - *Journal of Art Historiography*, 2014 - [search.proquest.com](http://search.proquest.com)

... the twelve **pilgrim badges** and two ampullae recovered at Trig Lane, only five were recovered from the foreshores, which suggests that the majority of previously discovered **badges** are ...

☆ Save [Cite](#) Cited by 18 [Related articles](#) [All 2 versions](#) [»»](#)

## [PDF] Popular and precious: silver-gilt & silver **pilgrim badges**

S Blick - *Peregrinations: Journal of Medieval Art and ...*, 2005 - [digital.kenyon.edu](http://digital.kenyon.edu)

... no **pilgrim** souvenir made from precious metal has been found. However, in the last few years several **badges** have ... We know from written sources that the media used in **pilgrim badges** ...

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## [PDF] **Pilgrim badges** painted in manuscripts: a North Netherlandish example

J Koldewey - K. Horst, van der, J.-Chr. Klamt (eds.). *Masters and ...*, 1991 - [academia.edu](http://academia.edu)

... **pilgrimage** was also represented in one other art-form. From the fourteenth century **pilgrim badges** souvenirs bought by **pilgrims** ... **Badges** portrayed in manuscripts, which are the subject ...

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- Books or articles, term may be in the title or in the running text
- Attribute the term exactly as used in the source
- E.g., “pilgrims’ badges” and “pilgrim badges” are two forms used in these sources



# How to interpret AAT sources

sequential photographs of successive phases of the walk, the trot, and the gallop. When the pictures were published internationally in the popular and scientific press, they demonstrated that the positions of the animal's legs differed from those in traditional hand-drawn representations. To prove that his photographs were accurate, Muybridge projected them as *lantern slides* (transparent positive images on glass) upon a screen one after the other with a projector he had built for the purpose; the result was the world's first motion-picture presentation. This memorable event took place at the San Francisco Art Association in 1880.

- It term is in running text rather than a heading or index, take care that the words are being used as a term, not simply a descriptive phrase
- E.g., here the term is in italics in the text

# How to interpret AAT sources

Random House Unabridged Dictionary

**lan' tern slide, -s, n.** a slide or transparency for projection by a slide projector or magic lantern [1870-1875]

Webster's Third New International Dictionary

**lantern slide, -s** | *noun*: a photographic transparency adapted for projection in a slide projector

- In dictionaries, entry is in singular
- This may still be a source for the plural descriptor
- Interpretation of dictionary entry is allowed

Oxford English Dictionary

Lost for Words?  Find Word

**lantern, *n.***

**lecture, -photograph, -plate, -size, *slide***; (sense 1) **tower, turret.** b. objective, as **lantern-bearer, -carrier, -maker.** c. instrumental, as **lantern-fruited, -led, -lighted, -lit** adjs.

1565 COOPER *Thesaurus, Laternarius*, a \*lanterne bearer. 1883 STEVENSON *Treas. Isl.* i. v, A rush was made upon the 'Admiral Benbow', the lantern-bearer following.

= lantern slide

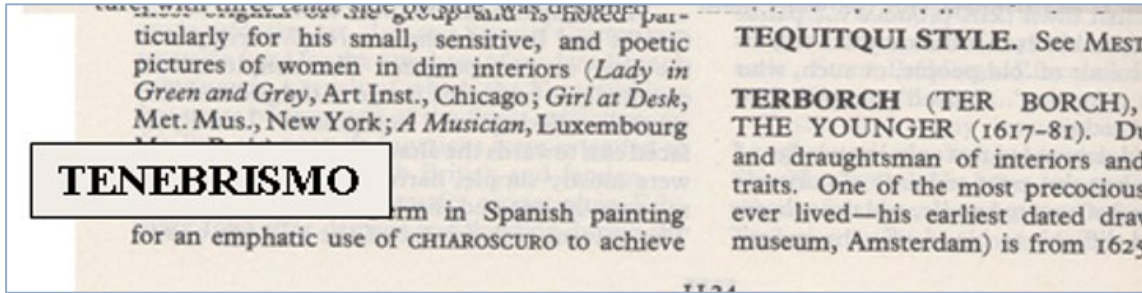
lant, *n.* 1  
lant, *n.* 2  
lant, *n.* 3  
lant, *v.*  
lantado, lantado  
lantana  
lantanic, *a.*  
lantcha  
lanterlog

# How to interpret AAT sources

**slide** : *n.* **1.** an act of moving smoothly along a surface while remaining in contact with it; **2.** a plaything consisting of a sloping chute down which children can slide; **3.** any sloping channel through which things can descend; **4.** a small flat rectangular piece of glass on which specimens can be mounted for microscopic study; **5.** a transparency mounted in a frame for viewing with a slide projector; **6.** (geology) the descent of a large mass of earth or rocks or snow etc.; **7.** (music) rapid sliding up or down the musical scale.

- Note that dictionaries include homographs as a single entry, with different definitions (in the AAT, these are typically separate terms)

# How to interpret AAT sources



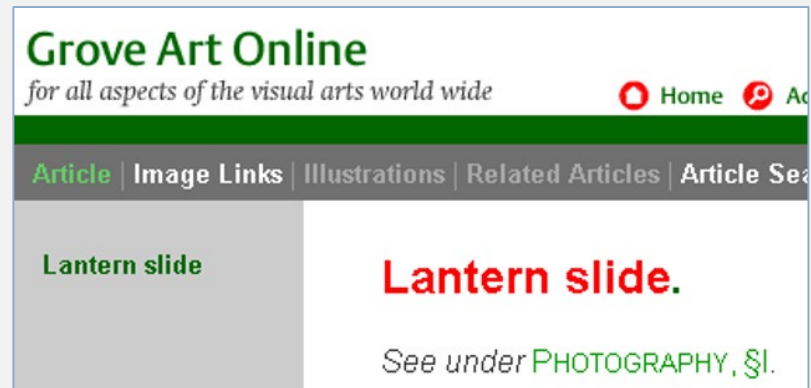
and maintained a major position in American photography until their deaths some 20 years later

## Lantern Slide

A lantern slide is a positive transparency made or mounted on glass for projection. The term originated in the 19<sup>th</sup> c. when projectors were called magic lanterns. There were several slide formats then. Today black-and-white projection slide

- Encyclopedia entry
- Entry in an index
- Interpretation of capitalization is allowed

Lambert	see: light units
lamination	87 ff.
Land, Edwin Herbert	754, 876
landscapes	23, 45-49, 129
Lange, Dorothea	276
Langenheim, Friedrich	102, 238
Langenheim, Wilhelm	102, 238, 242 ff.
lantern slide	34-36, 94
Lartigue, Jacques-Henri	358
laser	111
latensification	217, 310-313





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**MARC Display**

**Labelled Display**

LC Control Number: sh 94005668

HEADING: Lantern slides

**HEADING: Lantern slides**

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035 \_\_ |a (DLC)sh 94005668

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010 \_\_ |a sh 94005668

040 \_\_ |a DLC |c DLC |d DLC

053 \_0 |a TR505 |c Photography

150 \_\_ |a Lantern slides

450 \_\_ |a Magic lantern slides

- Include LOC heading, if there is one
- Interpretation of capitalization is allowed
- NB: LOC headings are not necessarily AAT terms (e.g., *Cathedrals--Italy*)

# How to interpret AAT sources

	REFERENCE	Electronic	Transferable	
<input type="checkbox"/> [ 7 ]	<a href="#">Stereograph and the lantern slide in education / by G.E. Hamilton.</a>		Hamilton, George Earl, 1882-	1946-
	Library Location: STORAGE	Call Number: LB1044 .H27 1946	Status: Available	
<input type="checkbox"/> [ 8 ]	<a href="#">Victorian Britain through the magic lantern : illustrated by Lear's magical lantern.</a>		Humbries	1989-
	Libra			
<input type="checkbox"/> [ 9 ]	<a href="#">[Views of early twentieth-century China].</a>		De Maynard, Michel.	1906- 1912
	Library Location: SPECIAL COLLECTIONS - CONTACT REFERENCE	Call Number: 2002.R.43	Status: Multiple item statuses	

- Online library catalogs and online books and articles are acceptable sources
- If the term is in the title, cite the source as you would the hardcopy book or article

 [Web](#) [Images](#) [Video](#) [News](#) [Maps](#) [more »](#)

**Scholar** Results 1 - 1 of 1 for [lant](#)

[CITATION] A Historical Study of the **Lantern Slide** Projector  
GO **Germundson** - 1968 - St. Cloud State College

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- [Full Refereed Scanned Article](#) (GIF)
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- [Refereed Citations to the Article](#)
- [Also-Read Articles](#) ([Reads History](#))
- [Translate Abstract](#)

**“Evidence for shock metamorphism in sandstones from the Libyan desert glass strewn field”**

**Title:** Evidence for shock metamorphism in sandstones from the Libyan desert glass strewn field  
**Authors:** [Morgan, J. W.](#); [Walker, R. J.](#); [Brandon, A. D.](#); [Horan, M. F.](#); [Kleinmann, Barbara](#); [Horn, Peter](#); [Langenhorst, Falko](#)  
**Affiliation:** AA(Windeckstrasse 6, D 68163 Mannheim, Germany ), AB(Windeckstrasse 6, D 68163 Mannheim, Germany )  
**Publication:** Meteoritics  
**Publication Date:** 10/2001  
**Origin:** M&PS  
**Bibliographic Code:** 2001M&P

**Microscopic analysis of sandstones from the southern Libyan Desert Glass (LDG) strewn field reveals a sequence of progressive deformation features which range from unaffected rock to extreme brecciation.**

Microscopic analysis of sandstones from the southern Libyan Desert Glass (LDG) strewn field reveals a sequence of progressive deformation features which range from unaffected rock to extreme brecciation. The quartz grains show a wide range of deformation features: crushing and fracturing, undulatory extinction, mosaicism, oriented cleavage, partial isotropization and apparent multiple sets of planar deformation features (PDF). This preliminary report provides a first description of shock indicators, typical for hypervelocity impact, in bedrock material that is assumed to be related to the Libyan Desert Glass.

- For information in the Scope Note, etc., defer to the most recent authoritative source
- If a point is not fully agreed upon by experts, explain the controversy (e.g., is this material created by shock metamorphism or impact?)

# How to interpret AAT sources

Vocabulary's preferred term reflects usage in scholarship

Common usage of terminology in authoritative sources has a direct effect on content of Getty Vocabularies

For diversity and inclusion issues, see [https://www.getty.edu/research/tools/vocabularies/Vocabs\\_unbiased\\_terminology.pdf](https://www.getty.edu/research/tools/vocabularies/Vocabs_unbiased_terminology.pdf)

Raising the dead: walls of names as mnemonic devices to commemorate **enslaved people**

[AL Araujo](#) - *Current Anthropology*, 2020 - [journals.uchicago.edu](https://journals.uchicago.edu)

... Identified through physical characteristics, **enslaved people** were listed in ship manifests and farm books as ordinary commodities. Yet lists of names of enslaved men, women, and ...

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A “tone of voice peculiar to New-England” Fugitive Slave Advertisements and the Heterogeneity of **Enslaved People** of African Descent in Eighteenth-Century Quebec

[CA Nelson](#) - *Current Anthropology*, 2020 - [journals.uchicago.edu](https://journals.uchicago.edu)

... active and ongoing negation of their colonial and slaving histories—I have consciously chosen to use the terms “runaway” and “fugitive,” not because that is what the **enslaved people** ...

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The Jamaican airs: An introduction to unpublished pieces of musical notation from **enslaved people** in the eighteenth-century Caribbean

[D Leigh](#) - *Atlantic Studies*, 2020 - Taylor & Francis

... This half features the most extensive pieces of musical notation from the early-modern era of songs that were composed and performed by **enslaved people**. The present article is an ...

☆ Save 📄 Cite Cited by 5 Related articles All 2 versions

Reorienting the “origins debate”: Anglo-American trafficking in **enslaved people**, c. 1615–1660

[LH Roper](#) - *Atlantic Studies*, 2022 - Taylor & Francis

This article argues that trafficking in enslaved Africans and Natives constituted a chief element in English overseas colonization and was a primary component of English overseas trade ...

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Example where preponderance of use in scholarly publications informs change in preferred term

(history, anthropology = “enslaved people” vs “slaves”)



# Contributing to ULAN

# Additional resources re. contributing to ULAN

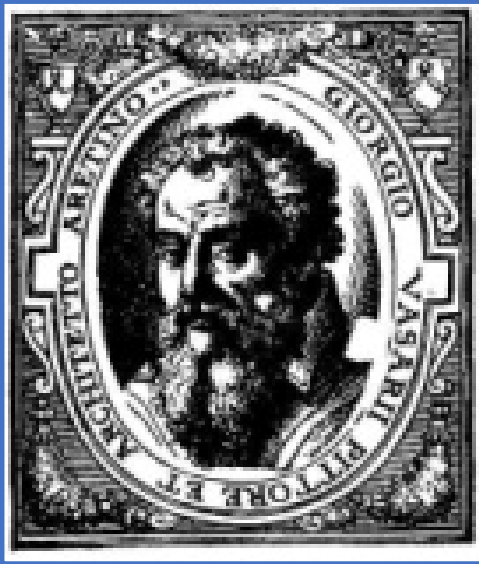
---

- The following slides include only a brief overview of contributing to ULAN
  - For full editorial instruction, see the [ULAN Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#ulan)  
[www.getty.edu/research/tools/vocabularies/guidelines/index.html#ulan](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#ulan)
  - For an overview presentation on the ULAN data, see [ULAN: Introduction and Overview](http://www.getty.edu/research/tools/vocabularies/ulan_in_depth.pdf)  
[www.getty.edu/research/tools/vocabularies/ulan\\_in\\_depth.pdf](http://www.getty.edu/research/tools/vocabularies/ulan_in_depth.pdf)
  - To search ULAN names online, see [Union List of Artist Names® Online](http://www.getty.edu/research/tools/vocabularies/ulan/index.html)  
[www.getty.edu/research/tools/vocabularies/ulan/index.html](http://www.getty.edu/research/tools/vocabularies/ulan/index.html)

# ULAN contribution: First steps

- Communicate with the Getty Vocabulary Program ([vocab@getty.edu](mailto:vocab@getty.edu)) regarding the number of terms and topics to be covered by your contribution
- Are you supplying variant names or biography for existing ULAN records? Or are you contributing entirely new ULAN records?
- Arrange for the proper staff and resource materials for your project
- For each new name, determine that the proposed new ULAN record
  - is not already in ULAN and
  - is within scope of ULAN
- Be prepared to supply data for all required fields, adhering to the ULAN Editorial Guidelines (online)

## Scope of ULAN



- **ULAN**, *Union List of Artist Names*® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources (1,470,142 names) (e.g., *Mark Rothko*, *Cai Xiang*, *蔡襄*, *Crevole Master*, *Riza Abbasi*, *Rajaraja Museum*, *I. M. Pei & Partners*, *Ahuitzotl*, *William Kentridge*, *Frida Kahlo*)

# Scope of ULAN

- **[Scope of ULAN](#)** ULAN focuses on creators of the visual arts. It includes names, relationships, and biographical information for makers and other people and corporate bodies required for the documentation, collection, and discovery of rich information about art, architecture, and other material culture where the works are of the type collected by art museums and other repositories for visual cultural heritage, or that are architecture. Within scope are artists, architects, other makers, firms, and studios, both named and anonymous. Also included may be patrons (who often have input in the creative process) and repositories of art. Makers may be named (e.g., *Katsushika Hokusai*) or anonymous (e.g., *Master of the Aachen Altar*). ULAN includes makers of cultural visual works which are ceremonial or utilitarian in nature, even if not classified as art according to traditional Western perceptions. Appellations for creating cultures are included (e.g., *unknown Aztec*). Also included are repositories of art. Amateur artists may be included in ULAN if their work is of the type typically collected by art museums and information for all **CORE** ULAN fields is available, including a recognized published source that names or discusses the artist and their work (for example, a journal article or an entry in a museum catalog). Occasionally, names of certain donors, sitters, and other non-makers associated with the work may be included, although generally such names are out of scope.
- **What is excluded from ULAN?** Filmmakers, musicians, actors, dancers, or other performing artists are out of scope for ULAN. The names of fictional and literary characters who may be the subject of the visual work are excluded from ULAN; they could be recorded instead in the Iconography Authority (IA), provided they are within scope for the IA. Records for people and corporate bodies that are named in documentation or archival materials about visual works, but whose identity and biographical information are unknown or unknowable are typically out of scope for ULAN. *Attribution statements*, including those naming studios or workshops, are outside the scope of ULAN. For example, when a painting is **attributed to** an artist or to some unknown hand in the workshop of a known artist (e.g., as might be expressed in an object record as *attributed to Hokusai* or *follower of Rembrandt*), these **[attribution statements](#)** are outside the scope of ULAN (**[attribution qualifiers](#)** are in AAT). In such cases, the attribution statement combines a qualifier that should be recorded in the object record, not included in ULAN, and possibly a link to a known artist (if applicable). Generic personal names, such as the word *Brueghel*, are excluded from ULAN because they do not represent a single definable entity. Overall, records that lack the minimal information for a ULAN record are excluded (i.e., name, nationality, role, and life dates or an estimation of when the person existed); see **[guidelines for contributions](#)** for more information regarding minimum contribution requirements.
- Although occasionally the names of donors, sitters, and others who are only peripherally associated with the creation of the work may be included in ULAN, these people are not the focus of ULAN and are generally excluded. Filmmakers, musicians, actors, dancers, or other performing artists are excluded from ULAN are included only in the rare occasion when the people or their works are necessary to catalog particular visual works. Names of catalogers, conservators, field archaeologists, art historians, and authors who write about cultural works are typically excluded from ULAN. In general, if a repository includes names such as noted above in the catalog record, we advise that the names be maintained in a local authority rather than contributed to ULAN, because such names are likely needed locally but are not useful to the larger ULAN user community. Also excluded from ULAN are certain local names for people and corporate bodies who themselves are within scope for ULAN, but where these particular names are used only locally; for example, excluded are local abbreviations for names and name spellings found in only one archival document.
- Please see further discussion in the **[guidelines for contributions](#)** and editorial guidelines regarding which names may be contributed to ULAN and which should instead be maintained in a local authority; you may consult the list of fields likely to be found in a work record and that may contain personal names, but which are out of scope for inclusion in ULAN.

# Scope of ULAN

- Scope is from Antiquity to the present
- Identified individuals or groups of individuals working together (corporate bodies)
- Involved in the conception or production of visual arts and architecture

- May include artists, architects, craftsmen, as well as people and corporate bodies closely related to artists
- Museums and other repositories of art
- Anonymous artists
- Culture = Unknown artists
- Non-artists including rulers, prominent patrons, sitters

## Not Included

- Mythological, legendary, literary, and many religious figures (e.g., *Zeus*); see IA
- Building names, even if the name is a homograph for the corporate body that inhabits the building (e.g., *National Gallery of Art*); see CONA

# Scope of ULAN

## Persons, Artists

- .....Agami, Alyssa (Mexican sculptor, born 1955)
- .....Abbate, Ercole dell' (Italian painter, 1563/1573-1613)
- .....Abeyta, Narciso (Native American painter, 1918-1998)
- ..... Ashmolean Master (Early Cycladic sculptor, active 25th century BCE)
- ..... An, Yuan (Chinese architect, active 1404-1420)

## Corporate Bodies

- .....Abbate family, dell' (Modenese painters, active 16th-17th centuries)
- .....Abbot Hall Art Gallery (British museum, contemporary)
- .....Abdullah Freres (Turkish photography and painting studio, 1858-1899)

## Non-Artists

- .....Aah-Hotep, Queen (Egyptian queen, ca. 1560- 1530 BCE)
- .....Abelard, Peter (French theologian, philosopher, 1079-1142)
- .....Ancaster, Mary Bertie, Duchess of (English aristocrat, died 1793)

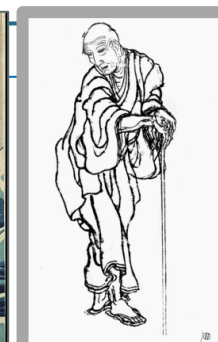
## Unidentified Named People and Firms

- .....Abady, Sheila (artist)
- .....Abramo, Monsù (Italian painter, 17th century)
- .....Facijs, Friedrich Wilhelm (artist, born 1764)

## Unknown People by Culture

- .....unknown Abakwariga (Abakwariga cultural designation)
- ..... unknown Abbasid (Abbasid cultural designation)
- ..... unknown Abbevillian (Abbevillian cultural designation)

• **ULAN, Union List of Artist Names®**  
Sample record



**ULAN ID: 500060426**

**Names:**

Katsushika Hokusai (en,ja-trans) [1500235399]

*Contrib.* [VP,CCA, Avery]

*Sources.* Bowie (1964), Grove (2022),Met (2003)\*

Hokusai (en,ja-trans) [1500235408]

*Date:* name taken by the artist in 1798, and used for his prints and paintings

*Start:* 1798 *End:* 9999

葛飾 北斎 (ja) [1500705416]

Shunrō (en,ja-trans) *Date:* gō (artist's name), used in his years of training, when painting hosoban (narrow prints) [1500235400]

Sōri (en,ja-trans) *Date:* gō used in early career, named taken from his Rinpa-school master Tawaraya Sōri [1500235401]

Kakō (en,ja-trans) *Date:* used for the production of commercial prints and books [1500235402]

Tatsumasa (en,ja-trans) *Date:* used for the production of privately published illustrations [1500235403]

*Display bio:* (Japanese printmaker, painter, 1760-1849)

*Birth date:* 1760

*Death date:* 1849

*Nationalities:*

Japanese (pref)

*Roles:*

artist

AAT

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)

..... in Edo, modern-day Tokyo

*Associative Relationships:*

teacher of Taito, Katsushika, II

.....(Japanese printmaker, active ca. 1820-1850)

child of Nakajima Ise

.....(Japanese mirror maker, 18<sup>th</sup> century)

possibly identified with ... Tōshūsai Sharaku

..... (Japanese printmaker, active 1794-1795)

*Contributors:*

VP, Avery,GRL,BHA,CCA

*Sources:* Bowie, Drawings of Hokusai (1964);

Grove Dictionary of Art online (1999-2002);

Library of Congress Authorities n 80043599 ;

Metropolitan Museum of Art [online] (2003-);

Bouquillard, Hokusai: First Manga Master (2007)

TGN

UNIQUE IDS

LANGUAGES

PREFERENCES

DATES, HIST/CUR

RELS/LINKS--POLY

CREDIT/WARRANT

COREFERENCES



# Required Fields for ULAN

- preferred name
- variant names, including display name
- source(s) for the names
- role(s) (e.g., *artist*, *watercolorist*)
- display biography
  - indexed nationality/culture
  - birth and death dates
- hierarchical position

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

# List of Fields for ULAN

## 3.1 HIERARCHICAL RELATIONSHIPS

- 3.1.1 Parents *(required)*
- 3.1.2 Sort Order
- 3.1.3 Historical Flag: Current or Historical parents
- 3.1.4 Dates for relationship to parents
- 3.1.5 Parent String

## 3.2 IDENTIFYING NUMBERS, STATUS FLAGS, AND SUBJECT SOURCES

- 3.2.1 Subject ID *(required-default)*
- 3.2.2 Parent Key *(required)*
- 3.2.3 Merged Status *(required-default)*
- 3.2.4 Published Status *(required-default)*
- 3.2.5 Review Status *(required-default)*
- 3.2.6 Record Type *(required-default)*
- 3.2.7 Candidate Status *(required-default)*
- 3.2.8 Label *(required-default)*
- 3.2.9 Contributors for the Subject Record *(required)*
- 3.2.10 Sources for the Subject Record *(required)*

## 3.3 NAMES

- 3.3.1 Term ID *(required default)*
- 3.3.2 Name *(required)*
- 3.3.3 Preferred Flag *(required-default)*
- 3.3.4 Qualifier
- 3.3.5 Sequence Number *(required-default)*
- 3.3.6 Historical Flag *(required-default)*
- 3.3.7 Term Type *(required-default)*
- 3.3.8 Vernacular Flag *(required-default)*
- 3.3.9 Language for Names
- 3.3.10 Preferred Flag for Language
- 3.3.11 Contributor for Name *(required-default)*
- 3.3.12 Preferred Flag for Contributor *(required-default)*
- 3.3.13 Sources for Names *(required)*
- 3.3.14 Page Number for Name Source *(required)*
- 3.3.15 Preferred Flag for Source *(required-default)*
- 3.3.16 Dates for Names
- 3.3.17 Display Name Flag *(required-default)*
- 3.3.18 AACR Flag (LC heading)
- 3.3.19 Other Flags
- 3.3.20 Assigned To

Editorial guidelines at

[www.getty.edu/research/tools/vocabularies/guidelines/index.html#ulan](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#ulan)

Contribution formats are available from links on this page

[www.getty.edu/research/tools/vocabularies/contribute.html](http://www.getty.edu/research/tools/vocabularies/contribute.html)

# List of Fields for ULAN

## 3.4 DESCRIPTIVE NOTE

- 3.4.1 Descriptive Note
- 3.4.2 Sources for the Descriptive Note
- 3.4.3 Contributor for the Descriptive Note

## 3.5 ASSOCIATIVE RELATIONSHIPS

- 3.5.1 Related People and Corporate Bodies
- 3.5.2 Relationship Type
- 3.5.3 Historical Flag
- 3.5.4 Dates for Related People and Corporate Bodies

## 3.6 BIOGRAPHICAL INFORMATION

- 3.6.1 Display Biography
- 3.6.2 Nationality *(required)*
- 3.6.3 Preferred Flag for Nationality *(required-default)*
- 3.6.4 Sequence Number for Nationality *(required-default)*
- 3.6.5 Role *(required)*
- 3.6.6 Preferred Flag *(required-default)*
- 3.6.7 Sequence Number *(required-default)*
- 3.6.8 Historical Flag *(required-default)*
- 3.6.9 Dates for Roles
- 3.6.10 Birth and Death Dates *(required)*
- 3.6.11 Birth and Death Places
- 3.6.12 Sex *(required)*
- 3.6.13 Preferred Flag for Biography *(required-default)*
- 3.6.14 Contributor for Biography *(required)*

## 3.7 EVENTS

- 3.7.1 Event Type
- 3.7.2 Preferred Flag for Event
- 3.7.3 Sequence Number
- 3.7.4 Event Place
- 3.7.5 Dates for Events

## 3.8 ADMINISTRATIVE FLAGS, NOTES, AND REVISION HISTORY

- 3.8.1 Comment Flag
- 3.8.2 Problem flag
- 3.8.3 Assigned To
- 3.8.4 Special Project
- 3.8.5 Facet Code
- 3.8.6 Legacy ID
- 3.8.7 Class Notation
- 3.8.8 Image
- 3.8.9 Index Note
- 3.8.10 Not Found Note
- 3.8.11 Status Note
- 3.8.12 Editor Note
- 3.8.13 Revision History

Required

# ULAN Names

- **Definition:** Names, appellations, and designations used to identify the person or corporate body
- Full name, historical names, official name, names in various languages
- May include honorifics or titles
- Must be equivalents: Refer to the same person or corporate body
- If an anonymous hand is “probably” the same as a named artist, these are two separate records and linked through Associative Relationships

Wren, Christopher	Rothko, Mark
Christopher Wren	Giambologna
Kalf, Willem	Burgkmair, Hans, the elder
Mérouard, Pierre-Antoine, père	Bartolo di Fredi
Pei, I. M.	Sullivan, Louis H.
Rembrandt Harmensz. van Rijn	Michelangelo Buonarroti
Gilbert & George	Kicking Bear
Limbourg Brothers	Shen Nanpin
Skidmore, Owings & Merrill	Katsushika Hokusai
McKim, Mead and White	Hand G
Associated American Artists	Master of the Dido Panels
National Gallery of Art	Achilles Painter
Unterberger family	Monogrammist A. C.
Feature Animation (Disney Studios, Walt Disney Company)	unknown Aztec

# Fields associated with ULAN names

- Example of ULAN names and related fields
- Each name has a persistent, unique term\_ID
- Unique ID for ULAN record is “subject\_ID”
- Languages, sources, and much other information are also identified by unique IDs
- “AACR2” = LOC preferred “Yes”
- Other Flags (see Guidelines)

- Display Name = “Yes” means this is the natural order form of the name for displays; if there were an inverted form of preferred name, it would be record-preferred, #1, and natural order form would be #2, flagged “index” (e.g., *Wren, Christopher* = index and *Christopher Wren* = display)
- Display Date is a note or reference to date of usage of the name, e.g., when a person changes their name; must be indexed with Start Date and End Date

for ULAN Subject ID 500016387

Terms/Names										
#	P	H	V	Terms/Names	Display Dt	Start Dt	End Dt	Term ID	Disp Nm	AACR2
1	P	NA	V	Giambologna				1500045737	Yes	Yes
2	V	NA	V	Giovanni da Bologna				1500209865	N/A	N/A
3	V	NA	V	Bologna, Giovanni da				1500045729	N/A	N/A
4	V	NA	V	Bologne, Jean de				1500045731	N/A	N/A

Term	Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier	Term Source(s)	Page
AVERY		P	Italian	70350	P	N/A		Avery Authority files (1963-)	
BHA		P	English	70051	P	N/A		BS00en\$00ezit, Dictionnaire des Peintres (197	2:137
CENSUS		P						Getty Provenance Index Databases [online] (19	
FDA		P							

Other Flags	Assigned To
N/A	
N/A	
Pseudonym	
Birth Name	
Abbreviation	
Common Name	
Full Name	
Signature	

# Required ULAN names

- At least one name is required
- The preferred name is the name used most often in standard general reference sources and scholarly sources in English
- “Language” designation does not track etymology of words or names (just that a name is *used* in texts in that language)
- The record-preferred name is displayed in default displays; all names are equal in retrieval

## Warrant for ULAN names

- Names must be found in published sources or, for repositories, in the contributor’s database
- Include names translated into English (e.g., *Raphael*) if warranted (rare for people, common for corp. body)
- Include preferred name in the local language of the person or corporate body (e.g., *Raffaello*)
- Include additional alternate and variant names
- Include references to Library of Congress Authorities, other pertinent authorities



Raffaello .....	[CENSUS, GRL, PROV, VP]
.....	Census of Antique Art and Architecture Known to the Renaissance database
.....	Library of Congress Authorities database (n.d.) n 79041756
Raffaello da Urbino .....	[FDA, PROV, VP]
.....	Foundation for Documents of Architecture
Raffaello d'Urbino .....	[PROV, VP]
.....	Getty Provenance Index Databases [online]
Raffaello Santi .....	[CENSUS, PROV Preferred, VP, WL-Courtauld Preferred]
.....	Census of Antique Art and Architecture Known to the Renaissance database
.....	Witt Library, Authority files
Raffaello Sanzio .....	[AVERY, BHA Preferred, CCA, CENSUS, CL-Courtauld Preferred, FDA Preferred, GRL Preferred, J. Paul Getty Museum, collections online (2000-), Library of Congress Authorities database (n.d.) n 79041756, RILA/BHA (1975-2000) Subject, 1988, Witt Library, Authority files]
Raphael .....	[AVERY Preferred, BHA, CCA Preferred, CENSUS Preferred, FDA, GRL Preferred, GRLPSC Preferred, Grove Art Preferred, JPGM Preferred, PROV, VP Preferred, WCI Preferred, WL-Courtauld Preferred]
.....	Avery Authority files (1963-)
.....	Berenson, Italian Pictures of the Renaissance: A list (1932)
.....	Bénézit, Dictionnaire des Peintres (1976)
.....	CCA Authority File (1980-)
.....	Database for the Witt Checklist of Painters c. 1200-1976 (1978-)
.....	Getty Research Library Photo Archive database
.....	Grove Art artist database (1989-)
.....	Grove Dictionary of Art (1996)
.....	J. Paul Getty Museum, collections online (2000-)

# ULAN names

- For modern western names, the preferred name is inverted
- Include the natural order form of preferred name, flagged “display”
- Other variant names in inverted order do not require a natural order form
- For preferred names of elder/younger, senior/junior, I/II, see the Guidelines
- For rulers’ names, see the Guidelines
- If an anonymous artist has been identified, add the names of the master to the record
- If scholars disagree re. the identification of the master, make two separate records and link anonymous master to the named person through Associative Relationships

**Kahlo, Frida** (preferred,V,index,LC,English-P,NA,U)  
(Spanish-P,NA,U)

**Frida Kahlo** (V,display)

**Kahlo de Rivera, Frida** (V)

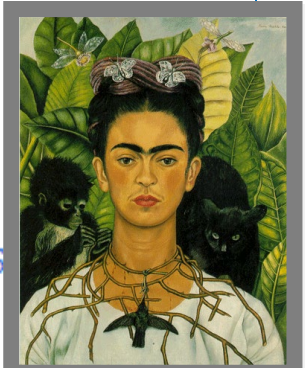
**Rivera, Frida** (V)

**Kahlo, De Rivera** (V)

**Kahlo y Calderón, Magdalena Carmen Frida** (V,BN,S)

**Кало, Фрида** (U)

**קאלו, פרידה** (U)



**Brueghel, Jan, the younger** (preferred,V,index)

**Jan Brueghel the Younger** (V,display)

**Breugel, Jan, II** (V)

**Breughel, Jan, II** (V)

**Louis XIV, King of France** (preferred,V,display,LC,English-P,NA,U)

**Louis XIV, roi de France** (V,French-P,NA,U)

**Louis the Grand Monarch** (V)

**Louis the Great** (V)

**The Sun King** (V)

**Bulgarini, Bartolommeo** (preferred,V,index,LC,Italian-P,NA,U)

**Bartolommeo Bulgarini** (V,display)

**Bartolommeo Bulgarini da Siena** (V)

**Ugolino Lorenzetti** (V)

**Ovile Master** (V)

**Master of the Ovile Madonna** (V)

**Maestro d'Ovile** (V)

# ULAN names

- Preferred names for corporate bodies, pseudonyms, non-western names, and early western names may be in natural order rather than inverted
- Initials or acronyms may be included
- Dates for names refer to the usage of the name, not the lifespan of the artist

**Pei, I. M.** (preferred,V,index,LC)  
I. M. Pei (V,display)  
Pei, Ieoh Ming (V)  
Pei, Yü-Ming (V)  
Bèi Yù Míng (V,Chinese (transliterated Pinyin),NA,U)  
Bei, Yuming (V)  
贝聿铭 (V)

**Skidmore, Owings & Merrill** (preferred,V,display,LC)  
Skidmore, Owings and Merrill (V)  
SOM (V)

**Le Corbusier** (preferred,V,display,LC,P) .... pseudonym adopted in 1920  
Corbusier, Le (V)  
Corbusier (V)  
Jeanneret, Charles Édouard (V,BN)  
Jeanneret, Charles Edouard (V)  
Charles Edouard Jeanneret (V)  
Jeanneret, Charles-Edouard (V)  
Jeanneret-Gris, Charles Édouard (V)  
Jeanneret-Gris, Charles Edouard (V)

Start Date: 1920 End Date: 9999

**Dai Xi** (preferred,V,display,Chinese (transliterated Pinyin),NA,U)  
Dài Xī (V,Chinese (transliterated Pinyin),NA,U)  
Dai, Xi (V,LC)  
Tai Hsi (V,Chinese (transliterated Wade-Giles),NA,U)  
Tai Si (V)  
Shunshi (V,P)

**Bartolo di Fredi** (preferred,V,display)  
Bartolo di Fredi Cini (V)  
Bartolo di Fredi Battilore (V)  
Cini, Bartolo di Fredi (V)  
Bartolo, di Fredi (V,LC)  
Bartolo del Maestro Fredi dipintore (V)  
Bartalo del maestro Fredi (V)  
Bartolo di Maestro Fredi (V)  
Bartalo di Maestro Fredi (V)  
Bartalus magistri Fredi (V)



Contributing to Getty Vocabularies



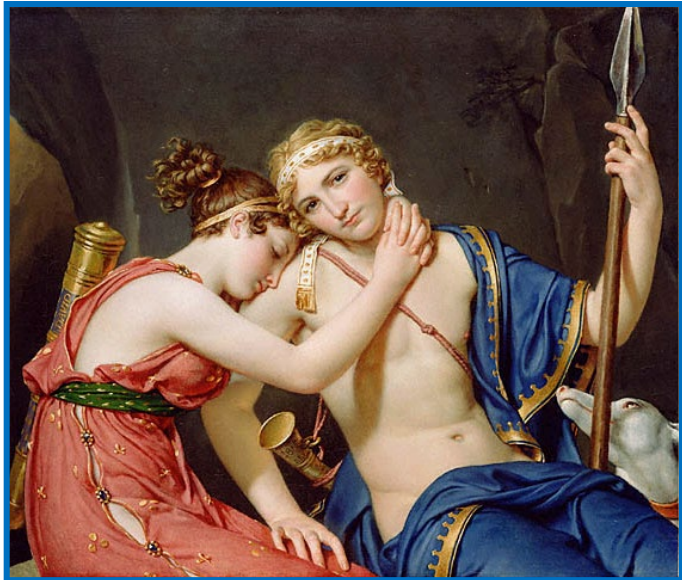
**Required**

# ULAN Display Biography

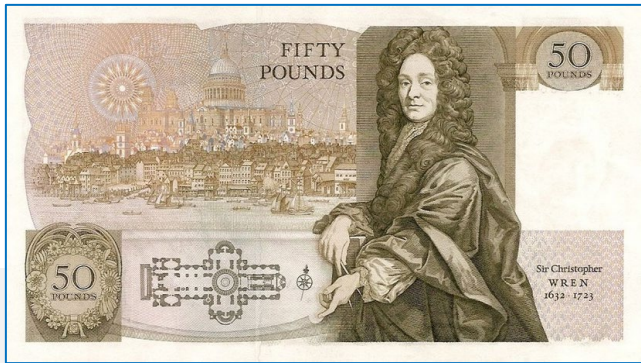
- **Definition:** A concise expression of the nationality, major roles (e.g., *architect*, *painter*, *sculptor*), birth and death dates of the person or the places, activities, and dates of existence of the corporate body
- May be constructed by the cataloger or concatenated automatically from fielded data
- **Recommendation:** Construct the Display Biography by hand to allow for expression of nuance and uncertainty
- Index the roles, nationality, and dates referenced here in controlled fields

for Jacques Louis David  
**Display Biography:**  
French painter and draftsman, 1748-1825

**NATIONALITY:** French  
**ROLES:**  
artist  
painter  
draftsman  
portraitist  
**BIRTH DATE:** 1748  
**DEATH DATE:** 1825



# ULAN Display Biography



## Fields associated with biography in ULAN

- The row of biography data is repeatable
- Contributors may express different opinions or different preferences re. biography
- Include places of birth and death if known; controlled by a list, mapped to TGN
- Include sex if known

For Christopher Wren, ULAN 500115492

Subject Contributors/Sources		Notes	Additional Subject Fields	Roles	<b>Biography</b>	Nationality	Events	Media	
P	Sex	Biography	Birth Place	Code	Birth Dt	Death Place	Code	Death Dt	Contributor
P	M	English architect, 1632-1723	East Knoyle (Wiltshire, England, Unit	46011203	1632	London (Greater London, England, I	46013304	1723	VP
N	M	British architect, 1632-1723							AVERY
N	M	English architect, 1632-1723							BHA
N	M	English architect and engraver; born East Knoyle (Wiltshi	East Knoyle (Wiltshire, England, Unit	46011203		Greater London (England, United Ki	46011803		CCA
N	M	British architect, 1632-1723	East Knoyle (Wiltshire, England, Unit	46011203	1632	Hampton Court (Greater London, Ei	46012106	1723	CL-Courtauld
N	M	20.X.1632-25.II.1723; Architect, Mathematician, England							FDA
N	U	artist, 1632-1723			1632			1723	GRL
N	M	British draughtsman 1632-1723							GRLPSC
N	U	English architect, 1632-1723			1632			1723	Grove Art

Required

# ULAN Nationality/Culture

- **Definition:** A reference to the nationality, culture, ethnicity, race, religion, or sexual orientation of the person or corporate body
- Nationality does not necessarily indicate legal citizenship of a particular nation, empire, or city state
- Refers to a prolonged association with a given place, including historical nations (e.g., Flemish), culture (e.g., Frankish), or ethnic groups (e.g., Native American)
- One person or corporate body may have multiple nationalities
- Values that are more general may be indexed along with those that are more specific (e.g., for an ancient vase-painter, *Ancient Greek* is general while *Attic* is specific)

**DISPLAY BIOGRAPHY:**

American photographer, 1894-1985, born in Hungary

**NATIONALITY:**

Hungarian

American

- This field indexes the Display Biography
- List the most prominent nationality in the Display Biography; index one or several
- It is controlled by a list that is mapped to the AAT

English	Nigerian
Vietnamese	Native American
Sieneese	Italian
Celtic	Berber
Ancient Roman	Jewish

**Required**

# ULAN Roles

- **Definition:** Terms that characterize one or more significant roles or characteristics of a person or a function or purpose of a corporate body
- No more than three roles in display biography
- Index the primary role as stated in the Display Biography, as well as all other significant roles
- Include the major professional roles or activities performed by the person throughout his or her lifetime (e.g., *artist, architect, sculptor*)
- For a corporate body, roles include the major activities or purpose of the firm, institution, or other corporate body (e.g., *studio, manufactory, workshop*)
- Roles are controlled by a list, which is linked to the AAT
- May be dates for the roles

## Sample roles

painter	architect	landscape architect
sculptor	architectural firm	portraitist
printmaker	museum	marine painter
goldsmith	art academy	author
illuminator	religious order	pope
historian	publisher	archaeologist

## Fields associated with roles

for Display Biography: Italian sculptor, architect, 1480-1578

#	P	H	Role	Display Date	Start Dt	End Dt	Role ID
1	P	NA	artist				31100
2	N	NA	goldsmith				34044
3	N	NA	sculptor				31467
4	N	NA	architect	after 1511	1511	1578	30010

**Required**

# ULAN Birth and Death Dates

**Definition:** Years when the person was born and died or the corporate body was founded and dissolved

- The birth date and death data are referred to in the Display Biography, and indexed here
- Expressed using positive and negative integers (negative for dates BCE)
- When exact years are unknown, estimate Birth and Death Dates for retrieval; not visible to end users
- Allow a lifespan of 100 or 120 years for a person, if nothing else is known
- Use Death Date “9999” for extant corporate bodies
- In Display, if only birth or death date known, do not use hyphen (not “1934-”)
- Use “ca.” or “probably” as needed

- *Display Biography:* Italian painter, ca. 1360-before 1413  
*Birth Date:* 1355 *Death Date:* 1413
- *Display Biography:* Greek vase painter, ca. 340-ca. 265 BCE  
*Birth Date:* -350 *Death Date:* -275
- *Display Biography:* Nigerian sculptor, died 1978  
*Birth Date:* 1878 *Death Date:* 1978
- *Display Biography:* Persian king, patron, reigned 522-486 BCE  
*Birth Date:* -550 *Death Date:* -486
- *Display Biography:* American art museum, established 1937  
*Birth Date:* 1937 *Death Date:* 9999

## See online Guidelines for full rules on estimating life spans

- Use “active” if life dates are unknown
- May list century; use “contemporary,” not “21st century”
- For decades, do not use apostrophe (not “1860’s”)
- Use slash for “between”
- Use BCE and CE (not BC and AD)

Required

# ULAN Hierarchical Relationships

- **Definition:** *Parents* are the broader context(s) for the ULAN record; Hierarchical Relationships are broader/narrower, reciprocal relationships between ULAN records
- There are five facets in ULAN
  - Persons, Artists
  - Corporate Bodies
  - Non-Artists
  - Unidentified Named People
  - Unknown People by Culture

- In ULAN, records in most facets usually have hierarchical relationships only to the immediate parent of *facet*
- Exception: Records in the Corporate Bodies facet may have greater hierarchical depth

..... **Gobelins** (French craftsmen's factory, established in 1662 in Paris, closed in 20th century)

..... **Gobelins Furniture Manufactory** (French furniture manufactory in Gobelins, 17th century)

..... **Gobelins Marquetry Studio** (French marquetry studio in the Gobelins manufactory, 17th century)

..... **Gobelins Pietra Dura Studio** (French pietra dura studio in the Gobelins manufactory, active 17th century)

..... **Gobelins Metalwork Studio** (French metal working manufactory in Gobelins, 17th century)

..... **Gobelins Engraving Studio** (French engraving studio in the Gobelins manufactory, active 17th century)

..... **Gobelins Silversmiths' Studio** (French silversmiths' studio, part of the Gobelins, active 17th century)

..... **Gobelins Painting Studio** (French painting studio in Gobelins, 17th century)

..... **Gobelins Sculpture Studio** (French sculpture studio in Gobelins, 17th-18th centuries)

..... **Gobelins Tapestry Manufactory** (French tapestry manufactory, active from 1662 to the present)

..... **Gobelins Dye Works** (French dye works in Gobelins manufactory, 17th century)

Optional

# ULAN Other Fields

- Consult the Guidelines for additional fields
- Among the notable optional fields are Associative Relationships, Descriptive Note, Events, and Images

## Related People and Corporate Bodies

- **Definition:** *Associative relationships* to other persons and corporate bodies in the ULAN, particularly any important ties or connections between persons or corporate bodies excluding hierarchical whole/part relationships
- Make links to people and corporate bodies who are professionally directly related to each other
- Certain familial relationships may also be recorded here
- Relationship Types are reciprocal and controlled by a list
- There may be dates linked to the relationships

1101	teacher of	1102
1102	student of	1101
1105	apprentice of	1106
1106	apprentice was	1105
1107	influenced	1108
1108	influenced by	1107
1111	master of	1112
1112	master was	1111
1113	fellow student of	1113

for Richard Meier & Partners Architects LLP

*Relationship Type:* members are

*Related People:*

Richard Meier      Reynolds Logan  
Michael Palladino      Dukho Yeon  
James R. Crawford      Vivian Lee  
Bernhard Karpf

for Albrecht Dürer (German, 1471-1528)

*Relationship Type:* son of

*Related Person:* Albrecht Dürer the elder

*Relationship Type:* student of

*Related Person:* Michael Wolgemut

*Display Date:* 1486-1490

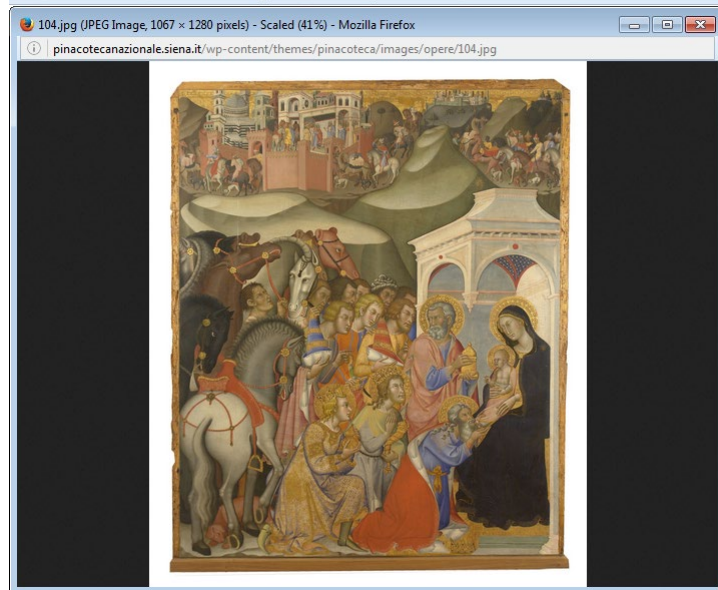
*Start Date:* 1486 *End Date:* 1490

Optional

## ULAN Other Fields Images

- **Definition:** Persistent URLs recorded in the Media field
- Provide URLs for representative works of artist or a portrait of ULAN person

for Bartolo di Fredi, ULAN 500031914



## Descriptive Note

- **Definition:** A Note that provides descriptive information about the artist or expands upon information recorded in other fields
- Discuss disputed issues or ambiguity regarding names or facts
- Should be brief, not a full biography or encyclopedia entry
- Do not discuss the artist's individual works
- Okay to briefly discuss style and place in art history
- Desc. Note is repeatable in different languages

for Riza, ULAN 500116631

**Descriptive Note:** Riza, son of 'Ali Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for having created portraits and genre scenes. The various names for this artist and the attributions of paintings in his oeuvre are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous...



Optional

# ULAN Other Fields

## Events

- **Definition:** Terminology referring to a critical event, activity, state or status, or situation in the person's life or the corporate body's history
- Events must be accompanied by a date or location
- Intended to index only a short list of important life events for the artist, not to provide a complete biography of the person or corporate body
- Controlled by the Event Type list

12002	active	For dates or places of artistic activity, if necessary. Refers to artistic activity only. For other cases, use flourished.
12003	documented	For dates or places when an artist or corporate body was first mentioned in documentation, if necessary.
12004	flourished	For dates or places associated with the artist or corporate body, if necessary, and only when the term active does not apply because artistic activity did not take place.
12011	baptism	For the date when a person was baptized, used when the actual date of birth is unknown.
12012	burial	For the date when a person was buried, used when the actual date of death is unknown.
12151	exhibited	For dates when an artist's work was exhibited, generally used only when life dates are unknown.
		For documented dates of an artist's receipt of a

Subject Contributors/Sources		Notes	Additional Subject Fields	Roles	Biography	Nationality	<b>Events</b>	Media
#	P	Event	Place	Code	Display Date	S		
1		active	England (United Kingdom) (country)	46011200				

[www.getty.edu/research/tools/vocabularies/guidelines/ulan\\_4\\_3\\_appendix\\_c\\_sources.html](http://www.getty.edu/research/tools/vocabularies/guidelines/ulan_4_3_appendix_c_sources.html)

Required

## ULAN Sources

- **Literary warrant for names:** Published evidence that the form and spelling of the name
- Sources are required for all information in the ULAN record
- Sources in the Getty Vocabularies are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source\_ID
- See online Guidelines for rules to formulate citations

<b>Source ID:</b>	2100155623	<b>Merged Status:</b>	Not Merged
<b>Brief Source:</b>	Grove Encyclopedia of Medieval Art and Architecture (2012)		
<b>Full Source:</b>	Hourihane, Colum P., ed. The Grove Encyclopedia of Medieval Art and Architecture. 6 vols. New York : Oxford University Press, 2012.		

# ULAN Sources

- Consult multiple sources for the preferred name, one source may be your institution's database
- Prefer the most authoritative, up-to-date sources available
- At least one good source for other names and other information
- For sources of Descriptive Notes, do not plagiarize; paraphrase
- Do not guess or misrepresent the source information

## Sources for ULAN may include the following:

### Standard general reference sources

Grove, Thieme-Becker, Bénézit  
LC Name Authority Headings, VIAF,  
text books  
general biographical dictionaries

### Other official sources

repository publications, catalogs, official museum Web sites  
general encyclopedia and dictionaries  
other authoritative Web sites (e.g., university sites)

### Other sources

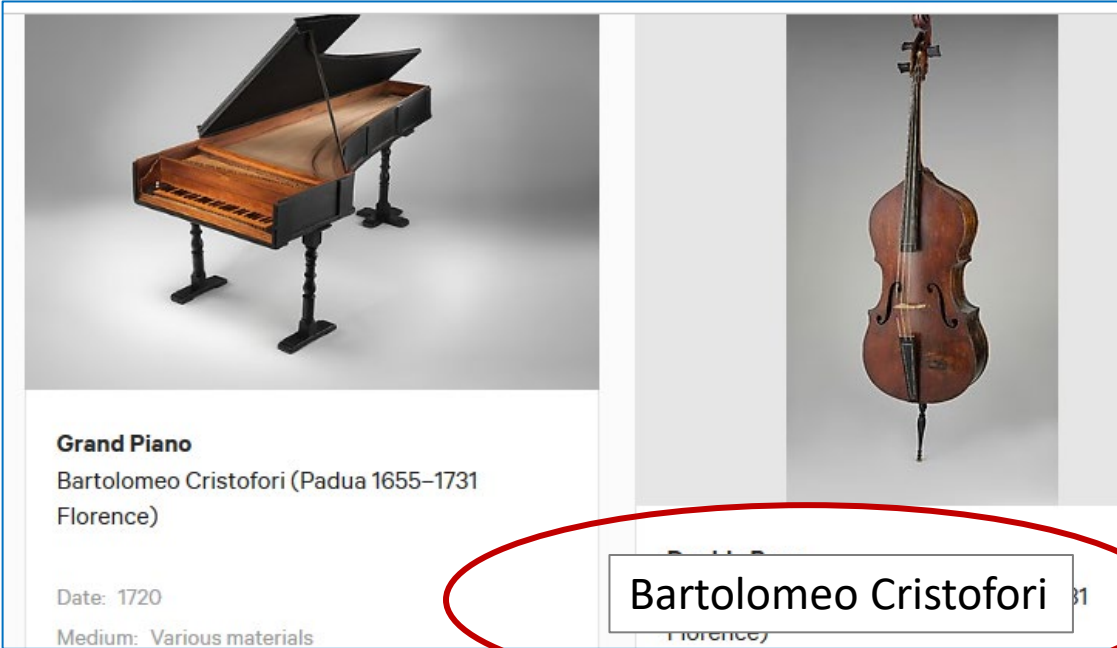
authority records of contributors' databases  
written or oral opinions of scholars or other experts  
books on specialized topics, monographs  
journal articles, newspaper articles  
inscriptions on art objects, coins, or other artifacts  
archives, historical documents, and other original sources

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly

# How to interpret ULAN sources

responsive to changing concepts in furniture, interior design and architecture. The earliest surviving stringed keyboard instruments are Italian harpsichords and spinets of the 16th century; the 'arpicembalo che fà il piano e il forte' (i.e. the first documented reference to the piano, 1698) was invented in Florence by **Bartolomeo Cristofori (1655-1731)** the 17th and 18th centuries were also established in northern Europe. Be it Renaissance strapwork or Rococo chinoiserie, the decoration varied greatly according to fashion. An old instrument might be redecorated one or more times, so dating an instrument solely by artistic style is inadvisable.

- In dictionaries, back of book indexes, LOC and other name authorities, in inverted order
- Museum tombstone displays, in natural order
- Running text as source is allowed
- Interpretation is allowed
- You may use the same source for inverted and natural order name in ULAN



MARC Display    Labelled Display

LC Control Number: nr 89005347

HEADING: Cristofori, Bartolomeo, 1655-1732

000 00833cz a2200193n 450

001 2560893

005 19890522054751.8

008 890504n| acannaab |a aaa c

010 \_\_ |a nr 89005347

035 \_\_ |a (DLC)nr 89005347

040 \_\_ |a NjP |c NjP

100 10|a Cristofori, Bartolomeo

400 10|a Cristofori, Bartolommeo

[SR] p1980: |b container (Bartolommeo Cristofori, b. Padua 1655, d. Florence 1-2 harpsichord maker and inventor of piano)

# How to interpret ULAN sources

- Interpretation is allowed
- Normalize capitalization
- Do not enter multiple names in one ULAN field
- Do not enter parentheses



- Preferred for this source  
**Cristofori, Bartolomé**
- Variant names for this source  
**Cristofani, Bartolomé**  
**Cristofali, Bartolomé**



- For this source, preferred name in inverted order, parentheses  
**Cristofori, Bartolomeo**
- Variant name  
**Cristofori, Bartolomeo di Francesco**

# Contributing to TGN

# Additional resources re. contributing to TGN

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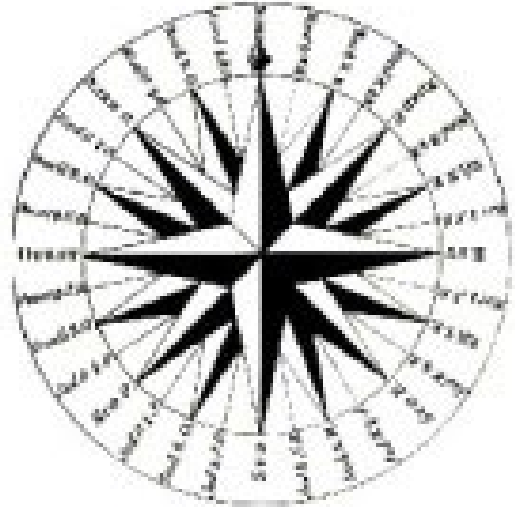
- The following slides include only a brief overview of contributing to TGN
  - For full editorial instruction, see the [TGN Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn)  
[www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn)
  - For an overview presentation on the TGN data, see [TGN: Introduction and Overview](http://www.getty.edu/research/tools/vocabularies/tgn_in_depth.pdf)  
[www.getty.edu/research/tools/vocabularies/tgn\\_in\\_depth.pdf](http://www.getty.edu/research/tools/vocabularies/tgn_in_depth.pdf)
  - To search TGN names online, see [Getty Thesaurus of Geographic Names® Online](http://www.getty.edu/research/tools/vocabularies/tgn/index.html)  
[www.getty.edu/research/tools/vocabularies/tgn/index.html](http://www.getty.edu/research/tools/vocabularies/tgn/index.html)

# TGN contribution: First steps

- Communicate with the Getty Vocabulary Program ([vocab@getty.edu](mailto:vocab@getty.edu)) regarding the number of terms and topics to be covered by your contribution
- Are you supplying variant names or information for existing TGN records? Or are you contributing entirely new TGN records?
- Arrange for the proper staff and resource materials for your project
- For each new name, determine that the proposed new TGN record
  - is not already in TGN and
  - is within scope of TGN
- Be prepared to supply data for all required fields, adhering to the TGN Editorial Guidelines (online)



## Scope of TGN



- **TGN**, *Getty Thesaurus of Geographic Names*® includes names, relationships, and coordinates, with special focus in development on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not comprehensive and not GIS but may include coreferences to GIS and maps (5,316,468 names) (e.g., *Diospolis, Acalán, Ottoman Empire, Axumite Empire, Mogao, Ch'ien-fu-tung, Leptis Magna, Machupicchu, Ganges River, गंगा नदी* )

# Scope of TGN

- **Scope of TGN** TGN is not comprehensive; although coverage is multilingual and global, the scope is tailored to the needs of Getty Vocabularies' core audience. The temporal coverage of TGN ranges from prehistory to the present. The scope of TGN includes names, relationships, place types, dates, and coordinates for places required to catalog, discover, and retrieve rich information about art, architecture, and other visual cultural heritage, including related disciplines dealing with visual works, such as archaeology and conservation. Visual works include not only works classified as *art* according to Western aesthetics, but also utilitarian and ceremonial works. For works' information, TGN is used for current location, creation location, discovery location, and subject depicted; for people in ULAN, TGN is used for places of birth, death, and activity. TGN is linked to CONA and IA as well. Development in TGN focuses on the historical world, although as much of the modern world as is necessary for giving context to the historical world and for cataloging and discovery of visual works is included.
- Types of places included in TGN are inhabited places (cities, towns, villages), nations, empires, archaeological sites, named general areas, tribal areas, lost settlements (historically documented, but the precise location is unknown), and physical features. Names that reference a built work may be included, when the name serves as a place name; if it also serves as a built work name, you may record it in CONA and link to TGN (places and built works have different attributes, thus are recorded in separate Vocabularies). Sizable areas within inhabited places may be included if they serve as place names, such as districts, neighborhoods, squares, and large parks. Street addresses are not included. Settlements that were planned but never built may be included, but legendary and fictional places are not included; they may be included in IA.
- Various types of names for places are included. Records for modern places often include historical names; places may have various historical names that change over time. Alternative place names are included, such as indigenous names and official names. Codes and official abbreviations may be included in the name field; for example, ISO codes for nations are included. See the discussion of fields below for more information about flags used to denote codes. Names in multiple languages may be included. Various transliterations may be included. Misspellings may be included, provided they are found with some frequency in published sources, and therefore are useful for retrieval. Names that are considered "pejorative" or "avoid use" may be flagged.
- **What is excluded in TGN?** While TGN includes lost settlements that have warrant in historical documentation, excluded are names of imaginary or legendary places that did not exist. These places may be recorded in the Getty Iconography Authority (IA). Generally, excluded also are names for underwater features and other physical features that are not required for cataloging and discovery of visual works or for creating historical hierarchies. Given that TGN is not comprehensive and is optimized for the domain of visual arts, many places found in generic GIS are excluded in TGN. Also, locally used abbreviations and names found in only one archival source are excluded. Street addresses are generally out of scope for TGN; if you require controlled street address as location identifiers in your local data, we advise that you use a local authority. The names of built works are generally out of scope for TGN, although they are occasionally included when used as a place name. Record built works in CONA. Overall, records that lack the minimal information for a TGN record are excluded (i.e., name, place type, broader contexts, warrant); see [guidelines for contributions](#) for more information regarding minimum contribution requirements.

# Scope of TGN

- TGN places include political entities and physical features
- Scope is global, some extraterrestrial
- Includes all current continents and nations
- Historical places, including nations and empires
- Prehistory to the present

- Real places, not mythical
- May include formerly inhabited places, historical places with unknown exact locations “lost settlement”
- Focus on places important to art and cultural heritage
- Modern world is maintained via national databases USGS and NIMA; framework upon which historical places are inserted, from contributors

## Not Included

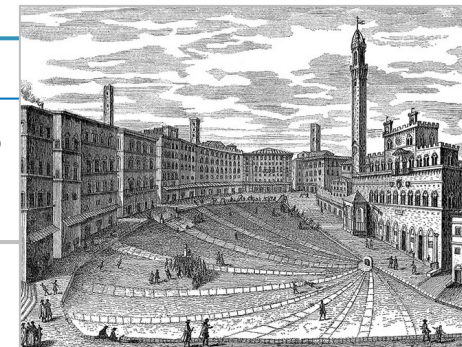
- Mythological, legendary and fictitious literary places; see IA
- Building names; if the structure is used as a place name, it is in TGN, but the record for the building (e.g., *Abbadia di Fiastra (monastery)*); see CONA; the TGN place will be linked in CONA

# Scope of TGN

- TGN is a thesaurus, compliant with ISO and NISO standards for thesaurus construction
- It contains hierarchical, equivalence, and associative relationships
- Is TGN a GIS (Geographic Information System)? No. A GIS is designed to capture and manage, geographically referenced data; coordinates are key
- TGN focuses instead on names and relationships appropriate to a thesaurus for art, architecture, conservation, rich historical data
- While most records in TGN include coordinates, these coordinates are approximate and are intended for reference only; TGN is not linked to or capable of constructing maps
- However, TGN could be used with GIS to link to maps and to improve retrieval of GIS based on relationships, including synonyms (variant names)

# ● TGN, Getty Thesaurus of Geographic Names®

## Sample record



**TGN ID: 7011179**

### Names:

Siena (pref,it,en-P) [47413]

*Contrib.* [VP,BHA,Avery]

*Sources.* Annuario Generale 1980, UNESCO (1992); Williams (2010)\*

Sienna [140808]

Sienne (fr-P) [1002860953]

Σιένα (el-P) [1002038443]

锡耶纳 (zh-P) [1002038446]

Сиена (ru) [1002038445]

シエーナ (ja) [1002038441]

Sienese (adj) (en) [1159549]

Senae (hist.) [181416]

*Date:* Medieval

*Start:* 800 *End:* 1500

Sena Julia (hist.) (la) [181415]

Sena (hist.) [181414]

*Date:* Etruscan

*Start:* -800 *End:* 200

### Hierarchical Relationships (poly.)

World (facet)

...Europe (continent)

.....Italy (nation)

.....Siena (province)

.....Siena (inhabited place) (Current)

World (facet)

...Europe (continent)

.....Italian Peninsula (peninsula)

.....Etruria (former group of political entities)

.....Siena (inhabited place) (Hist.)

*Date:* Late Etruscan *Start:* -400 *End:* 100

### Associative Relationships

ally of Pisa ..(inhabited place) [7006082]

*Date:* Ghibelline allies, 13th-14th centuries *Start:* 1250 *End:* 1400

### Contributors:

VP,BHA, Avery,GRI

*Sources:* Annuario Generale (1980); NGA/NIMA database (2003-) -129709; Library of Congress Authorities n 79013822; UNESCO World Heritage Centre [online] (1992-); VIAF: Virtual International Authority File [online] (2009-) VIAF ID: 239842096 (Geographic)

### Place Types

inhabited place

*Date:* settled by Etruscans (flourished 6th century BCE) *Start:* -800 *End:* 9999

city

archiepiscopal see

AAT

commune (administrative)

*Date:* since 1125 *Start:* 1125 *End:* 9999

cultural center

university center

world heritage site

*Lat:* 43 19 07 N (43.3180)

*Long:* 011 19 50 E (11.3300)

*Elevation:* 1056.430 feet (322.0000 meters)

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

UNIQUE IDS

LANGUAGES

PREFERENCES

DATES, HIST/CUR

RELS/LINKS--POLY

CREDIT/WARRANT

COREFERENCES

# Required Fields for TGN

- preferred name
- variant names, as stated in Rules
- source(s) for the names
- place type(s) (e.g., *inhabited place*)
- hierarchical position
- [coordinates (strongly recommended, but not required for contribution)]

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

# List of Fields for TGN

## 3.1 HIERARCHICAL RELATIONSHIPS

Parents *(required)*  
Sort Order *(required-default)*  
Historical Flag *(required-default)*  
Dates for relationship to parents  
Parent string *(required-default)*  
Hierarchy Relationship Type *(required-default)*

## 3.2 IDENTIFYING NUMBERS, STATUS FLAGS, /

Subject ID *(required-default)*  
Parent Key *(required)*  
Merged Status *(required-default)*  
Published Status *(required-default)*  
Review Status *(required-default)*  
Record Type *(required-default)*  
Candidate Status *(required-default)*  
Label *(required-default)*  
Contributors for Subject Record *(required)*  
Sources for the Subject Record *(required)*

## 3.3 NAMES

Term ID *(required-default)*  
Name *(required)*  
Preferred Flag *(required-default)*  
Qualifier  
Sequence Number *(required-default)*  
Historical Flag *(required-default)*  
Term Type *(required-default)*  
Part of Speech *(required-default)*  
Vernacular Flag *(required-default)*  
Language for Names *(required-default)*  
Preferred Flag for Language *(required-default)*  
Language Status *(required-default)*  
Contributor for Name *(required-default)*  
Preferred Flag for Contributor *(required-default)*  
Sources for Names *(required)*  
Page Number for Term Source *(required)*  
Preferred Flag for Source *(required-default)*  
Dates for Names  
Display Name Flag *(required-default)*  
AACR Flag (LC heading)  
Other Flags  
Assigned To note

Editorial guidelines at

[www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn)

Contribution formats are available from links on this page

[www.getty.edu/research/tools/vocabularies/contribute.html](http://www.getty.edu/research/tools/vocabularies/contribute.html)

# List of Fields for TGN

## 3.4 DESCRIPTIVE NOTE

- Descriptive Note
- Sources for the Descriptive Note
- Contributors for the Descriptive Note
- Language of Descriptive Note

## 3.5 ASSOCIATIVE RELATIONSHIPS

- Related Places
- Relationship Type
- Historical Flag
- Dates for Associative Relationship

## 3.6 PLACE TYPE

- Place Type *(required)*
- Preferred Flag *(required-default)*
- Sequence Number *(required-default)*
- Historical Flag *(required-default)*
- Dates for Place Type

## 3.7 COORDINATES

- Coordinates**
  - Latitude: *Degree; Minute; Second; Direction; Decimal Degrees*
  - Longitude: *Degree; Minute; Second; Direction; Decimal Degrees*
- Bounding Coordinates**
  - Least Latitude: *Degree; Minute; Second; Direction; Decimal Degrees*
  - Most Latitude: *Degree; Minute; Second; Direction; Decimal Degrees*
  - Least Longitude: *Degree; Minute; Second; Direction; Decimal Degrees*
  - Most Longitude: *Degree; Minute; Second; Direction; Decimal Degrees*
- Elevation: Feet; Meters**

## 3.8 ADMINISTRATIVE FLAGS, NOTES, AND REVISION HISTORY

- Comment Flag
- Problem Flag
- Assigned To
- Special Project
- Facet
- Legacy ID
- Class Notation
- Image
- Index Note
- Not Found Note
- Status Note
- Editor Note
- Revision History *(required-default)*



**Required**

# TGN Names

- **Definition:** Proper names, appellations, or other identifying phrases used to refer to a geographic or administrative location
- Full name, historical names, official name, names in various languages, codes for names
- May include honorifics or titles
- Must be equivalents: Refer to the same place
- If a lost settlement is “probably” the same as a named settlement, these are two separate records and linked through Associative Relationships
- If an ancient site is near, but not under, a modern town, these are two separate records

London	Beijing
Lundinium	Peking
Hawaiian Islands	北京
Rione XVIII Castro Pretorio	Michigan, Lake
New York City	Lake Michigan
Ile de la Cité	Carthage
al-Udunn	Καρχηδών
Jordânia	Aztec Empire
JOR	Middle East
Al Mamlakah al Urduniyyah al Hāshimiyyah	Dodekanísou regional division

# Fields associated with TGN names

- Example of TGN names and related fields
- Each name has a persistent, unique term\_ID
- Unique ID for TGN record is “subject\_ID”
- Languages, sources, and much other information are also identified by unique IDs
- “AACR2” = LOC preferred “Yes”
- Other Flags (see Guidelines)

- Display Name = “Yes” means this is the natural order form of the name for displays; if there were an inverted form of preferred name, it would be record-preferred, #1, and natural order form would be #2, flagged “index”  
(e.g., *Michigan, Lake* = index and *Lake Michigan* = display)
- Display Date is a note or reference to date of usage of the name; must be indexed with Start Date and End Date
- Additional Subject Field: Comment = Noted; among homographs, this is the most well known place with this name

for TGN Subject ID 7006952

Terms/Names												
#	P	H	V	Terms/Names	Display Dt	Start Dt	End Dt	Term ID	Disp Nm	AACR2 Flag	Other Flags	Assi
1	P	C	V	Amsterdam				48141	N/A	Yes	N/A	
2	V	H	V	Amsteadamum				1160179	N/A	N/A	N/A	
3	V	H	V	Amstel-dam	documented in 13th	1200	1800	315230	N/A	N/A	Official Name	
4	V	H	V	Amstelredamum				1160181	N/A	N/A	Pseudonym	

Term	Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier
BHA		P	Dutch	70261	P	N/A	
GRLPSC		P	English	70051	P	N/A	
VP		P					

Term Source(s)	Page
Columbia Lippincott Gazetteer (1961)	
Encyclopaedia Britannica (1988)	1:357-358
Library of Congress Authorities online (2002-)	n 7809563

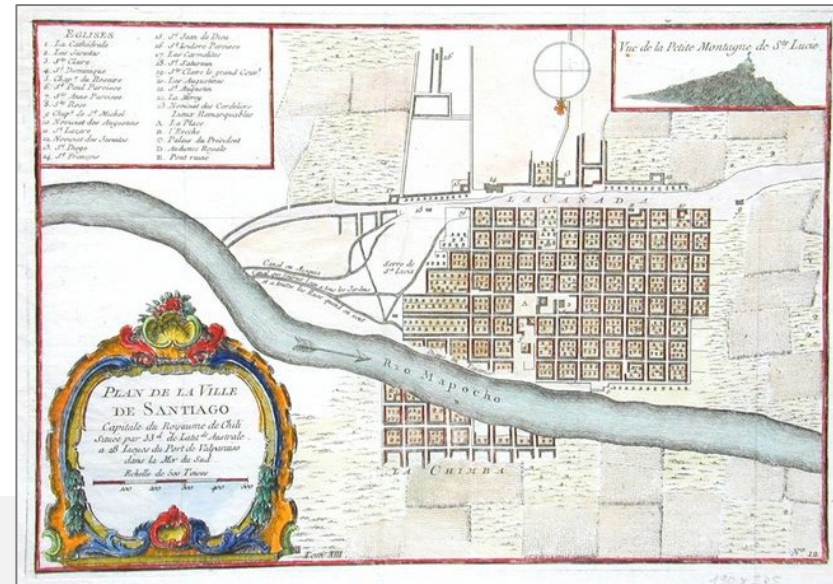
**Comment:**

# Required TGN names

- At least one name is required
- The preferred name is the vernacular (local) name used most often in authoritative source or sources
- The record-preferred name is displayed in default displays; all names are equal in retrieval

## Warrant for TGN names

- For the modern world, the preferred name is usually the NGA/NIMA preferred name (for ease of updating)
- Names must be found in published sources or in the contributor's database
- “Language” designation does not track etymology of words or names (but name is *used* in texts in that language)
- Include the preferred name in the local language (vernacular) (e.g., *Firenze*)
- Include names translated into English (e.g., *Florence*) if warranted (rare for most places, except famous places)
- Include additional alternate and variant names
- Include references to LOC and other pertinent authorities; include warranted site name for archaeological sites



Santiago..... [BHA, GRLPSC, VP Preferred]  
..... Canby, *Historic Places* (1984) 2:828  
..... Columbia Lippincott Gazetteer (1961)  
..... Encyclopaedia Britannica (1988) 10:432  
..... Library of Congress Authorities online (2002-) n 79077402  
..... NGA/NIMA database (2003-)  
..... NIMA, GEOnet Names Server (1996-1998)  
..... Webster's Geographical Dictionary (1984)

Santiago de Chile..... [VP]  
..... Webster's Geographical Dictionary (1984) 1076

Santiago del Nuevo Extremo..... [VP]  
..... Encyclopaedia Britannica (1988) 10:432

# TGN names

- Names of administrative entities, such as historical empires
- Physical features, preferred name may be in inverted order (e.g., Etna, Monte); include name in natural order too
- For currently inhabited places, the preferred name is the vernacular name; use the transliterated name in the Roman alphabet (e.g., *Moskva*); include the Russian name too (e.g., *Москва́*)
- In some cases, there may be multiple vernacular names when multiple languages are spoken in the place
- Only one may be record-preferred, but all are equal in retrieval
- If there is a translation of the name in English, flag the preferred English (e.g., *Moscow*)

**Moskva** (preferred,C,V)  
**Moscow** (C,O,English-P,U,N)  
**Moscou** (C,O)  
**Moscú** (C,O)  
Москва́ (C,O) (C,O,Russian-P,U,N)  
**Moskou** (C,V,Dutch-P,U)



**Axumite Empire** (preferred,C,O,English-P,U,N)  
**Aksumite Empire** (C,O)  
**Aksoum, Le Royaume d'** (C,O)  
**Mangiśta Aksum** (C,V,Ethiopian,U)

**Etna, Monte** (preferred,C,V)  
**Monte Etna** (C,V,display)  
**Etna** (C,V)  
**Mongibello** (C,V) ..... name in local Sicilian dialect  
**Mungibeddu** (C,V,local language,U)  
**Ätna** (C,O)  
**Mount Etna** (C,O,English-P,U,N)  
**Mt. Etna** (C,V)  
**Aetna** (H,O) ..... ancient name

**Strasbourg** (preferred,C,V,English,U)  
 (French-P,U,N)  
**Strassburg** (C,V,German-P,U,N)  
**Straßburg** (C,V,German,U,N)  
**Strossburi** (C,V,Alsatian,U,N)  
**Estrasburgo** (C,O,Spanish-P,U,N)  
**Strasburg** (C,V)  
**Strassbourg** (C,V)  
**Straszburg** (C,V)  
**Argentaria** (H,O)  
**Argentina** (H,O)  
**Argentoratum** (H,O,Ancient Latin,U,N) ..... ancient



# TGN names

- Include current and historical names
- Names in other languages
- Name of cave temples as place name in TGN; record for the rock-cut building complex is in CONA
- Archaeological sites

**Machupicchu** (preferred,C,V)

**Machu Picchu** (C,V)

**Macchu Picchu** (C,V)

**Machu Pikchu** (C,V)

**Machupichu, Ruinas** (C,V)

**Attirampakkan** (preferred,C,O)

**Attirampakkam** (C,V)

அச்சிறுப்பாக்கம் (C,V)

**Thebes** (preferred,C,O,English-P,U,N)

**Tebe** (C,O)

طيبة (C,V,Arabic,U)

**Tibah** (C,V,Arabic (transliterated),U)

**Thèbes** (C,O)

**Thebae** (C,V)

**Thebae Aegypti** (C,V)

**Thēvai** (C,V)

**Thēbai** (C,V,Greek (transliterated),U)

Θῆβαι (C,V,Greek,U)

**Diospolis Magna** (H,V)

**No** (H,V)

**Nowe** (H,V)

**Nuwe** (H,V)

**Wase** (H,V)

**Wo'se** (H,V)

**Waset** (H,V)

Θῆβαι ἑκατόμυλοι (H,V)

..... Roman

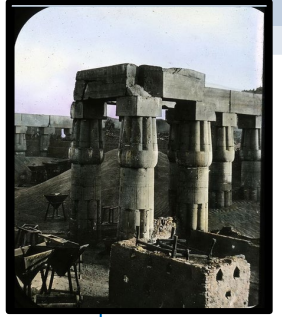
Start Date: -300 End Date: -29

..... ancient name

..... Biblical

..... used from 22nd century BCE

..... ancient Egyptian name



**Qianfodong** (preferred,C,V,Chinese (transliterated Pinyin without tones),U)

**Mogao Caves** (C,V,display,English-P,U,N)

**Mogao Grottoes** (C,V,English,U,N)

**Mògāo kū** (C,V,Chinese (transliterated Pinyin),U)

**Caves of the Thousand Buddhas** (C,V,English,U)

**Ch'ien-fu-tung-miao** (C,V,Chinese (transliterated),U)

**Chenfudun** (C,V,Chinese (transliterated),U)

千佛洞 (C,V,Chinese,U)

莫高窟 (C,V,Chinese-P,U)



**Required**

# TGN Place Types

- **Definition:** A noun or adjective that characterizes a significant aspect of the place, including its role, function, political anatomy, size, or physical characteristics
- May include terms for culture (e.g., *Aztec*)
- Place types are controlled by a list, mapped to the AAT
- The primary administrative hierarchy (although formed by linking through Parent\_ID), uses standard place types for levels

## Fields associated with place types

for Dharmapuri, Tamil Nādu, India, TGN 1075169

#	P	H	Place Type	Display Date	Start Dt	End Dt	Ptype ID
1	P	C	inhabited place	was settled in Neolithic Age	-10000	9999	83002
2	N	C	town				83030
3	N	C	archaeological site				54451
4	N	H	Neolithic				12021

## Sample place types

city	village	seaport
kingdom	provincial capital	diocese
archaeological site	island nation	satellite community
Buddhist	Iron Age	fortified settlement
tourist center	resort	monastery

## Standard place types for levels

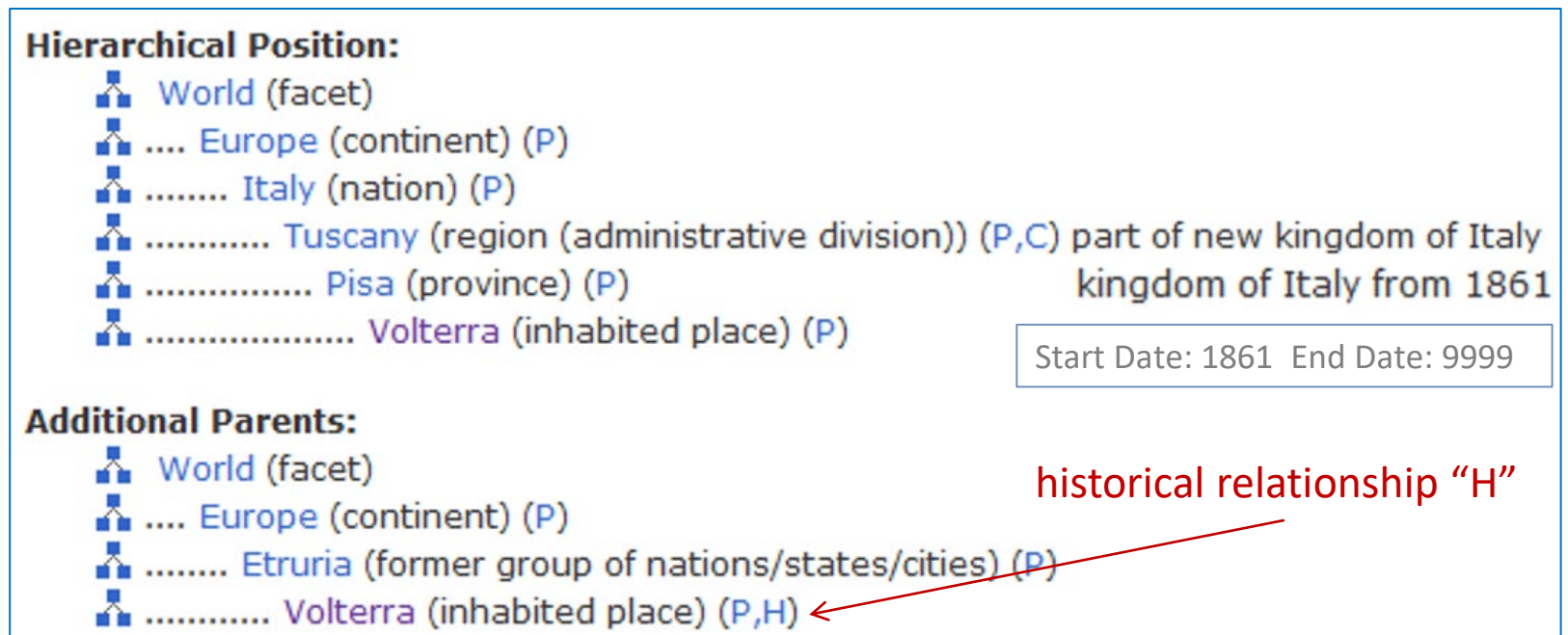
<b>continent</b> (preferred place type)
<b>primary political unit</b> (place type in position #2, for nations, empires, etc.)
<b>first level subdivision</b> (place type in position #2)
<b>second level subdivision</b> (place type in position #2)
<b>inhabited place</b> (preferred place type) or <b>deserted settlement</b> (preferred place type)

Required

# TGN Hierarchical Relationships

- **Definition:** *Parents* are the broader contexts for the TGN record; whole/part, reciprocal relationships
- Use the existing TGN hierarchy to find the appropriate parent\_ID for your contribution
- Position the new place under the most specific level appropriate for the given nation; not all nations have the same number of administrative levels in TGN
- If you are uncertain where to position the place, put it under a *temp.parent* (see Guidelines)

- TGN is polyhierarchical
- Places may be linked to current and historical broader contexts
- There may be dates associated with the hierarchical link

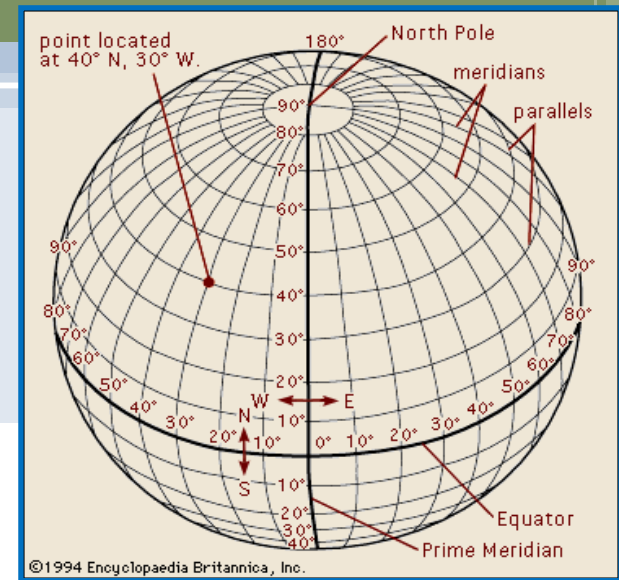


Optional but strongly recommended

# TGN Coordinates

- **Definition:** Geographic coordinates indicating the point on the globe where the place is located, expressed in degrees/minutes/seconds and decimal fractions of degrees
- Compliant with ISO 6709 Standard representation of geographic point location by coordinates, using the WGS 84 (revised 2004) coordinate reference system.
- Contribute a central point, if possible, using authoritative atlases or geographic databases such as NIMA/NGA
- Bounding box and elevation are also possible
- Contribute in degrees/minutes/seconds or decimal degrees; the conversion will be done by TGN

for Machu Picchu, Peru  
(deserted settlement)



<b>Latitude</b>									
<b>Degree:</b>	<input type="text" value="13"/>	<b>Minute:</b>	<input type="text" value="9"/>	<b>Second:</b>	<input type="text" value="0"/>	<b>Direction:</b>	<input type="text" value="S"/>	<b>Decimal:</b>	<input type="text" value="-13.15"/>
<b>Least Latitude</b>									
<b>Degree:</b>	<input type="text"/>	<b>Minute:</b>	<input type="text"/>	<b>Second:</b>	<input type="text"/>	<b>Direction:</b>	<input type="text"/>	<b>Decimal:</b>	<input type="text"/>
<b>Most Latitude</b>									
<b>Degree:</b>	<input type="text"/>	<b>Minute:</b>	<input type="text"/>	<b>Second:</b>	<input type="text"/>	<b>Direction:</b>	<input type="text"/>	<b>Decimal:</b>	<input type="text"/>
<b>Longitude</b>									
<b>Degree:</b>	<input type="text" value="72"/>	<b>Minute:</b>	<input type="text" value="31"/>	<b>Second:</b>	<input type="text" value="0"/>	<b>Direction:</b>	<input type="text" value="W"/>	<b>Decimal:</b>	<input type="text" value="-72.5167"/>
<b>Least Longitude</b>									
<b>Degree:</b>	<input type="text"/>	<b>Minute:</b>	<input type="text"/>	<b>Second:</b>	<input type="text"/>	<b>Direction:</b>	<input type="text"/>	<b>Decimal:</b>	<input type="text"/>
<b>Most Longitude</b>									
<b>Degree:</b>	<input type="text"/>	<b>Minute:</b>	<input type="text"/>	<b>Second:</b>	<input type="text"/>	<b>Direction:</b>	<input type="text"/>	<b>Decimal:</b>	<input type="text"/>
<b>Elevation</b>									
<b>Feet:</b>	<input type="text" value="7710"/>	<b>Meters:</b>	<input type="text" value="2350.008"/>						



**Optional**

# TGN Other Fields

- Consult the Guidelines for additional fields
- Among the notable optional fields are Associative Relationships, Descriptive Note, Coordinates, and Images

## Related Places

- **Definition:** *Associative Relationships* to other places in the TGN for any important ties or connections between places, excluding hierarchical whole/part relationships
- Only clear and direct relationships should be recorded, Current or Historical
- Relationship Types are reciprocal and controlled by a list, see Guidelines
- There may be dates for relationships

3000	related to	3000
3001	distinguished from	3001
3005	possibly identified as	3005

### for Lincoln, England

**Related geographic places:**  
 capital of .... **Flavia Caesariensis** ..... (province)  
 ..... (World, Roman Republic and Empire, Britannia, Britannia Inferior) [70  
 ..... from the early 4th century CE

### for Florence, Italy

**Related geographic places:**  
 ally of .... **Bologna** ..... (inhabited place)  
 ..... (World, Europe, Italy, Emilia-Romagna, Bologna province) [7004847]  
 ..... Guelph allies during the 13th and 14th centuries

### for lost settlement Kinalua

**Related geographic places:**  
 possibly identified as .... **Calneh** ..... (lost settlement)  
 ..... (World, Middle East) [7593942]  
 possibly identified as .... **Kirybucak** ..... (deserted settlement)  
 ..... (World, Asia, Turkey, Hatay) [7032503]

Optional

# TGN Other Fields

## Images

- **Definition:** Persistent URLs recorded in the Media field
- Provide URLs for maps or representative images of the place

for Silk Road, TGN 7031416



## Descriptive Note

- **Definition:** A Note that provides descriptive information about the place or expands upon information recorded in other fields
- Discuss disputed issues, sovereignty, or ambiguity regarding the names or critical facts
- Do not repeat the hierarchy information, but you may mention location and pertinent physical features
- Circumstances or founding and abandonment
- Should be brief, not a full history or encyclopedia entry
- Desc. Note is repeatable in different languages

for Gaul (historical region), TGN 4004256

**Descriptive Note:** Refers to the region inhabited by the ancient Gauls, comprising modern-day France and parts of Belgium, western Germany, and northern Italy. It was a powerful ancient country. Inhabited from ca. 600 BCE by Celtic Galli. French Gaul (the area of Gaul that is modern France) was later divided by Rome into four provinces: Narbonensis, Aquitania ...

Required

## TGN Sources

- **Literary warrant for terms:** Published evidence that the form, spelling, usage, and meaning of the name are found in authoritative sources
- Sources are required for all information in the TGN record
- Sources in the Getty Vocabularies are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source\_ID
- See online Guidelines for rules to formulate citations

<b>Source ID:</b>	<input type="text" value="9006548"/>	<b>Merged Status:</b>	<input type="text" value="Not Merged"/>
<b>Brief Source:</b>	<input type="text" value="Times Atlas of World History (1993)"/>		
<b>Full Source:</b>	<input type="text" value="Barraclough, Geoffrey, ed. The Times Atlas of World History, 4th ed. Maplewood, NJ: Hammond Incorporated, 1993."/>		

# TGN Sources

- Consult multiple sources for the preferred name, one source may be your institution's database
- Prefer the most authoritative, up-to-date sources available for the current name, coordinates, and hierarchical position
- Archival and other sources may provide variant names
- For sources of Descriptive Notes, do not plagiarize; paraphrase
- Do not guess or misrepresent the source information

## Sources for TGN may include the following, in this order of preference:

### Standard general reference sources

atlases, loose maps, gazetteers  
geographic dictionaries, encyclopedias, guidebooks  
government Web sites, including NGA (NIMA) and USGS  
other authoritative online sources or databases

### Other official sources

newsletters from ISO and United Nations  
communication with embassies  
Library of Congress subject headings

### Other material on topics of geography or current events

books, journal articles, and newspaper articles  
archives and other original sources

### Other sources

inscriptions on art objects, coins, or other artifacts  
catalog records of repositories of art objects  
books on history of art and architecture

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly

# How to interpret TGN sources

## Erythrae

ARTICLE *from the Encyclopædia Britannica*

**Erythrae**, ancient Ionic city on the Mimas (now Kara Burun) peninsula in western Turkey. The original site of trade from the 4th century BC the city was located at modern Ildir, where traces of the wall circuit, theatre, and citadel are visible.

About 453 BC Erythrae, refusing to pay tribute, seceded from the **Delian League**. A garrison and a new government revolted again with **Chios** and **Clazomenae**. Freed from Persian rule by Alexander in 334, it supported the *diadochos* Antiochus I. In Asia, Erythrae was noted for its wine, goats, timber, and millstones, as well as its prophetic sibyls, Herophile and Athene.

LINKS [Related Articles](#)

Aspects of the topic Erythrae are discussed in the following places of Britannica:

Grove online

## Ionia.

[Print this page](#)

[Email this page](#)

Ancient region covering the central part of the west coast of Asia Minor (modern Turkey) from the Bay of Izmir south to Bargyla. It included the cities of Miletos, Myous, Priene, Ephesos, Kolophon, Teos, Lebedos, Klazomenai, Phokaia and Smyrna, and the adjacent islands of Samos and Chios. Herodotos (*Histories* I.cxlv–cxlviii) and Thucydides (*History of the Peloponnesian War* I.xii) claimed that Greeks fleeing the Dorian invasion colonized the region in the 11th century BC, but excavators have discovered Late Bronze Age (13th century BC) Mycenaean objects in the area, and Miletos may have been a Mycenaean trading port.

Erythrai

- In dictionaries, back of book indexes, authoritative geographic databases, LOC, NGA/NIMA, and other name authorities
- Maps may be sources
- Names found in running text are allowed
- Interpretation is allowed



# How to interpret TGN sources

- Interpretation is allowed
- Follow capitalization rules of TGN
- Names may found in an article without context; be certain this is the correct place
- May not know the modern administrative parent from the article

Canby, 1:279

ERSEKUTVAR. See NOVÉ ZÁMKY.

**ERYTHRAE** (Turkey) Ionian city of ancient LYDIA, now in Izmir province, on the Kara Burun peninsula, opposite CHIOS. It seceded from an alliance with ATHENS in 453 BC by refusing to pay tribute. This link was restored by a new government, but the city rebelled again in the Peloponnesian Wars. Liberated from Per-

 **LIBRARY OF CONGRESS AUTHORITIES**

Help | New Search | Search History | Headings List | Start Over

SOURCE OF HEADINGS: Library of Congress Online Catalog  
 YOU SEARCHED: Subject Authority Headings = erythrae  
 SEARCH RESULTS: Displaying 1 through 25 of 25.

#	Words	Authority Headings/References	Type of
2	Erythræ.		LC subject
2	1	Erythrae (Ancient city)	LC subject

## The Classical Greek Shipwreck at Tektaş Burnu, Turkey

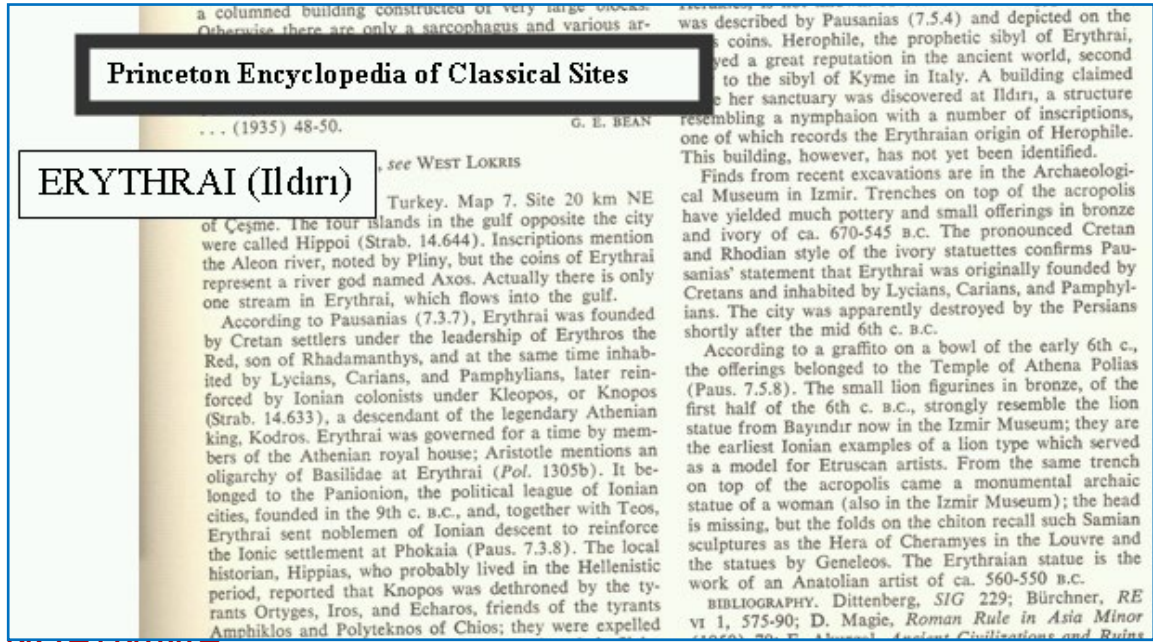
DEBORAH N. CARLSON

*Abstract*

The remains of a fifth-century B.C. shipwreck were discovered off the Aegean coast of Turkey by the Institute of Nautical Archaeology (INA) in 1996. Excavation of the wreck between 1999 and 2001 determined that the ship had been carrying a cargo of wine contained in about 200 amphoras of the so-called pseudo-Samian type, which have been found at various sites along the Black Sea coast but are not presently attributed to any specific site. An amphora stamp from the wreck, however, suggests that these 200 jars may have been produced at nearby Erythrae. The ship was also carrying lesser quantities of black pottery, and amphoras from Chios, Mende, and Samos. Remains of the

INA's annual surveys for shipwrecks. At that time, divers located approximately 60 amphoras lying at a depth of between 38 and 43 m (125 and 141 ft). Recognizing that the mound contained intact amphora types, the divers excavated a jar of each type for identification. Following year, the amphoras were identified. Mark Lawall of the University of Pennsylvania identified the jars as Mendeian and concluded that they were best dated to the quarter of the fifth century.

# How to interpret TGN sources



- Be alert to usage and rules in TGN; which may differ from listings in sources
- E.g., in *Princeton Encyclopedia*, a parenthetical name is not necessarily a place located on the same site as the ancient site
- E.g, NIMA/NGA, “unverified” is red flag; in this case, the ancient site is on the location of the modern village, which in TGN means the records are merged

Ildır Bay (Variant - V)						
Erythrae (Unverified - D)	Turkey (TU)	Izmir (TU35)	38° 22' 00" N, 026° 29' 00" E (38.366667, 26.483333)	35SMC5486546625	ancient site (ANS)	<a href="#">Google Maps</a> <a href="#">MapQuest</a>
Ertuğrul (Approved - N)	Turkey (TU)	Izmir (TU35)	38° 10' 29" N, 028° 03' 30" E (38.17467, 28.058378)	35SNC9270325725	populated place (PPL)	<a href="#">Google Maps</a>

# How to interpret TGN sources



ερυθραία

- Inscriptions and other original sources may be used for variant names, only if authoritative warrant exists verifying this is the same place you intend
- Do not transliterate unless you are an expert
- For coordinates, be certain that your source is using the same system as TGN (ISO 6709 Standard representation of geographic point location by coordinates, using the WGS 84 (revised 2004) coordinate reference system)

**38.3838889 -26.4766667**

**38° 23' 02" N 026° 28' 36" W**

Place	State	Latitude	Longitude	Elevation (meters)	Elevation (feet)
<a href="#">Ikramiye</a>	Sakarya Ili	40.6161111	30.2691667	595	1952
<a href="#">Ilbeyi</a>	Bingol Ili	39.3666667	40.4333333	2062	6765
<a href="#">Ildir</a>	Erzurum Ili	40.6833333	42.4666667	1586	5203
<a href="#">Ildir</a>	Izmir Ili	38.3838889	26.4766667		
<a href="#">Ilecik</a>	NA	40.5166667	39.0833333	1607	5272



# Contributing to CONA

# Additional resources re. contributing to CONA

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- The following slides include only a brief overview of contributing to CONA
  - For full editorial instruction, see the [CONA Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona)  
[www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona)
  - For an overview presentation on the CONA data, see [CONA: Introduction and Overview](http://www.getty.edu/research/tools/vocabularies/cona_intro.pdf)  
[www.getty.edu/research/tools/vocabularies/cona\\_intro.pdf](http://www.getty.edu/research/tools/vocabularies/cona_intro.pdf)
  - To search CONA titles/names online, see [Cultural Objects Name Authority® Online](http://www.getty.edu/research/tools/vocabularies/cona/index.html)  
[www.getty.edu/research/tools/vocabularies/cona/index.html](http://www.getty.edu/research/tools/vocabularies/cona/index.html)

# CONA contribution: First steps

- Communicate with the Getty Vocabulary Program ([vocab@getty.edu](mailto:vocab@getty.edu)) regarding the number of terms and topics to be covered by your contribution
- Are you supplying variant titles or information for existing CONA records? Or are you contributing records that are new to CONA?
- If you are a repository of works, or another cataloging project, map your data to CONA
- Arrange for the proper staff and resource materials for your project
- Be prepared to supply data for all required fields, adhering to the CONA Editorial Guidelines (online)

## Scope of CONA

- **CONA**, *Cultural Objects Name Authority*® titles, artist attribution, creation dates, relationships, and location for works; focuses on architecture, multiples, works depicted in other works, lost works, designed but not built (107,493 titles) (e.g., *Hagia Sofia*, *Αγία Σοφία*, *Adinatha Temple*, *Flatiron Building*, *The Lacemaker*, *Merlettaia*, *La Dentellière*, *Lion Throne Room*, *神奈川沖浪*, *Great Wave*, *Die große Welle*)



# Scope of CONA

- [Scope of CONA](#) CONA currently focuses on architecture, multiples, lost and destroyed works, works designed but not built, performance art, and works depicted in visual surrogates or other works. In general, the scope of CONA may include many types of visual works, including architecture and *movable works* such as paintings, sculpture, prints, drawings, manuscripts, photographs, textiles, basketry, ceramics, furniture, other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional or ceremonial objects that are from the realm of material culture and of the type collected by museums. However, it is our goal to be ever more inclusive of various cultures and their visual works; thus objects recorded in CONA are not necessarily labeled as *art* according to traditional Western aesthetics. CONA records may represent built works or movable works, whether extant or historical, whether realized or conceptual. Works that are destroyed, disassembled, or planned but not constructed may be included. In CONA, data may be contributed from multiple contributors and other sources; the resulting compilation or linking of metadata could provide a rich resource for researchers and other users. The unique ID that CONA provides for works is seen as useful by members of the community for disambiguation of linked data about works; a concordance of the CONA ID and IDs for the work from other resources can enable a practical solution to the problem of uniquely identifying a work in the semantic Web and beyond.
- **What is excluded in CONA?** In general, out of scope for CONA are objects in natural history or scientific collections, although these works indeed fit into the framework of CONA and may be included if collected in art museums. CONA may include artists' films, but in general films, literary works, or musical works are out of scope for CONA. Limited exceptions may occur when such creations are considered visual works or produced by conceptual artists. CONA does not include records for corporate bodies, although the building that houses the corporate body could be included, even if it has the same name as the corporate body. For example the buildings of the *National Gallery of Art* in Washington, DC, are included in CONA; however, the corporate body that inhabits those buildings, also called the *National Gallery of Art*, is outside the scope of CONA (but within scope for ULAN).

# Scope of CONA

- CONA includes records for cultural works: architecture and movable works; also visual surrogates, conceptual works (e.g., multiples), unknown named works (e.g., archival references)
- The focus of CONA is works cataloged in scholarly literature, museum collections, visual resources collections, archives, libraries, and indexing projects with a primary emphasis on art, architecture, or archaeology
- However, CONA includes artifacts, tools, machines, and other works that have a practical purpose, not necessarily intended as “art,” but which are valued as unique items and collected
- The coverage of CONA is global, from prehistory through the present
- Names or titles may be current, historical, and in various languages

- CONA may include works that were never built or that no longer exist, for example designs for a building that was not constructed or a work that is now destroyed

## Not Included

- CONA does not focus on objects in natural history or scientific collections, although these works indeed fit into the framework of CONA and may be included; they are sometimes collected in art museums
- CONA does not include names of musical works, dramatic art, names of commercial films, or titles of literature (see the Getty IA or links to outside resources)
- CONA does not include records for corporate bodies, although the building that houses the corporate body would be included, even if it has the same name as the corporate body, e.g., *National Gallery of Art* (NGA) in Washington, DC; the corporate body in ULAN would be linked to the record for the building in CONA

# Scope of CONA

## Built Works

Structures or parts of structures that are the result of conscious construction, are of practical use, are relatively stable and permanent, and are of a size and scale appropriate for—but not limited to—habitable buildings; includes complexes, sites, ruined and lost buildings

## Movable Works

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

## Visual Surrogates

Images and three-dimensional works intended to be surrogates for the works depicted, for example study photographs; does not include works considered themselves  
works of art

## Conceptual Works

Records for series as a concept, conceptual records for multiples, and other similar records; physical works, such as prints that belong to a series, may be linked to the conceptual record for the series

## Unidentified Named Works

Works described in archival inventories or other sources, but their identity is not established

# Required Fields for CONA

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

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions



• **CONA, Cultural Objects Name Authority®**

Sample record



**CONA ID: 700002923**

**Titles/Names:**

Temple of Heaven (pref- en)

[1000016889]

**Display Date:** renamed in the 16th century **Start:** 1521 **End:** 9999

**Contrib:** JPGM-P,BWR,BHA

**Sources:** BWR database (2019); Great Buildings (2000)-P; UNESCO WHC (1992)

Tian Tan (zh-tr) [1000016890]

T'ien-t'an (zh-trl) [1000019041]

Tiantan [1000016892]

temple du Ciel (fr) [1000019264]

templo del Cielo (es)

[1000019265]

Himmelstempel (de) [1000019266]

壇 (zh) [1000016894]

天坛 (zh) [1000016893]

천단 (ko) [1000019043]

**Catalog Level:** item

**Work Types:** temple complex

**AAT**

**Classification:** Architecture

**Creation Date:** construction 1406-1420; extended 16th century **Start:** 1406 **End:** 1420

**Qualifier:** construction

**Creator Display:** **ULAN**

first built by Ming Chengzu; extended by Ming Shizong; renovated by Qianlong

[ULAN 500356295]

**Role:** patron/38121

[ULAN 500372663]

**Role:** patron/38121

[ULAN 500372572]

**Role:** patron/38121

**Locations:**

**Location** current Beijing (Beijing Shi (municipality), China) (nation) **Address Note:** +39.913889,+116.391667

**TGN**

**Dimensions** [display] entire complex: 237 hectares

**Mat & Tech** [display] wood and stone

wood **AAT 300011914** | stone **AAT 300011176**

**Style:** Chinese [AAT 300018322] | Taoist [AAT 3001

**AAT**

**General Subject:**

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

**Specific Subjects:**

Heaven [AAT 300185658] **Extent:** dedication

Chinese heaven [IA 901002236]

**Note:** Large religious complex in the old outer city comprises three buildings are built in a straight line

**AAT**  
**TGN**  
**ULAN**  
**CONA**  
**CONA IA**

**Contributors:**

JPGM; VP; GRISC; BHA; BWR;

**Sources:** Built Works Registry **BWR3792244**; Library of Congress Authorities online (2002-) **n2011019454**;

Fodor's Travel (2016); J. Paul Getty Museum, collections online (2000-); Great Buildings Online (1997-); UNESCO

World Heritage Centre [online] (1992-) **Ref: 881**

UNIQUE IDS

LANGUAGES

PREFERENCES

DATES, HIST/CUR

RELS/LINKS--POLY

CREDIT/WARRANT

COREFERENCES

# List of Fields for CONA

## 3.1 HIERARCHICAL RELATIONSHIPS

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

## 3.2 IDENTIFYING NUMBERS, STATUS FLAGS, AND SUBJECT SOURCES

- 3.2.1 Subject ID *(required default)*
- 3.2.2 Parent Key *(required)*
- 3.2.3 Merged Status *(required-default)*
- 3.2.4 Published Status *(required-default)*
- 3.2.5 Review Status *(required-default)*
- 3.2.6 Record Type *(required-default)*
- 3.2.7 Candidate Status *(required-default)*
- 3.2.8 Label *(required-default)*
- 3.2.9 Contributors for the Work Record *(required)*
- 3.2.10 Sources for the Work Record *(required)*

## 3.3 TITLES AND NAMES

- 3.3.1 Term ID *(required-default)*
- 3.3.2 Titles/Names *(required)*
- 3.3.3 Preferred Flag *(required-default)*
- 3.3.4 Qualifier
- 3.3.5 Sequence Number *(required-default)*
- 3.3.6 Historical Flag *(required-default)*
- 3.3.7 Term Type *(required-default)*
- 3.3.8 Part of Speech
- 3.3.9 Vernacular Flag *(required-default)*
- 3.3.10 Language for Titles/Names
- 3.3.11 Preferred Flag for Language
- 3.3.12 Language Status
- 3.3.13 Contributor for Titles/Names *(required-default)*
- 3.3.14 Preferred Flag for Contributor *(required-default)*
- 3.3.15 Sources for Titles/Names *(required)*
- 3.3.16 Page Number for Title Source *(required)*
- 3.3.17 Preferred Flag for Source *(required-default)*
- 3.3.18 Dates for Titles/Names
- 3.3.19 Display Title/Name Flag *(required-default)*
- 3.3.20 AACR Flag (LC heading)
- 3.3.21 Other Flags
- 3.3.22 Assigned To

Editorial guidelines at

[www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona)

Contribution formats are available from links on this page

[www.getty.edu/research/tools/vocabularies/contribute.html](http://www.getty.edu/research/tools/vocabularies/contribute.html)

# List of Fields for CONA

## 3.4 DESCRIPTIVE NOTE

3.4.1 Descriptive Note

3.4.2 Sources for the Descriptive Note

3.4.3 Contributor for the Descriptive Note

## 3.5 ASSOCIATIVE RELATIONSHIPS

3.5.1 Related Works

3.5.2 Relationship Type

3.5.3 Historical Flag

3.5.4 Dates for Related Works

## 3.6. FIELDS FOR THE PHYSICAL WORK, ITS CREATION, AND SUBJECT

### 3.6.1 Work Type, Creator, Dates, Location

3.6.1.1 Catalog Level *(required-default)*

3.6.1.2 Work Type *(required)*

3.6.1.3 Preferred Flag for Work Type *(required-default)*

3.6.1.4 Sequence Number *(required-default)*

3.6.1.5 Historical Flag *(required-default)*

3.6.1.6 Display Date for Work Type

3.6.1.7 Start Date / End Date for Work Type

3.6.1.8 Classification *(required)*

3.6.1.9 Preferred Flag for Classification *(required-default)*

3.6.1.10 Creator Display *(required)*

3.6.1.11 Preferred Flag for Creator *(required-default)*

3.6.1.12 Contributor for Creator Display *(required)*

3.6.1.13 Related Person / Corporate Body *(required)*

3.6.1.14 Related Person Role *(required-default)*

3.6.1.15 Related Person Extent

3.6.1.16 Related Person Qualifier

3.6.1.17 Creation Date Display *(required)*

3.6.1.18 Date Qualifier

3.6.1.19 Start Date and End Date *(required)*

3.6.1.20 Geographic or Corporate Body Location *(required)*

3.6.1.21 Historical Flag for Location *(required-default)*

3.6.1.22 Location Type *(required-default)*

3.6.1.23 Repository Numbers *(required if applicable)*

3.6.1.24 Credit Line

3.6.1.25 Address Note

### 3.6.2 Physical Characteristics, Culture, Provenance

3.6.2.1 Display Materials *(required)*

3.6.2.2 Material Term *(required if applicable)*

3.6.2.3 Material Role

3.6.2.4 Material Flag

3.6.2.5 Material Extent

3.6.2.6 Display Dimensions *(required)*

3.6.2.7 Value *(required if applicable)*

3.6.2.8 Unit *(required if applicable)*

3.6.2.9 Dimension Type *(required if applicable)*

3.6.2.10 Dimensions Extent

3.6.2.11 Dimensions Qualifier

3.6.2.12 Scale Type

3.6.2.13 Format

3.6.2.14 Shape

3.6.2.15 Culture Term

3.6.2.16 Culture Sequence Number

3.6.2.17 Culture Preferred Flag

3.6.2.18 Style Term

3.6.2.19 Style Sequence Number

3.6.2.20 Style Preferred Flag

3.6.2.21 Style Type

3.6.2.22 Creation Number

# List of Fields for CONA

**3.6.2.24 Provenance**

**3.6.2.25 Watermarks**

**3.6.2.26 Inscriptions**

**3.6.2.27 Typeface**

**3.6.2.28 Marks**

**3.6.2.29 State**

**3.6.2.30 Edition**

**3.6.3 Depicted Subject, Iconography Authority (IA)**

**3.6.3.1 General Depicted Subject** *(required)*

**3.6.3.2 General Sequence Number** *(required-default)*

**3.6.3.3 General Preferred Flag** *(required-default)*

**3.6.3.4 General Indexing Type**

**3.6.3.5 General Subject Extent**

**3.6.3.6 Specific Depicted Subject** *(highly recommended if applicable)*

**3.6.3.7 Specific Sequence Number**

**3.6.3.8 Specific Preferred Flag**

**3.6.3.9 Specific Indexing Type**

**3.6.3.10 Specific Subject Extent**

**3.6.3.11 Outside Iconography Term**

**3.6.3.12 Outside Iconography Code**

**3.6.3.13 Outside Iconography Source**

**3.6.3.14 Source Preferred Flag**

**3.6.3.15 Source Page**

**3.7 GENERIC EVENTS**

**3.7.1 Event Type**

**3.7.2 Preferred Flag for Event**

**3.7.3 Sequence Number**

**3.7.4 Event Place**

**3.7.5 Dates for Event**

**3.8 ADMINISTRATIVE FLAGS, NOTES, AND REVISION HISTORY**

**3.8.1 Comment Flag**

**3.8.2 Problem Flag**

**3.8.3 Assigned To**

**3.8.4 Special Project**

**3.8.5 Facet Code**

**3.8.6 Legacy ID**

**3.8.7 Class Notation**

**3.8.8 Image**

**3.8.9 Index Note**

**3.8.10 Not Found Note**

**3.8.11 Status Note**

**3.8.12 Editor Note**

**3.8.13 Revision History**

**Required**

# CONA Titles and Names

- **Definition:** Titles, identifying phrases, or names given to a work of art, architecture, or material culture
- For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself
- Included titles in traditional Western sense, and names of objects, architecture, or groups that do not have a title
- Titles/names could include the object type of the work (e.g., *Ceramic Bowl*) or the dedication or name of a building (e.g., *Saint Paul's Cathedral*)

Venus and Cupid	Portrait of Napoleon
Adoration of the Magi	Still Life with Flowers and Fruit
L'Adoration des Mages	Velvet Jacket
Eight Scenes of the Xiao-Xiang Rivers	Amish Tree of Life Quilt
Site Plan for the Opera at the Place du Palais Royal, Paris	Model for the Façade of San Lorenzo, Florence
Abstract Composition	神奈川県沖浪裏
Chandelier	Obelisk
Lidded Bowl on a Stand	Cane Back Rocking Chair
Empire State Building	Akashi-Kaikyō Bridge
Hagia Sophia	The Pantheon
MS Ludwig XV	Lawrence Alloway Papers

# Fields associated with CONA titles/names

- Example of CONA titles / names field and related fields
- Note that each title / name has a persistent, unique term\_ID
- The unique ID for the CONA record is called the “subject\_ID”
- Languages, sources, and much other information in the record is also identified with unique IDs
- **Other Flags** identify the type of title; repository title, if there is one, is generally preferred
- Preferred title in English is also flagged, to allow displays by English title (if there is one)

for CONA Subject ID: 700001886

#	P	H	V	Terms/Names	Display Dt	Start Dt	End	Term ID	Disp Nm	AACR2 Flag	Other Flags
1	P	C	U	Officieren en andere schutters van wijk II in Amsterdam onder leiding van kapitein				1000004051	N/A	N/A	repository
2	V	C	U	Het korporaalschap van kapitein Frans Banninck Cocq en luitenant Willem van Ru				1000004052	N/A	N/A	N/A
3	V	C	U	Officers and other civic guardsmen of District II of Amsterdam, under the commar				1000004053	N/A	N/A	translated
4	V	C	U	The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytent				1000004054	N/A	N/A	descriptive
5	V	C	U	Night Watch				1000004057	N/A	N/A	popular
6	V	C	U	Nachtwacht				1000015140	N/A	N/A	popular

Term	Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier	Term Source(s)	Page
Rijksmuseum		P	Dutch	70261	P	N/A		Rijksmuseum XML files (2012)	
VP		P							

popular
published
series
manuscript design
collection
group
subgroup

# Required CONA titles/names

- It is required to record at least one title or name -- the record-preferred title or name, which is
  - 1. the title or name preferred by the repository, or
  - 2. the title or name used most often in scholarly literature to refer to the work
- Optional but strongly recommended:
  - If the preferred title or name is not in the language of the record (for CONA, English), if it is overly long, or if it is not descriptive of the work, include a **descriptive title**
  - If the preferred title or name is descriptive, but it is not in English, provide an English translation, flagged as Language = **English-Preferred**

current title, preferred by repository, and used most often in English sources

English translation of title; is descriptive too

historical title, English translation

Le Déjeuner sur l'herbe	..... [VP]
	..... Musée d'Orsay [online] (2007-2010) accessed 9 May 2014
	..... Grove Art Online (2008-) accessed 9 May 2014
Luncheon on the Grass	..... [VP]
	..... Musée d'Orsay [online] (2007-2010) accessed 9 May 2014
The Bath	..... [VP]
	..... Cachin, Manet 1832-1883 (1983) 168

## Warrant for titles / names

- The record-preferred title must be found in at least one authoritative source; the repository's records are considered an authoritative source
- List as many variant or alternate titles as have at least one legitimate source
- A constructed descriptive title may be created by an expert editor if necessary; all constructed titles should be flagged

**Specificity and brevity:** Titles should be concise and specific to the work; it is recommended to record long inscriptions in the Inscriptions field, not as Title (but local practice may dictate otherwise)



# CONA titles / names

- Preferred title in multiple languages (e.g., English and Chinese)
- Include historical titles or names; titles may have dates
- Include codes as titles (e.g., *Ms. Latinus 1141*)
- Parts of a whole should be linked to a record for the whole in hierarchical relationships (e.g., manuscript folios to the manuscript whole); however, some cataloging practice may dictate the inclusion of the volume name as a title also in the record for the part (e.g., *Arenberg Hours*)
- For works that have no title per se, repeat Work Type (e.g., *Bannestone*) or otherwise construct a title; see Guidelines
- If titles refer to subject matter, index the subject in General Subject and Specific Subject (e.g., using ULAN, index the sitter named in title *Portrait of Madame Brunet*)

**Three Peonies** (preferred,C,U,RP,English-P,U,U)

**Peonies** (C,U,English,U,U)

**牡丹** (C,U,Chinese-P,U,U)



**Willis Tower** (preferred,C,U,RP,English-P,U,U) ..... renamed 2009

**Sears Tower** (H,U,English,U,U)

Start Date: 2009 End Date: 9999

**Portrait of Madame Brunet** (preferred,C,U,RP,English-P,U,U)

**Portrait de Madame Brunet** (C,U,RP,French-P,U,U)

**Sacramentary of Charles le Chauve** (preferred,C,U,RP,English-P,U,U)

**Le Sacramentaire de Charles le Chauve** (C,U,French-P,U,U)

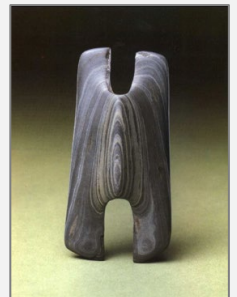
**Sacramentary of Metz** (C,U,English,U,U)

**Ms. Latinus 1141** (C,U,English,U,U)

**A Cross in a Landscape** (preferred,C,U,RP,English-P,U,U)

**Arenberg Hours** (C,U,VL,English,U,U)

**Bannerstone** (preferred,C,U,RP,English-P,U,U)





**Required**

## Catalog Level

- **Definition:** An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material; controlled list

**Catalog Level:** item

**Work Types:**

easel painting (painting by form) [300177435] (preferred)  
..... (Objects Facet, Visual and Verbal Communication (hierarchies) works (works), <visual works by material or technique>,  
portrait [300015637]  
..... (Objects Facet, Visual and Verbal Communication (hierarchies) works (works), <visual works by subject type>)

**Classifications:**

paintings (preferred)

**Required**

## Classification

- **Definition:** Placement of a work of art or architecture within a classification scheme that groups other, similar works together on the basis of similar characteristics; controlled list

**Catalog Level:** volume

**Work Types:**

manuscript (documents) [300028569] (preferred)  
..... (Objects Facet, Visual and Verbal Communication (hierarchies) information forms (objects), document genres, <document genres>  
book of hours [300026457]  
..... (Objects Facet, Visual and Verbal Communication (hierarchies) information forms (objects), document genres, <document genres>  
book [300028051]  
..... (Objects Facet, Visual and Verbal Communication (hierarchies) information forms (objects), information artifacts, <information artifacts>)

**Classifications:**

manuscripts (preferred)

**Required**

## Work Type

- **Definition:** The kind of object or work described; use AAT Objects Facet

Required

# CONA Creator

- **Definition:** For display, the name, brief biographical information, and roles (if necessary) of the named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance
- If there is no known creator, reference to the presumed culture or nationality of unknown creator (e.g., *unknown Celtic*)
- The display field is repeatable, to accommodate differing opinions regarding creator
- Index the creator using ULAN; creator may be person or corporate body; include patrons and firms

Pref		Creator Display			
P	designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)				
WorkType/Class/Level	Creator Display	Related Person/Corp	Creation Date	Location	Physical Characteristics
Person/Corp Label	ULAN ID	Role	Extent		
Saarinen, Eero (American architect, designer, 191	500006141	architect/30010			
Eero Saarinen & Associates (American architectu	500119694	architectural firm/30002			
Repp and Mundt, Inc. (American construction firm	500329574	construction firm/35111			
Disciples of Christ (American religious institution,	500329576	owner/38131			

# Fields associated with CONA Creator

- The display field is repeatable, to accommodate differing opinions regarding creator
- Index the creator using ULAN; may be person or corporate body
- Include patrons and firms; include Role, from AAT
- Include Extent and Qualifier from controlled lists, as appropriate

<i>WorkType/Class/Level</i>	<b>Creator Display</b>	<i>Related Person/Corp</i>	<i>Creation Date</i>	<i>Location</i>	<i>Physical</i>
<b>Pref</b>	<b>Creator Display</b>				
P	Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Meletus, the Elder (Byzantine architect and engineer in Asia Minor, active				

Person/Corp Label	ULAN ID	Role	Extent	Qualifier
Anthemios of Tralles (Byzantine architect and mat	500120301	architect/30010		
Isidore of Miletus, I (Byzantine architect and engine	500104527	architect/30010		
Justinian I, Emperor of the East (Byzantine emper	500011337	patron/38121	<ul style="list-style-type: none"> <li>design</li> <li>execution</li> <li>addition</li> <li>embroidery</li> <li>engraving</li> <li>figures</li> </ul>	<ul style="list-style-type: none"> <li>&lt;attribution to a known creator</li> <li>attributed to</li> <li>formerly attributed to</li> <li>probably by</li> <li>possibly by</li> <li>&lt;unknown creator working dire</li> </ul>

**Required**

# CONA Creation Date

- **Definition:** A concise display description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance
- Indexed with Start Date and End Date
- Use Date Qualifier from controlled list as appropriate

<i>WorkType/Class/Level</i>	<i>Creator Display</i>	<i>Related Person/Corp</i>	<b>Creation Date</b>	<i>Local</i>
<b>Creation Date:</b> designed 1961, completed 1964				
<b>Date Qualifier</b>	<b>Start Date</b>	<b>End Date</b>		
creation	1961	1964		
execution				
construction				
alteration				
addition				
performance				
restoration				

**Required**

# CONA Current Location

- **Definition:** The name of the repository or, for monumental works and architecture, of a geographic location where the work is currently located
- May also include discovery location and other types of locations
- Include the repository numbers, if any
- For repositories, link to ULAN
- For geographic places, link to TGN
- Use Current flag and Type controlled list

WorkType/Class/Level	Creator Display	Related Person/Corp	Creation Date	Location	Physical Characteristics	
<b>Geographic Location</b>		<b>Geog Id</b>	<b>Corp Body Location</b>	<b>Corp Id</b>	<b>Current</b>	<b>Type</b>
			J. Paul Getty Museum at the Getty Center	500329598	Current	
Bruges (West-Vlaanderen, Vlaams Gewes)		7007867			Other	Creation

Repository Numbers	Credit Line	Address Note
83.ML.104; Ms. Ludwig IX 8		

Discovery  
 Publication  
 Original  
 Site Context  
 Not Applicable  
 Undetermined

**Required**

# CONA Materials and Techniques

- **Definition:** An indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance
- Index by linking to the AAT
- Use Role, Flag, and Material Extent controlled lists as necessary

**Materials:**  
 Display Materials: oil on canvas

Term	AAT ID	Role	Flag	Material Extent
oil paint (paint) (<paint by composition or o	300015050	medium		
canvas (<textile materials by process or te	300014078	support		

medium
support
technique
implement
other

material
technique/implement

base	30201
component	30301
footprint	30601
frame	30602
image	30901
lid	31201

**Materials:**  
 Display Materials: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof

Term	AAT ID	Role	Flag	Material Extent
steel (alloy) (iron alloy, <iron and iron alloy>	300133751			
concrete (inorganic material, <materials by	300010737			

**Required**

# CONA Dimensions

- Definition:** Information about the dimensions, size, or scale of the work, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance. It may include the scale of the work. It may also include the number of the parts of a complex work, series, or collection
- Index the values; use additional fields as appropriate: use controlled format for Value field and controlled extensible lists for Unit, Type, Extent, Qualifier, Format, or Shape

**Display Dimensions:** spire rises 58.5 meters (192 feet)

Value	Unit	Type	Extent	Qualifier	Scale Type	Format
58.5	meters	height	spire			

**Dimensions:**

**Display Dimensions:** 379.5 x 453.5 cm

Value	Unit	Type	Extent	Qualifier	Scale Type	Format	Shape
379.5	centimeters	height					
453.5	centimeters	width					

inches	depth	30002	not applicable	approximate	full-size	cabinet photograph	irregular
carats (gems)	area	30201	base	assembled	life-size	carte-de-visite	concave
cubic centimeters	base	30202	top	after restoration	monumental	columns	conical
feet	circumference	30203	mouth	before restoration	numeric scale	DOS	convex

**Required**

# CONA Depicted Subject

## General Depicted Subject

- **Definition:** Required. Indexing terms that characterize in general terms what the work depicts or what is depicted in it. This subject analysis is the minimum required. Controlled by extensible list.

## Specific Depicted Subject

- **Definition:** Optional but strongly recommended. Indexing terms that characterize what the work depicts or what is depicted in it, including generic terms and proper names. These terms are more specific than the general subjects discussed above. They are drawn from AAT, TGN, ULAN, IA, and CONA work
- Use Indexing Type and Subject Extent, as appropriate

### General Subject

#	P	General Depicted	Indexing Type	Subject Extent
1	P	religion and mythology		
2	N	human figures		
3	N	allegory		

### Specific Subject

	P	Depicted Label	CONA ID	ULAN ID	TGN ID	AAT ID	Iconography Id	Indexing Type	Subject Extent	Term ID
1	<input type="checkbox"/>	Adoration of the Magi (New Testament narrative)					1000083	identification	foreground	5000182
2	<input type="checkbox"/>	Journey of the Magi (New Testament narrative)					1000231		background	5000381
3	<input type="checkbox"/>	continuous representation (<visual and representation				30005633			method of repres	1000056330



Required

# CONA Hierarchical Relationship

- **Definition:** The broader context(s) for the concept record; parents refer to Hierarchical Relationships, which are broader/narrower, reciprocal relationships between records
- Hierarchical relationships between works in CONA are generally whole/part (rather than genus/species or instance)
- Hierarchical relationships are used to link parts to a whole, such as items in a group or set, parts of an architectural structure (such as a dome, that has an architect and dates separate from those of the building as a whole), prints in a volume, works in a series, folios in a manuscript, etc.

facets in CONA

*Built Works*  
*Movable Works*  
*Visual Surrogates*  
*Conceptual Works*  
*Unidentified Named Works*

## CONA records in the hierarchy (structures in a complex)

Top of the CONA Hierarchy

.... [Built Works](#) (CONA facet)

..... [Built Works by class](#): religious, ceremonial, and funerary structures

.....[Virabhadra Temple Complex](#) (temple complex; patrons: Virupanna Nayaka and Viranna; 1530/1540; Lepakshi (Andhra Pradesh, India))

..... [Kalyanamandapa](#) (mondop; 1528; Lepakshi)

..... [Mukhamandapa](#) (mondop; 1599; Lepakshi)

..... [Papavinasesvara Temple](#) (temple (building); 1599; Lepakshi)

..... [Parikrama](#) (pathway; 1599; Lepakshi)

..... [Rangamandapa](#) (mondop; 1528; Lepakshi)

..... [Virabhadra Temple](#) ((temple (building); 1528; Lepakshi)

..... [Natyamandapa, Virabhadra Temple](#) (mondop; 1599; Lepakshi)

..... [North Gopura, Virabhadra Temple](#) (gopura; 1528; Lepakshi)

..... [North Gopura 2, Virabhadra Temple](#) (gopura; 1599; Lepakshi)

..... [Visnu Temple](#) (temple (building); 1599; Lepakshi)

Optional

# CONA Other Fields

## Related Works

- **Definition:** *Associative relationships* to other work records in CONA, including important ties or connections between works, but excluding hierarchical relationships
- Examples include one work that is a study for another and works that are pendants
- Relationship Types are controlled; see Guidelines

Relationship Type/Code	Entity	Related Entity/Term	Display Dt	Start Dt	End Dt	H	Subject ID	Candidate
4212 - pendant of	Movable Work	Terrestrial Globe				C	700000145	N

Relationship Type/Code	Entity	Related Entity/Term	Display Dt	Start Dt	End Dt	H	Subject ID	Candidate
4115 - study for	Movable Work	Madame Moitessier (NGA, F				C	700008538	C

Code	Entity	Related Code	Related Entity Name
4115	study for	4116	study is
4116	study is	4115	study for
4117	prototype for	4118	prototype is
4118	prototype is	4117	prototype for
4121	cartoon for	4122	cartoon is
4122	cartoon is	4121	cartoon for
4125	model for	4126	model is

Optional

# CONA Other Fields

## Descriptive Note

- **Definition:** A narrative text or prose description and discussion of the work or group of works
- Sources should be listed; repeatable, multiple languages
- Free text; index important information in other relevant fields
- Should contain a single coherent statement covering some or all of the salient characteristics and historical significance; codicology or extent statement

This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection.

265 folios + 6 flyleaves, 47 half-page miniatures, 30 quarter-page miniatures, 12 small illuminations in the calendar pages. This lavish book of hours contains over eighty miniatures, and the texts included in the book indicate that the wealthy patron was almost certainly English.

<b>Note Language</b>	Commissioned by the Emperor Justinian, built in Constantinople in the 6th century. The structure, a domed basilica, was built in the amazingly short time of about six years, being completed in 537 CE. The architects were Anthemios of Tralles and Isidore of Miletus. For over 900 years it was Christendom's grandest place of worship; after the fall of the city to the Ottomans (1454), it became one of the principal mosques of Istanbul for almost 500 years.	<b>Contribs</b>	<b>Sources</b>	<b>Pag</b>
English		VP	Theoharidou, Architecture of Ha	
German			Grove Art Online (2008-)	
Chinese			Maidstone, Hagia Sophia (1988	
French				

Optional

# CONA Other Fields

## Culture

- **Definition:** The name of the culture, people, or nationality from which the work originated.
- If the creator is unknown, also add an appropriate Creator (e.g., *unknown Aztec*)

## Style

- **Definition:** Indication of style, period, group or movement, as a description of a work of art that associates it with a defined style, historical period, group, school, or movement whose characteristics are represented in the work

Depicted Subject	Outside Iconography	Culture/Style	Other Displays	Events	Subject Contribs/Sources
Order	P	Culture			
1	P	Franco-Flemish			

Order	P	Style	AAT ID	Type
1	P	Gothic (Medieval) (Medieval, Medieval styles and peri	300020775	style

- period
- group
- movement
- dynasty
- N/A

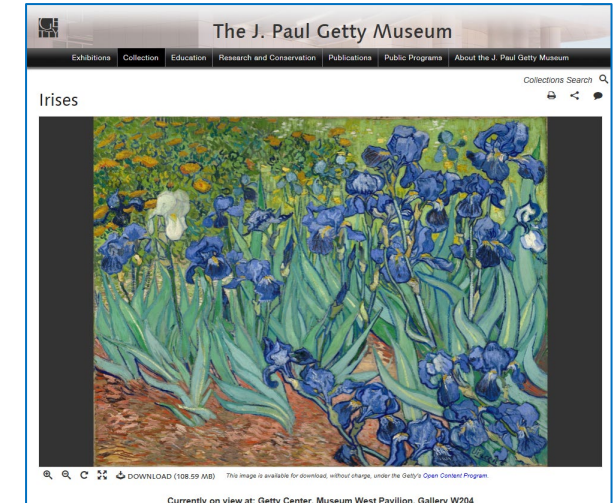
# Optional CONA Other Fields

## Events

- **Definition:** Generic terminology referring to pertinent events in the history of the work, particularly used for exhibitions in which the work was displayed, alternative dating of a work, consecration of a building, or destruction of a work
- An event must always be accompanied by a place and/or a date

### Images

- **Definition:** Persistent URLs recorded in the Media field
- Provide URLs for official or representative images of the work



Depicted Subject		Outside Iconography		Culture/Style		Other Displays		Events		Subject Contribs/Sources		Notes		Media		Addl Subject Fields	
#	P	Event	Place	TGN ID	Display Date	Start Dt	End Dt										
1	P	exhibition	D\$00epartement de Ville-de-Paris (\$03lle-de-France, Fr	7002980	Salon des Ind\$00ependents c	1889	1889										
		protected status	13150														
		world heritage monument	13151														
		damage	13159														
		abandonment	13161														
		destruction	13162														

# Optional CONA Other Fields

## Additional fields

There are several other fields available in CONA, including the following:

Creation Number

Copyright

Provenance

Watermarks

Inscriptions

Typeface

Marks

State

Edition

ected Subject	Outside Iconography	Culture/Style	Other Displays	Eve
<b>Creation Number:</b>	<input type="text"/>			
<b>Copyright:</b>	<input type="text"/>			
<b>Provenance:</b>	Julien Tanguy (P\$02ere), - 1892 Octave Mirbeau, 1892 - 1905 Auguste Pellerin, 1905 - Galerie Bernheim Jeune Jacques Doucet, 1925 - 1929 Mme. Jacques Doucet, 1929 - 1938/1939 Jacques Seligmann et Fils, 1938/1939 - 1945/1946 Knoedler & Company, 1945/1946 - 1947 Joan Whitney Payson, 1947 - 1975 John Whitney Payson, 1975 - 1987 Alan Bond, 1987 - 1990 Sothebv's (New York) 1990			

<b>Watermarks:</b>	<input type="text"/>		
<b>Inscriptions:</b>	along right side and bottom: Prochainement / la tr\$02es illustre Compagnie du / Chat / Noir / avec / ses Pi\$02eces d'Ombres / C\$00el\$02ebres, ses Po\$04etes / ses Compositeurs / Avec / Rodolphe Salis / Steinlen		
<b>Typeface:</b>	<input type="text"/>	<b>Marks:</b>	<input type="text"/>
<b>State:</b>	<input type="text"/>	<b>Edition:</b>	<input type="text"/>

# CONA linking works depicted in visual surrogates

- Records for the surrogates linked to the work depicted



Surrogate in GRI Photo Archive

Velázquez et al copy in the Uffizi after Ruben



**LINKS**

specific subject

**Enough information in surrogate records to make minimal record for work depicted**



CONA\_ID: 700008694 Class.: paintings  
Titles: Equestrian Portrait of Philip IV  
Filippo IV, re di Spagna  
Felipe IV a caballo

Work Types: painting (visual work) **AAT**  
Creation Date: ca. 1645  
Creator Display: Diego Velázquez and assistants; after Peter Paul Rubens, now lost  
Locations: Galleria degli Uffizi (Florence province, Tuscany, Italy) [500125191] **ULAN**  
Repository Numbers: 1890:792 **ULAN** **TGN**  
Address Note: Room 41: Rubens **ULAN**  
Display Materials: oil on canvas **AAT**  
Dimensions: 338 x 267 cm **AAT**  
General Subject: portraits  
Specific Subjects:  
equestrian portrait [300403976] (**AAT**)  
Philip IV, King of Spain (Spanish king, 1605-1665) [500282775] (**ULAN**) **ULAN**  
Related Works:  
pastiche copy after .... Equestrian Portrait of Philip IV [700008695] painting (visual work); Peter Paul Rubens; now lost; 1628-1629  
Sources and Contributors:  
[VP] [GRIPA] **CONA**  
..... Fossi, Uffizi Gallery (2001)  
..... GRI Photo Archives database (1974-)

# CONA linking movable works to architecture depicted



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

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

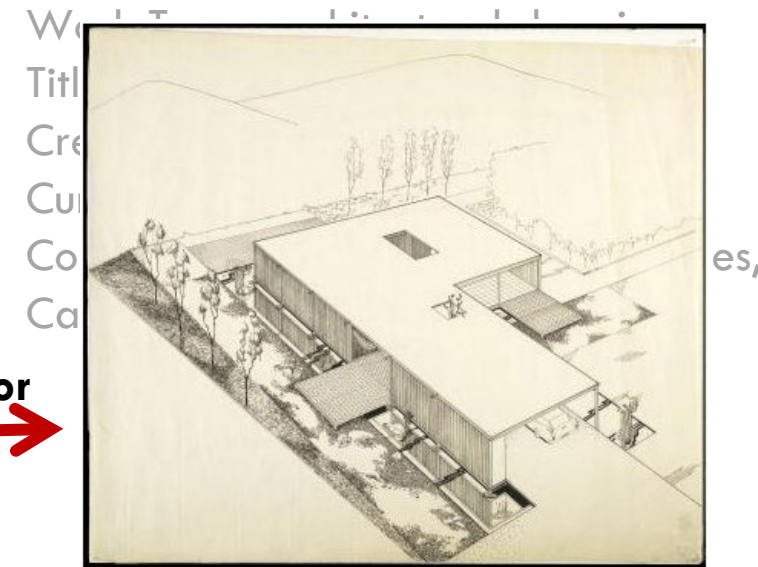
**LINKS**

preparatory for



depicted in

CONA ID 700000120



CONA ID 700008539 Work Type:





Required

## CONA Sources

- **Literary warrant for titles and other information:** Evidence that the title and other information is supplied by the repository or other in authoritative sources
- Sources are required for all information in the CONA record
- Sources are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source\_ID
- See online Guidelines for rules to formulate citations

<b>Source ID:</b>	<input type="text" value="2000046880"/>	<b>Merged Status:</b>	<input type="text" value="Not Merged"/>
<b>Brief Source:</b>	<input type="text" value="Cave as Canvas exhibition, Smithsonian, Freer and Sackler (2004)"/>		
<b>Full Source:</b>	<input cave="" default.htm"="" exhibitions="" http:="" online="" type="text" value="Cave as Canvas: Hidden Images of Worship Along the Ancient Silk Routes. [online] Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery, the National Museum of Asian Art, 2004.&lt;br/&gt;&lt;a href=" www.asia.si.edu=""/> http://www.asia.si.edu/exhibitions/online/cave/default.htm (1 March 2004)."/>		

# CONA Sources

- Prefer fielded information from the repository of the object, catalogues raisonnés, or authoritative cataloging projects
- Prefer the most authoritative, up-to-date sources available for the title and other information
- Scholarly books and articles, archival other sources may provide prose additional or alternative information, but often do not have full, fielded cataloging information for an initial CONA record
- For contributors not the repository, consult multiple sources for the preferred title; one source may be your institution's database
- For sources of Descriptive Notes, do not plagiarize; analyze and paraphrase
- Do not guess or misrepresent the source information

## Sources for CONA may include the following:

### Authoritative data sources

- repository data records
- catalogues raisonnés
- exhibition catalogues
- repository catalogs and Web sites
- cataloging and documentation project records
- other authoritative online sources or databases

### Other sources

- text books, scholarly books, articles
- inscriptions on art objects

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly

# How to interpret sources

- For movable works, the primary source should be the records of the repository
- If the data from repository is not mapped, parsed, and loaded, it may be copied by hand into CONA
- Copy repository records verbatim
- Do not estimate or mispresent information from sources
- Interpretation may be necessary; e.g., CONA requires an artist name, even if it is “unknown South Netherlandish”
- Data that may be added by cataloger without direct source:
  - descriptive title**
  - subject, other indexing fields**
  - possibly flags and certain other information**

## Metropolitan Museum of Art online record

<b>Title:</b>	Tapestry with the Annunciation
<b>Date:</b>	ca. 1410–20
<b>Culture:</b>	South Netherlandish
<b>Medium:</b>	Wool warp, wool with a few metallic wefts
<b>Dimensions:</b>	Overall: 138 x 117in. (350.5 x 297.2cm)
<b>Classification:</b>	Textiles-Tapestries
<b>Credit Line:</b>	Gift of Harriet Barnes Pratt, in memory of her husband (1877–May 21, 1939), 1949
<b>Accession Number:</b>	45.76



Seated within an elaborate room, the Virgin Mary looks away from her book on the reading lectern, startled by the sudden entrance of the archangel Gabriel. He holds a scroll with the words Ave gracia plena (“Hail [Mary], full of grace”). Above, God the Father sends the infant Jesus bearing a cross toward the Virgin, preceded by the dove of the Holy Spirit. They descend in the direction of the Virgin. The enclosed garden emphasizes her virginity, and the single white lily placed in an elaborate pottery jar symbolizes her purity.

Signatures, Inscriptions, and Markings	+
Provenance	+
References	+
Timeline of Art History (2000-present)	+
MetPublications	+


# How to interpret CONA sources

- Of scholarly writings, exhibition catalogues and catalogues raisonnés are most likely to contain enough fielded information to create a full catalog record in CONA
- However, prose discussions in art text books, encyclopedia, scholarly books and articles, etc. may provide alternative opinions that can be added to CONA, such as variant dates or attributions
- Provide links to the texts online (through Page field), if possible, to aid research and discovery

## The Paintings of Paul Cézanne

An online catalogue raisonné under the direction of Walter Feilchenfeldt, Jayne Warman and David Nash

Catalogue entry « previous // entry 1 of 1: [return to entries](#) // next »



462 🔖 🖨

**Portrait de l'artiste au papier peint olivâtre**  
1880–81

Alternate titles: *Cézanne*; *Portrait de Cézanne*; *Selbstbildnis*; *Self Portrait*

Rewald: (482) 1880–81; Venturi: (365) 1879–82; Venturi revised: 1879–82; Cooper: 1880–82 (Courtauld); Gowing: c.1879 (Edinburgh) and 1877 (Burlington)

Oil on canvas  
13 3/16 x 10 3/16 in. (33.6 x 26 cm)

[National Gallery, London](#)

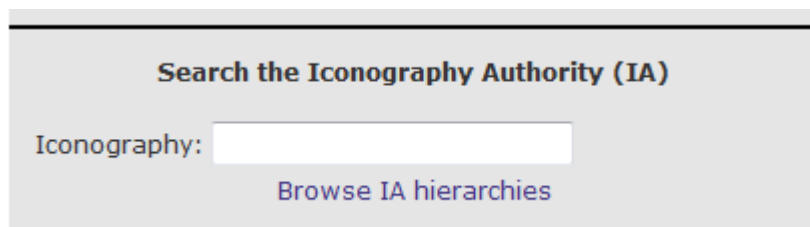
Q enlame

# Contributing to IA

# Additional resources re. contributing to IA

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- The following slides include only a brief overview of contributing to the IA
  - For full editorial instruction, see the [IA Editorial Guidelines](http://www.getty.edu/research/tools/vocabularies/guidelines/cona_3_6_3_subject_authority.html#3_6_3_1_iconography_authority)  
[www.getty.edu/research/tools/vocabularies/guidelines/cona\\_3\\_6\\_3\\_subject\\_authority.html#3\\_6\\_3\\_1\\_iconography\\_authority](http://www.getty.edu/research/tools/vocabularies/guidelines/cona_3_6_3_subject_authority.html#3_6_3_1_iconography_authority)
  - For an overview presentation on the IA data, see [IA: Introduction and Overview](http://www.getty.edu/research/tools/vocabularies/cona_ia_in_depth.pdf)  
[www.getty.edu/research/tools/vocabularies/cona\\_ia\\_in\\_depth.pdf](http://www.getty.edu/research/tools/vocabularies/cona_ia_in_depth.pdf)
  - To search IA online, use the bottom field in the search form on this page:  
<http://www.getty.edu/research/tools/vocabularies/cona/index.html>



Search the Iconography Authority (IA)

Iconography:

[Browse IA hierarchies](#)

# IA contribution: First steps

- Communicate with the Getty Vocabulary Program ([vocab@getty.edu](mailto:vocab@getty.edu)) regarding the number of terms and topics to be covered by your contribution
- Are you supplying variant names or information for existing IA records?  
Or are you creating entirely new IA records?
- Arrange for the proper staff and resource materials for your project
- For each new IA name, determine that the proposed new IA record
  - is not already in the IA and
  - is within scope of the IA
  - [to learn of existing IA records, contact us [vocab@getty.edu](mailto:vocab@getty.edu)
- Be prepared to supply data for all required fields, adhering to the IA Editorial Guidelines (online)

## Scope of IA

- **IA**, *Getty Iconography Authority*<sup>™</sup> includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources (7,200 terms) (e.g., *Xibalba*, *Yemonja*, *शिव*, *Shiva*, *Bouddha couché*, *Flood of Deucalion*, *Viaggio dei Re Magi*, *French Revolution*, *Olouaipipilele*, *Niflheim*, *Mithras*)





# Scope of IA

- **Scope of IA** The domain of the IA is the visual arts. The scope of IA includes proper names and other information for named events, themes and narratives from religion/mythology, legendary and fictional characters, themes from literature, works of literature and performing arts, and legendary and fictional places. IA includes proper names not covered by the other Getty Vocabularies, ULAN, TGN, CONA, or terms in AAT. IA is unique in the following ways: The coverage of IA is multilingual, multicultural, and global; IA is not rooted in Western iconography, but culturally is universal in scope. Where there is overlap with other resources, such as Iconclass and US Library of Congress subject authorities, links are made between IA and these resources. IA also shares areas of uniqueness common to all the Getty Vocabularies, when compared to other resources covering similar topics: In their global coverage of defined domain of visual arts, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies.
- **What is excluded in IA?** In general, out of scope for IA are topics and names included in the other Getty Vocabularies. Generic terms are found in AAT; personal names of historical people are found in ULAN; names of real places are found in TGN; and names of visual works are found in CONA. Also excluded are characters, themes, narratives, and other topics within the general scope of IA, as noted above, but which are not needed for cataloging, researching, or discovery of visual works.

# Scope of IA

- Includes the proper names of subjects not covered by other Getty Vocabularies
- The IA includes named historical events, religious or mythological iconography, religious & fictional characters & places, themes from literature
- The Getty Iconography Authority grows through contributions
- Includes links to other sources, such as Iconclass and the US Library of Congress subject authorities

- Compliant with the Subject Authority of CDWA (Categories for the description of Works of Art)
- Compliant with the Subject Authority of CCO (Cataloging Cultural Objects)
- The IA has a thesaural structure
- It includes equivalence, associative, and hierarchical relationships

## Not Included

- Generic terms for themes or subjects; see AAT (e.g., the proper name of the theme *Seated Buddha* goes in the IA, but the generic term for the hand gesture *abhaya mudra* goes in AAT)
- Names/titles of specific art works (although an art work's title may simply repeat the subject name, so titles could appear the same as IA names); see CONA
- Proper names of real people or places; see ULAN and TGN

• IA, Getty Iconography Authority™

Sample record



IA ID 901000085

Names

Avalokiteśvara (pref-en) [5000191]

*Qualifier:* Buddhist bodhisattva

*Date:* name occurs in Sanskrit by 7th century

*Start:* 600 *End:* 9999 *Contrib:* VP,BHA,BWR-P

*Sources:* Bowker (1997); Dunhuang (2010)

Avalokitesvara [5001067]

Avalokitesvara [5003150]

अवलोकितेश्वर (sa) [5001068]

ཡུན་རས་གཟིགས (bo) [5002308]

Spyan ras gzigs [5002309]

*Hierarchical Relationships*

Top of the IA hierarchies

Legend, Religion, Mythology

Buddhist iconography

Buddhist characters

Avalokiteshvara (Buddhist iconography)

*Vocab links*

role/characteristic is ... Bodhisattva [AAT]

symbolic attribute is ... lotus [AAT]

culture/religion is ... Mahayana (Buddhism) [AAT]

culture/religion is ... Theravada (Buddhism) [AAT]

AAT  
TGN  
ULAN  
CONA

*Associative Relationships*

associated with .... Krishna (Hindu iconography)

counterpart is .... Guanyin (Buddhist iconography)

*Display Date:* veneration in India flourished ca. 3rd-7th centuries *Start:* 200 *End:* 9999

*Note* The bodhisattva of infinite compassion and mercy; embodies the compassion of all Buddhas. Known in over 100 manifestations; is portrayed in different cultures as either female or male, as ... ..

*Contributors* VP,BHA,BWR

*Sources* Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); Encyclopedia Britannica Online (2022-);

*LC:* LC control no.: **sh 85010492**

UNIQUE IDS

LANGUAGES

PREFERENCES

DATES, HIST/CUR

RELS/LINKS--POLY

CREDIT/WARRANT

COREFERENCES

# Required Fields for IA

- preferred name
- variant names, as stated in Rules
- broad iconography type
- hierarchical relationships
- sources
- [descriptive note (optional but strongly recommended)]

\* Note that there are default values for required fields and flags, used when the source database has no corresponding data for the element; see online Guidelines and XML contribution schema instructions

# List of Fields for IA

3.6.3.16 IA: Iconography ID (*required-default*)  
3.6.3.17 IA: Iconography Parent (*required-default*)  
3.6.3.18 IA: General Iconography Type (*required*)  
3.6.3.19 IA: Iconography Name (*required*)  
3.6.3.20 IA: Name Sequence Number (*required-default*)  
3.6.3.21 IA: Name Preferred Flag (*required-default*)  
3.6.3.22 IA: Name Type (*required-default*)  
3.6.3.23 IA: Name Qualifier  
3.6.3.24 IA: Name Language  
3.6.3.25 IA: Name Language Preferred Flag  
3.6.3.26 IA: Name Source (*required*)  
3.6.3.27 IA: Source Preferred Flag  
3.6.3.28 IA: Source Page  
3.6.3.29 IA: Descriptive Note  
3.6.3.30 IA: Iconography Display Date  
3.6.3.31 IA: Iconography Start Date and End Date

3.6.3.32 IA: Related Iconographic Subject  
3.6.3.33 IA: Iconographic Relationship Type  
3.6.3.34 IA: Iconographic Relationship Note  
3.6.3.35 IA: Related Generic Concept  
3.6.3.36 IA: Generic Concept Relationship Type  
3.6.3.37 IA: Generic Concept Relationship Note  
3.6.3.38 IA: Related Place  
3.6.3.39 IA: Related Place Relationship Type  
3.6.3.40 IA: Related Place Relationship Note  
3.6.3.41 IA: Related Person / Corporate Body  
3.6.3.42 IA: Related Person / Corp. Body Relationship Type  
3.6.3.43 IA: Related Person / Corp. Body Relationship Note  
3.6.3.44 IA: General Iconography Source  
3.6.3.45 IA: Source Page

Editorial guidelines at

[www.getty.edu/research/tools/vocabularies/guidelines/cona\\_3\\_6\\_3\\_subject\\_authority.html#3\\_6\\_3\\_16](http://www.getty.edu/research/tools/vocabularies/guidelines/cona_3_6_3_subject_authority.html#3_6_3_16)

As of this writing, the contribution format for the IA is not yet available; contact us at [vocab@getty.edu](mailto:vocab@getty.edu)

Required

# IA Names

- **Definition:** The names used to refer to the subject, including the preferred form of the name, which is the form most commonly found in published sources
- It also includes synonyms and variant names for the subject, names in other languages
- Must be equivalents: If a related subject name has a different meaning in authoritative sources, create a second record for the second subject concept and use qualifiers for both homographs

Adoration of the Magi	Adorazione dei Magi
Hercules	Herakles
Ganesh	Reclining Buddha
Bouddha couché	涅槃仏
Olouaipipilele	Virgin Hodegetria
World War I	Coronation of Napoleon Bonaparte
WWI	American Civil War
Death and the Miser	Snow White and the Seven Dwarfs

# Fields associated with IA names

- Example of IA names and related fields
  - Note that each name has a persistent, unique term\_ID
  - The unique ID for the IA record is called the “subject\_ID”
  - Languages, sources, and much other information in the record is also identified with unique IDs
- for IA Subject ID: 901001080

#	P	Name	Qualifier	Other Flags	Iconography Name Id
1	P	Reclining Buddha	Buddhist theme	translated	5001314
2	V	Bouddha couché	Buddhist theme	former	5002294
3	V	Buda reclinado	Buddhist theme	original	5002295
4	V	涅槃仏	Buddhist theme	translated	5002293
5	V	Buddha in parinirvana	Buddhist theme	constructed	5005535
6	V	ปางปรินิพพาน	Buddhist theme	abbreviated	5006233
				full name	

Language Code	P	Term Type	Source
English	P	Descriptor	Agnew, Reed, Ball, Cave Temples of Dunhuang (2016)
			Bhattacharyya, Indian Buddhist Iconography (1924)

# Required IA names

- It is required to record at least one name -- the record-preferred name, which is the name or phrase used most often in scholarly literature to refer to the subject
- Excluded are generic terms, and proper names of real persons, organizations, geographic places
- Note that the iconography record must stand for a unique, definable subject concept
- For the record-preferred name, use the name found most often in authoritative sources in English (the basic language of the catalog record for the IA):
  - topic-specific dictionaries, encyclopedia entries,
  - glossaries, tables of content,
  - museums and other cataloging institutions
- Include all variant names found in authoritative published sources; all names are equal in retrieval

## Warrant for terms

- For a source to be considered valid warrant, the spelling, meaning, and usage of the iconographic subject name must be the same in the source as intended in the IA
- The descriptor must be found in at least three authoritative, published sources
- All other names, including alternate descriptors or used for terms, must be found in at least one authoritative source
- Where sources disagree, prefer the most recent scholarly sources
- Check established authorities: For subjects within the scope of established subject authorities, including Iconclass and the Library of Congress Authorities, add the names provided in those authorities
- Art work titles may be used in survey to establish IA names, if title conveys common iconographic subject content
  - e.g., *Judgement of Paris* is an iconographic subject, and also a common title; *Nightwatch* or *Le Déjeuner sur l'herbe* are titles of individual works, but not iconographic subjects in the IA



# Required IA names

## How to construct an IA name

- If the name of the subject cannot be verified in authoritative sources, construct a name
- Use words from description in a source
- Extract or recombine words and phrases describing the subject from authoritative sources. For example, in a text on French history, the author may refer to the "*coronation of Louis XIV...*"

## Proper names

- Include proper names of people and places as appropriate

## Concise and specific

- Construct a name for the subject that is concise and specific' avoid long phrases and sentence-like structure

## Meaning of the subject in context

- Create a name that is relatively unique and unambiguous within the context of related subjects (e.g., *Coronation of Louis XIV*; not *Coronation of the King*)

## Formatting the name

- For constructed subject names in English, capitalize the first word and all nouns, pronouns, verbs, adverbs, adjectives, and subordinate conjunctions; use lower case for articles, coordinate conjunctions, and prepositions, unless they are the first word of the title. For titles in other languages, follow capitalization rules of that language
- For the preferred name, avoid abbreviations
- Follow other rules for Form and Syntax in the IA Guidelines

# Required IA names

## Qualifier

- It is required to include a brief descriptive phrase for each IA name
- Qualifier is recorded in a separate field, joined to the term with parentheses in displays
- The field is called *qualifier*, although it is not a true *qualifier* in the sense of thesaurus standards; instead it is a brief descriptive phrase for the name
- The qualifier should be in the language of the name
- Do not include a qualifier if you are unfamiliar with the language; leave the field blank
- See online Guidelines for further discussion
- As of this writing, the Qualifier field is linked directly to name; thus only one qualifier per name is possible
- In future, qualifier will be linked to language for name

Name	Qualifier
Huixtocihuatl	Aztec deity

Descriptor (Qualifier)
Legend, Religion, Mythology
Amerindian iconography
Aztec iconography
Aztec characters
Huixtocihuatl (Aztec deity)

**Required**

# IA Hierarchical Relationship

- **Definition:** The broader context(s) for the iconography record; parents refer to Hierarchical Relationships, which are broader/narrower, reciprocal relationships between records
- Hierarchical relationships between records in the Iconography Authority are generally instance or whole/part (rather than genus/species)
- The Iconography Authority is polyhierarchical, meaning that concepts can belong to more than one parent

## Facets of the IA

Legend, Religion, Mythology  
Literature and Performing Arts  
Miscellaneous Allegory, Symbolism, Theme  
Miscellaneous Characters  
Miscellaneous Legendary Places  
Miscellaneous Themes and Narratives  
Named Events

## Records with their parents

Iconography Root  
....Religion, Mythology, and Legend  
..... Aztec iconography  
.....Aztec narratives  
.....Ometeotl creation myth (Aztec narrative)  
.....Prophecy of Tenochitlan (Aztec narrative)

**Required**

# IA Broad Iconography Type

- **Definition:** A term indicating the general type of subject represented in the authority record
- Values are controlled by an extensible list

## Event/Narrative

For named events, activities, and narrative stories (e.g., *Adoration of the Magi (Christian iconography)* and the *Battle of Bull Run (United States history)*)

## Religion/Mythology/Legend

General term for a subject that is not history, but from the realm of religion, myth, or legend. Used for such subjects when Event/Narrative, Literature, or Character/Person is not appropriate

## Literature

For named works of literature or performance (e.g., *Dante, Divine Comedy*)

## Character/Person

For named people or beings who are included in the IA (e.g., Achilles (Greek legend)), but not appropriate for ULAN

## Named Legendary Animal

For fictional named animals (e.g., the *Nemean Lion*). In extremely rare cases, a fictional named plant may be included here. Named historical animals should be recorded in ULAN

## Legendary Place

For named fictional or legendary places (e.g., the Maya underworld, *Xibalba*). Included are physical geography (e.g., fictional mountains) and administrative entities (e.g., fictional kingdoms)

## Legendary Built Work

For named legendary or fictional architecture or structures (e.g., the Norse hall of the afterlife, *Valhalla*). Not to be confused with planned but not executed built works, which belong in CONA as a work record. A fictional built work is one that is named in literature or another source, but not having plans, an architect, etc.

## Allegory/Symbolism

For allegorical or symbolic themes that have proper names (e.g., *Triumph of Love over War*). Generic allegorical and symbolic terms are in the AAT

(**Root Record**, **Facet**, **Guide Term**; see Guidelines. Also see Guidelines re. how the Iconography Type relates to position in the Facets)

Optional but strongly recommended

## IA Descriptive Note

- **Definition:** An identification of what the subject is, as represented by the names in the IA record
- It is a single coherent statement covering some or all of the salient characteristics and historical significance of the subject
- Include additional information about the iconographical topic, including a discussion of its history, particularly noting any controversies or issues, presented in a form to be displayed to end users
- May include descriptions of typical depictions of this subject

for the historical event, *American Revolution*

**Descriptive Note:** Refers to an insurrection of 13 of Great Britain's North American colonies, from 1775 to 1783, which resulted in political independence and the formation of the United States of America. Satirical images of the American grievances against Britain appeared in the years before war broke out. Depictions of themes and battles of the war itself first appear in the late 1770s, during the period when the war was still taking place. Romanticized depictions of the American victories and of theme of independence were popular through the 19th century, and often include George Washington and other major American protagonists.

for *Xibalba (Mayan underworld)*

**Descriptive Note:** Mayan underworld, described in the Popol Vuh as a court below the surface of the Earth associated with death and with twelve gods or powerful rulers.

for *Zeus (deity, Greek mythology)*

**Descriptive Note:** Ancient Greek sky and thunder god who ruled as king of the gods of Mount Olympus. He is analogous to Jupiter in the Roman religion, and his name is cognate with the first element of the name "Jupiter."

Optional

# IA Other Fields

## Iconography Date

- **Definition:** The date or range of dates during which the iconographical subject is relevant or was portrayed in art
- Includes a display date and start and end dates; see Guidelines

for *Adoration of the Magi*, a religious narrative,  
9999 = continues now to be portrayed as a topic

Display Date:	from 4th century CE	
Start Date:	300	End Date: 9999

for *Battle of Bull Run*, a historical event

Display Date:	21 July 1861	
Start Date:	1861	End Date: 1861

## Images

- **Definition:** Persistent URLs for images that are representative of the subject
- In the record sources field, include a link to the citation for the source, and in the page field the URL



for *Agastya (Hindu character)*

Source	Page
British Museum [online] (1999-)	<a href="http://www.britishmuseum.org/research">http://www.britishmuseum.org/research</a>

Optional

# IA Other Fields

## Related iconographic Subject: IA to IA

- **Definition:** Associative relationships within the Iconography Authority
- Link one IA subject to another IA subject when the relationship is direct and important, but not hierarchical
- Link only subjects for which the relationship is constant or usual. Do not link subjects that are only occasionally related in depictions
- Relationship types are controlled; see Guidelines

### for Shiva (Hindu deity)

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Name				
5520 - consort/spouse of	Parvati				
5520 - consort/spouse of	Uma				
5520 - consort/spouse of	Shakti				
5302 - has as manifestation	Bhairava				

## Related iconographic Subject: IA to AAT

- **Definition:** Roles or other terms that characterize significant aspects of the iconographic subject, drawn from the AAT
- Link the IA subject to the AAT when the relationship is direct and important; mit trivial characteristics
- Major roles and attributes: Record a term or terms that characterize the most role or significant characteristics of the subject
- Include all terms that refer to the following: physical characteristics (e.g., *elephant*), characteristic roles (e.g., *savior*, *king*), major functions (e.g., *castle*), activities (e.g., *farming*), purpose (e.g., *transport*), political anatomy (e.g., *duchy*), symbolic significance (e.g., *charity*), or other major characteristics

### for Yemonja (Yoruba deity)

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Label	AAT ID			
role/characteristic is	deity (people in religion, <people in religion and related occ	300343850			
culture/religion is	Yoruba (culture or style) (Southern Nigerian styles, West A	300016031			
role/characteristic is	mother (parents, ancestors, <people by family relationship	300025932			

Optional

# IA Other Fields

## Related Place: IA to TGN

- **Definition:** An indication of a geographic place related to the iconographical subject at hand
- Link the IA subject to the TGN when the relationship is direct and important; omit trivial references.
- If a historical event or mythological narrative took place in a named location, link it to TGN

for legendary Maya underworld, Xibalba

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Place Label	TGN ID			
located in	Cobán (Alta Verapaz, Guatemala, North and Central Ar	1016644			

for event *Battle of Bull Run, First*

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Place Label	TGN ID			
located in	Manassas (Manassas, Virginia, United States, North and C	2112877			



## Related Person or Corporate Body: IA to ULAN

- **Definition:** An identification of people or corporate bodies associated with the iconographical subject
- Link the IA subject to ULAN when the relationship is direct and important; omit trivial references F
- These are links to real people in ULAN

for *Coronation of Napoleon I (French history)*

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Person/Corp Label	ULAN ID			
actor is	Napoleon I, Emperor of the French (French emperor, 1769	500122388			

for *Beatrice (literary character, Dante)*

Sources	Associative Rels	AAT Rels	TGN Rels	ULAN Rels	Hierarchy
Rel Type	Person/Corp Label	ULAN ID			
identified as	Portinari, Beatrice (Florentine noblewoman, 1266-1290) (N	500371799			
author is	Dante Alighieri (Italian poet, theorist, and philosopher, 1265	500265888			



Required

## IA Sources

- **Literary warrant for terms:** Published evidence that the form, spelling, usage, and meaning of the term are widely agreed upon in authoritative sources
- Sources are required for all information in the AAT record
- Sources in the Getty Vocabularies are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source\_ID
- See online Guidelines for rules to formulate citations

<b>Source ID:</b>	<input type="text" value="2000052939"/>	<b>Merged Status:</b>	<input type="text" value="Not Merged"/>
<b>Brief Source:</b>	<input type="text" value="Agnew, Reed, Ball, Cave Temples of Dunhuang (2016)"/>		
<b>Full Source:</b>	<input type="text" value="Agnew, Neville, Marcia Reed, and Tevvy Ball, ed. Cave Temples of Dunhuang: Buddhist Art on China's Silk Road. Los Angeles: Getty Conservation Institute, 2016."/>		

# IA Sources

- For the record-preferred name, use the name found most often in authoritative sources:  
topic-specific dictionaries, encyclopedia entries, glossaries, tables of content, in language of the catalog record (English for the IA), and museums and other cataloging institutions
- For sources of Descriptive Notes, do not plagiarize; paraphrase
- Do not guess or misrepresent the source information

## Sources for the IA may include the following:

### Standard general reference sources

- encyclopedia and dictionaries on iconography
- reference sources such as Iconclass and LOC authorities
- books, articles on art history that discuss iconography of works
- repository Web sites or other sites that discuss iconography
- other authoritative online sources or databases

### Other authoritative sources

- for subjects having to do with religion or mythology, authoritative sources on these topics
- for subjects having to do with historical events, authoritative sources on history
- Library of Congress subject headings

### Other sources

- for a survey of titles of works, but only where the titles repeat the iconographic subject and are relevant for many works, repository Web sites or catalogs

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly

# How to interpret IA sources

- How to determine if the iconographic name found in a source is a “name” or just a string of descriptive words?
- If the source is a dictionary, encyclopedia entry, or other authoritative source on iconography, religion, or history, the entry-form name, or an index entry, may be considered a valid name for the subject

## How to construct an IA name

- If the name of the subject cannot be verified in authoritative sources, construct a name
- If the source is a specialty book on art or cultural heritage, a museum Web site, or other source that does not specialize in iconography per se but discusses the subjects portrayed in art, interpretation will be required
- Use words from a description in an authoritative source
- **Words from a text:** Extract or recombine words and phrases describing the subject from authoritative sources. For example, in a text on French history, the author may refer to the “Coronation of Louis XIV...”
- **Proper names:** Include proper names of people and places as appropriate
- For further rules for constructing a name, see Guidelines  
[www.getty.edu/research/tools/vocabularies/guidelines/cona\\_3\\_6\\_3\\_subject\\_authority.html#3\\_6\\_3\\_19](http://www.getty.edu/research/tools/vocabularies/guidelines/cona_3_6_3_subject_authority.html#3_6_3_19)

# How to interpret IA sources

- For source of name, must be a clearly indicated as a proper name or formal subject phrase
- As with all sources, be certain that the reference is to an iconographic subject or event as defined in IA, not to a historical person or place, or to a generic concept
- Headings for encyclopedia entries; legend of illustration
- Entries in table of contents or back of book index;

## New Advent

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Home > Catholic Encyclopedia > J > St. John the Baptist

### St. John the Baptist

The principal sources of information concerning the life and ministry of St. John the canonical Gospels. Of these St. Luke is the most complete, giving as he does the circumstances accompanying the birth of the Precursor and items on his ministry. Matthew's Gospel stands in close relation with that of St. Luke, as far as John's concerned, but contains nothing in reference to his early life. From St. Mark, where the Precursor's life is very meagre, no new detail can be gathered. Finally, the four special feature, that it gives the testimony of St. John after the Saviour's baptism.

Encyclopædia Britannica

Table of Contents

**Cizin**

ARTICLE from the Encyclopædia Britannica

**Cizin**, also spelled **Kisin**, (Mayan: "Stinking One"), Mayan **earthquake** god and god of **death**, ruler of the malevolent underworld deity who manifested himself under several names and guises (e.g., Ah Puch). Death is frequently depicted with the god of war in scenes of human sacrifice. One aspect of the deity which show Cizin uprooting or destroying trees planted by **Chac**, the rain god. Cizin is often depicted smoking cigarette. He is also known by his death collar, the most prominent feature of which consists of a snake. Cizin became merged with the Christian devil.

**Battle of the Little Bighorn**

Primary Contributor: Gregory J.W. Urwin

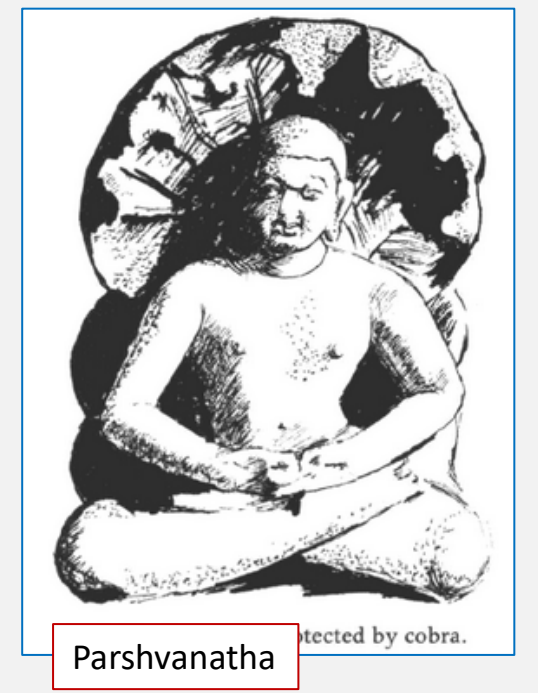
ARTICLE from the Encyclopædia Britannica

**Battle of the Little Bighorn**, also called Custer's Last Stand, (U.S. Army) fought in the territory of U.S. between federal troops led by Lieut. Col. George A. Custer and Northern Plains Indians.

### Donaldson, Iconography of Buddhist Sculpture (2001)

Gaṇeśa: 346, 347.  
 Gaṅgā: 510.  
 Garbhadhātu-Vairocana (Abhisambodhi): 33, 103, 130, 141, 183, 184.  
 Guhya-Mañjuvājra: 186.  
 Hālāhala Lokeśvara: 257.  
 Hāriti: 38, 397, 398.  
 Hayagrīva: 5, 192, 229, 230, 231, 233, 235, 237, 247, 249, 250, 251, 253, 263, 264, 278, 411, 412, 414, 418, 419, 424.  
**Indra**: 265, 266, 267, 268, 270, 53, 54, 55, 56, 57, 91, 511.  
 Jambhala: 6, 389, 391, 392, 393, 394, 395, 396, 427.  
 Jāṅguli/Manasā: 505.  
 Jaṭā-mukuta Lokeśvara/Mahākaruṇa: 192, 231, 232, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 345, 472, 495.

### Moore, Iconography of Religions (1977)



# How to interpret IA sources

- May use running text, if the proper name is clearly distinguished
- May use a survey of titles of works as warrant, provided the title refers to an iconographic subject, not to only one specific work

## Shah, Jaina Iconography (1987)

nundred yojanas above and below Kucaka.\*

The lower world or *adho-loka* is made up of seven earths, one below the other, in which are terrifying abodes of hell inhabitants: Ratnaprabhā, Pankaprabhā, Dhūmaprabhā, Tamaḥprabhā and Mahātamaḥprabhā.<sup>5</sup> Ratnaprabhā is divided into three parts; the uppermost, called the khara-bhāga, has in its central part the Bhavanavāsi-devas except the Asurakumāras, and of the various classes of the Vyantara gods except the Rākṣasas. The middle part of the Ratnaprabhā is called the paṅka-bhāga, wherein stay the Asurakumāras and the Rākṣasas.

Ratnaprabha

## Grove Art online

with Pacal's magnificent sarcophagus lid (see [Mesoamerica, pre-columbian, fig.](#)). Carved from a single piece of limestone measuring 3.7 m by 1.5 m, it is decorated with a relief sculpture depicting Pacal falling into the Maya Underworld, held between the open jaws of a gigantic serpent. When a king died, he became a god. Pacal is therefore shown as 'God K', the principal Palenque god of rulership. At the top of the scene a divine bird is shown playing the role of intermediary between the heavens and the earth. The sides of the sarcophagus are carved with portraits of Pacal's ancestors. The walls of the crypt bear stucco reliefs depicting nine figures.

Xibalba

## J. Paul Getty Museum



Adoration of the Shepherds



Adoration of the Shepherds  
Baciccio (Giovanni Battista Gaulli), Italian, about 1672



The Adoration of the Shepherds  
Peter Paul Rubens, Flemish, about 1613 - 1614



Adoration of the Shepherds  
Nicolaes Maes, Dutch, about 1660

## Metropolitan Museum of Art



The Adoration of the Shepherds

El Greco (Domenikos Theotokopoulos) (Greek, Iráklion (Candia) 1540/41-1614 Toledo)



The Adoration of the Shepherds

Bartolo di Fredi (Italian, active by 1353-died 1410 Siena)

## National Gallery of Art, Washington



The Adoration of the Shepherds



1510  
The Adoration of the Shepherds  
Savoldo, Giovanni Girolamo, Brescian, c. 1480 - 1548 or after



The Adoration of the Shepherds  
Isenbrant, Adriaen, Netherlandish, active 1510 - 1551

# How to interpret IA sources

- Know the methodology of your source in order to interpret correctly for the IA; remember that the IA requires a brief name for the concept, not a long descriptive phrase
- Your source may include terms that belong in the AAT or another authority rather than the IA

- **Example:** Iconclass entries often include long phrases rather than names
- Pick the name out of the phrase, when using Iconclass as a source
- Nonetheless, cite Iconclass as a source for the name
- Many terms in Iconclass, such as the generic words *angels* and *saints* are recorded in the AAT, not in the IA
- Long descriptive phrases, which are not a named subject term or phrase, are out of scope for the IA
- If Iconclass is a reference, but the exact name form is not found in Iconclass, use Iconclass as a overall Record Source, and list the Iconclass number in the page field for that citation

11A · Deity, God (in general) ~ Christian religion  
11B · the Holy Trinity, 'Trinitas coelestis'; Father, Son and Holy Ghost ~ Christian religion  
11C · God the Father  
11D · Christ  
11E · the Holy Ghost  
11F · the Virgin Mary  
11G · angels  
11H · saints  
11I · prophets, sibyls, evangelists, Doctors of the Church; persons ~ the Bible (not in biblical con  
11K · devil(s) and demons  
11L · Christian doctrine  
11M · 'Sapientia' and the Seven Virtues, i.e. the Three Theological and the Four Cardinal Virtues  
11N · Vice, and the Seven Deadly Sins  
11O · strife between Virtues and Vices, Psychomachy  
11P · the Church (as institution)

73D17 Christ taking leave of Mary, usually Mary Magdalene present  
11F23 upright figures of Mary without the Christ-child

# How to interpret IA sources

- Know the methodology of your source in order to interpret the IA requires a brief name for the concept, not a long d
- Your source may include terms that belong in the AAT or
- **Example:** Library of Congress Authorities
- Topics and characters may include both real people and fictional or mythological characters
- Take care to place them in the correct authority, either ULAN or the IA
- Often LOC Authorities include names in multiple languages that are appropriately included in the IA
- The language is typically not listed; do not guess; leave Language field blank
- Include the LOC control number in the Page field so that the IA may be linked
- Include Permalink when there is one

For the IA name "Zeus," which is preferred by LOC

Source	Page
Library of Congress Authorities online (2002-)	no2014048635

LC control no.: no2014048635  
 LCCN permalink: <http://lccn.loc.gov/no2014048635>  
**HEADING:** Zeus (Greek deity)  
 000 03293cz a2200505n 450  
 001 9526389  
 005 20140714143713.0  
 008 140411n| azannaabn |b aaa c  
 010 \_\_ |a no2014048635 |z sh 85149769  
 035 \_\_ |a (OCoLC)oca09732403  
 040 \_\_ |a WaU |b eng |e rda |c WaU |d DLC  
 100 0\_ |a Zeus |c (Greek deity)  
 368 \_\_ |c Greek deity  
 368 \_\_ |c Gods, Greek |2 lcs  
 375 \_\_ |a male  
 400 0\_ |a Ζεύς |c (Greek deity)  
 400 0\_ |a Δίας |c (Greek deity)  
 400 0\_ |a Dias |c (Greek deity)  
 400 0\_ |a Зевс |c (Greek deity)  
 400 0\_ |a Zevs |c (Greek deity)  
 400 0\_ |a زيوس |c (Greek deity)  
 400 0\_ |a Zīyūs |c (Greek deity)

# Exercise

## Editing a Candidate Concept in AAT



- Contributors submit candidate records to AAT
- The candidate concept is located in a “temp.parent” in the VCS editorial system, *pen rests*

Hierarchy View

<temp.parent/candidate/BHA candidates>

Page 1 Count / Page 5000 Display Type Preferred Term

	Stat	Mark	Descriptor (Qualifier)	ID
A	HD		ethnographic museums	300266648
B	HD		hair painting	300266379
C	HD		hinged mirrors	300266408
E	HD		lantern stands	300266721
H	HD		lead-glazed ware	300266403
L	HD		maisons-de-ma\$03itre	300266722
M	HD		medical examination stations	300265187
N	HD		medical offices	300266501
O	HD		medico-pedagogical institutes	300266500
P	HD		meditation rooms	300266397
R	HD		molasses cans	300266646
S	HD		Napoleonica	300266720
T	HD		natural curiosities	300266651
V	HD		Neo-Symbolism	300266399
W	HD		New-Serbian	300266393
	HD		obituary registers	300266404
	HD		oil drum lids	300266387
	HD		panorama boxes	300266498
	HD	EDT	pen rests	300266509
	HD		potato storehouses	300265410
	HD		propellor blades	300265190

- Contributor data has been mapped from their system to VCS and loaded
- The contributor has provided an English term and two French terms
- Typically, the contributor would be asked to supply full data for all terms; in this case, VP will edit the record

Subject Edit - Term:pen rests, S:300266509, P:300265185

**Subject ID:** 300266509    **Review:** Holding    **Merged:** Not Merged    **Publish:** Not Published  
**Parent:** 300265185    **Record:** Concept    **Candidate:** Candidate  
**Label:** pen rests (temp.parent/candidate/BHA candidates, temp.parent/Candidates)

**Scope Notes**

Note Language	Contribs	Sources	Page

**Terms/Names**

#	P	H	V	Terms/Names	Display Dt	Start Dt	End Dt	Term ID	Disp Nm	AACR2 Flag	Other
1	P	C	U	pen rests				1000312042	N/A	N/A	N/A
2	V	C	U	repose port-plume				1000312043	N/A	N/A	N/A
3	V	C	U	porte-plume de bureau				1000312044	N/A	N/A	N/A

Term	Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier	Term Source(s)	Page
VP		P	English	70051	P	Descriptor		BHA, Authority file (2003-)	

- Three sources are required
- Contributor's DB is one source
- VP needs to look for two additional sources to verify the Descriptor, the term most commonly used in authoritative sources
- Museum sites may be used

THE MET [Visit](#) [Exhibitions](#) [Events](#) [Art](#) [Learn](#) [Join and Give](#) [Shop](#) [Buy Tickets](#) [Become a Member](#) | [Make a Donation](#) [Search](#)


## Search the Collection

pen rest All Fields ▾ × [Search →](#)

150 for "pen rest"

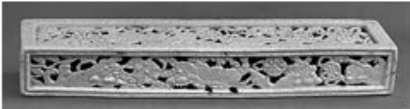
Filter By:

[Object Type / Material ▾](#) [Geographic Location ▾](#) [Date / Era ▾](#) [Department ▾](#)




**Pen Rest**

China




**Pen Rest**

China, 18th century



**Pen rest**

China



**Pen Rest**

17th–18th century

- Check dictionaries and other authorities
- In this case, not found in OED or LOC

HOME ABOUT COMMUNITY BLOG Access: Getty Research Insti

**OED** | Oxford English Dictionary  
*The definitive record of the English language*

Quick search:

[Lost for Words?](#) | [Advanced search](#) | [Help](#)

---

[Help on Search Results](#) | [Print](#) | [Email](#)

## Quick search results

No dictionary entries found for 'pen rest'.

**Did you mean:**

---

- [penest](#)

**Your current search (entries):**

pen rest

[Save search](#)  
[Refine search](#)

[The Library of Congress](#) >> [Go to Library of Congress Online Catalog](#)

# LIBRARY OF CONGRESS AUTHORITIES

Help
New Search
Search History
Headings List
Start Over

**SOURCE OF HEADINGS:** Library of Congress Online Catalog  
**YOU SEARCHED:** Subject Authority Headings = stands, pen  
**SEARCH RESULTS:** Displaying 1 through 100 of 100.

◀ Previous    Next ▶

#	Bib Records	<i>select icon in first column to...</i> View Authority Headings/References	<u>Type of Heading</u>
<input type="button" value="References"/> 1	0	Stands, Roadside	Library of Congress subject headings
<input type="button" value="References"/> 2	0	Stands, Spectator	Library of Congress subject headings
<input type="button" value="References"/> 3	0	Stands, Vending	Library of Congress subject headings


- The form and meaning of the term must be the same in the source as intended in the AAT record
- Here the string is found in Grove Art
- However, not as a “term” corresponding to the concept “pen rests”

About Tools and Resources Subscribe Customer Services | Personal Profile: Sign In or Create

OXFORD ART ONLINE  
**Grove Art Online**

Field Medium Era Region Place Type Occupation

Grove Art Online



AUTOMATICALLY SIGNED IN

Sign in to an additional subscriber account

1-1 of 1 results for:

All: "pen rest"

Search for ""pen rest"" in *The Concise Dictionary of Oxford Art Terms, Encyclopedia of Aesthetics, and Oxford Companion to Western Art*

Sort by

Perform this search in

Modify your search

**Article**

**Egypt, ancient**

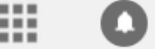
Helen M. Strudwick, Claude Vandersleyen, Dimitris Plantzos, William A. Ward, William H. Peck, Dominic Montserrat, John Baines, Gay Robins, J. Ruffle, Lise Manniche, Rosemarie Klemm, Jean-Luc Chappaz,

This pose depicts a scribe seated cross-legged on the ground, wearing a short kilt which is stretched tight across the knees to form a flat, rigid area. The left hand holds a papyrus which is partially unrolled across the lap and the right hand, poised as if holding a reed **pen, rests** on the right-hand edge of the unrolled papyrus. Some examples depict a reading scribe; in these both hands hold the rolled ends of the papyrus as if the scribe is reading from the middle section. The head usually looks forward with a pensive expression, as though meditating on what

- May find warrant in online books and articles

Google

"pen rest" calligraphy



Books

Add to my library

Write review

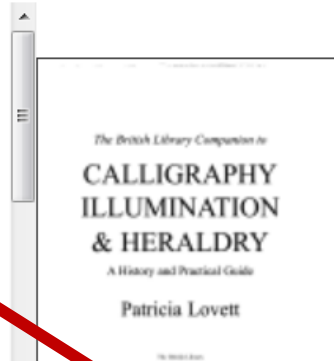
GET PRINT BOOK

## The British Library Companion to Calligraphy, Illumination & Heraldry: A History and Practical Guide

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- [IndieBound](#)

[Find in a library](#)



Patricia Lovett

British Library, 2000 - Art - 320 pages



0 Reviews



Page 33

of writing, and some styles, such as italic, have a natural slope. It is useful to draw out these angles on the paper when starting a new hand because you will then have a guide for matching your nib and this is done with a protractor. Make a small pencil dot where the vertical line of the protractor crosses on a horizontal line on your paper. Draw the lines of the protractor on this. Make

As you work, there will be other pieces of equipment which you will acquire which will become essential to you. For most scribes this will include scissors, a good-quality soft eraser, a sharp knife and glue, all of which are self-explanatory.

Other items may include a pen rest and ink stand, which

- Descriptor must be the term used most often in authoritative sources to refer to the concept
- In this case, predominance of usage is “pen rest” without hyphen, however make a UF term for the variant

## Concise Dictionary of Women Artists



Delia Gaze

Routledge, Apr 3, 2013 - Reference - 800 pages

★★★★★

0 Reviews

208 BRANDT

was a simple, small hand-chased ashtray (1924; Bauhaus-Archiv). For herself, she made an inkstand

For herself, she made an inkstand with pen-rest out of sheet copper

modernist influence, reflecting her studies under Moholy-Nagy. In 1924 alone Brandt produced an amazing quantity of lamps, pots and small pieces of equipment from different materials. Teapots, for example, appeared in a wide variety of different styles (such as her tea-extract pot, MT49). She made spherical models with lids set in at an angle and then, in the same year, she made the style that became famous – hemispherical in shape, with a smooth, sharp-edged top and a similarly round off-centre lid with a wooden knob. The handle was a

Mathiesen (Kandem) in Leipzig and Schwintzer & Gräff in Berlin for the purpose of adapting and producing the mass-produced Kandem bedside lights and writing-desk lamps (Bauhaus-Archiv).

In 1925 the programmatic Bauhaus book *Malerei, Photographie, Film* by Moholy-Nagy appeared. This stimulated Brandt's photographic activity, which resulted especially in self-portraits and still-life pictures. She repeatedly depicted reflections in glass and metal, and also included her self-portrait, as in the self-portrait with camera, *Reflections Between the Doors of the Bauhaus in Dessau* (c.1926; Bauhaus-Archiv). Her profile *Self-*

- Record in the AAT after additional sources are added to the Descriptor
- Descriptor for nouns is often plural form (see Editorial Guidelines)
- A singular noun Alternate Descriptor is provided for the descriptor
- The Used For term with hyphen is added

**Terms/Names**

#	P	H	V	Terms/Names	Display Dt	Start Dt	End Dt	Term ID	Disp Nm	AACR2 Flag	Oth
1	P	C	U	pen rests				1000312042	N/A	N/A	N/A
2	V	C	U	pen rest				1000777910	N/A	N/A	N/A
3	V	C	U	rests, pen				1000777911	N/A	N/A	N/A
4	V	C	U	pen-rests				1000777912	N/A	N/A	N/A

Term	Contrib(s)	P	Language(s)	Code	P	Term Type	Qualifier	Term Source(s)	Page
BHA		P	English	70051	P	Descriptor		BHA, Authority file (2003-)	
VP		P						Lovett, British Library Companion to Calligraph	33
								Metropolitan Museum of Art [online] (2001-)	accessed 4 Jan



- Write a Scope Note based on sources
- Include links to images, if possible

### Scope Notes

Note Language	Objects on which to place an inked pen during use.	Contribs	Sources	Page
English		VP	Lovett, British Library Compani	
			Metropolitan Museum of Art [on	



- Find a location in AAT hierarchy
- Consider all viable options
- Make a choice based on best fit with existing AAT structure
- “Move” the new concept to this hierarchy in the editorial system

Stat	Mark	Descriptor (Qualifier)	ID
IP		Top of the AAT hierarchies	300000000
IP	+	Objects Facet	300264092
IP	+	Furnishings and Equipment (hierarchy name)	300264551
IP	+	Tools and Equipment (hierarchy name)	300022238
IP	+	equipment	300122241
IP	+	<equipment by process>	300024659
IP	+	image-making equipment	300162803
IP	+	<equipment for drafting, drawing, and writing>	300168214
IP		<drafting, drawing and writing equipment by specific type>	300168215
IP		blackboards	300410506
RV	+	blotters (writing equipment)	300264317
IP		chalk sticks	300022413
IP		charcoal sticks	300022414
IP	+	compasses (drawing instruments)	300022488
IP	+	<containers for writing equipment> [N]	300198754
IP	+	crayons (drawing material)	300022415
IP		drafting machines	300022419
IP		ellipsographs	300022420
IP	+	erasers	300022508
IP		erasing knives [N]	300265488
IP		erasing shields	300022509
IP	+	<holders for drafting, drawing and writing>	300168480
IP		horn centers	300253441
IP		inkstones	300022517
IP	+	metal points (implements)	300022432
IP		micrographs	300022425
IP		pantographs	300022426
IP	+	pencils (drawing and writing equipment)	300022439
IP		pencil sharpeners	300022521

# Thank you.

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