Union List of Artist Names®

User's Guide to the ULAN Data Releases

Release Version 3.0





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User's Guide to the ULAN Data Releases *Release Version 3.0*

Compiled and Edited by Patricia Harpring, Managing Editor Getty Vocabulary Program

Union List of Artist Names[®]





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PREFACE

About This Guide This guide describes the release formats for the Union List of Artist Names (ULAN), one of the vocabularies produced by the Getty Vocabulary Program. It also provides a description of the history, structure, content, and application of the ULAN. It does *not* give step-by-step instructions regarding *how* to construct a database or interface based on the data files; analysis and a competent programmer will be required of any user who wishes to implement the vocabulary data files. The Getty will not aid in this process.

About the ULAN Release Formats The ULAN data releases are intended for users wishing to integrate ULAN data in a custom design that is compatible with their particular documentation program or other system. These files include many name forms (both preferred and variant), as well as biographical information, nationality, notes, dates, and roles of the artists.

Regular or extensive use of the Union List of Artist Names (ULAN) is subject to terms of our licenses. To learn about terms of the licenses, contact <u>vocab@getty.edu</u>. The ULAN is available for licensing in two formats created especially for organizations developing their own data management systems. The data files are released annually. The sizes of the files vary depending upon the format, but they will be at least 60 megabytes. Customized versions of these files are *not* available.

The data releases use an 8-bit, code-extended ASCII character set. The ULAN:REC files are ASCII records in a flat file format. The ULAN:MARC data files contain USMARC authority records. For further information, contact ulan@getty.edu.

The accuracy of the information contained in the database is not warranted in any way by the Getty, and the Getty assumes no responsibility or liability for the results of any use of the information.



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ACKNOWLEDGMENTS

The development and dissemination of the ULAN and the other Getty Vocabularies are possible due to the work of numerous people.

The ULAN grows through contributions. Information in the ULAN was compiled by the Getty Vocabulary Program in collaboration with many institutions, including the following projects:

AVERY:	Avery Index to Architectural Periodicals
BHA:	Bibliography of the History of Art / Bibliographie d'Histoire de l'Art
CCA:	Canadian Centre for Architecture / Centre Canadien d'Architecture
CENSUS:	Census of Antique Art and Architecture Known to the Renaissance
GCI:	Getty Conservation Institute
FDA:	Foundation for Documents of Architecture
FRICK:	Frick Art Reference Library
GRLPA:	Getty Research Library Photo Archive
Library Catalog	:Getty Research Library Catalog records
JPGM:	The J. Paul Getty Museum
PROV:	Provenance Index
VP:	Vocabulary Program
WCP:	Witt Checklist of Painters c1200-1976
WCI:	Witt Computer Index

We thank the people who have worked to overcome various administrative, logistical, and legal obstacles to make the creation and release of the ULAN possible: Murtha Baca, Kathryn Girard, Ken Hamma, Maureen Whalen, Jim Bower, Kathleen McDonnell, and Penney Cobey. We acknowledge the commitment, creativity, and superb craftsmanship of people who have provided technical solutions to the production of the ULAN: Joan Cobb, Gregg Garcia, April Brown, Joe Shubitowski, Sofie Dondoe, Marty Harris, Richard Dolen, and Stephen Toney.

I want to express my special appreciation to Vocabulary Program staff and temporary editors who have edited the database, including the following people: Alison Chipman, Robin Johnson, Jennifer Goodell, and Christi Richardson. These editors were dedicated researchers and loyal workers who spent long hours entering and "clustering" artists' records.

Patricia Harpring Managing Editor Getty Vocabulary Program October 23, 2000



Union List of Artist Names[®]



CHAPTER 1 INTRODUCTION

OVERVIEW

The Getty Vocabulary Program, working closely with the Getty Standards Program, builds, maintains, and disseminates vocabulary tools for the visual arts and architecture. Development of the Getty Vocabularies began in the mid-1980s. The vocabularies produced by the Getty are the *Art & Architecture Thesaurus*® (AAT), the *Union List of Artist Names*® (ULAN), and *the Getty Thesaurus of Geographic Names*TM (TGN). The AAT is a controlled vocabulary for describing and retrieving information on fine art, architecture, decorative art, and material culture. The ULAN is a database of around 220,000 names and biographical and bibliographical information on artists and architects, including a wealth of variant names, pseudonyms, and language variants. The TGN contains approximately 900,000 records for places, arranged in hierarchies representing all nations of the modern world, and including vernacular and historical names, coordinates, place types, and other relevant information.

ABOUT THE ULAN

Contributions and Scope

The Getty vocabularies are compiled resources; they are not comprehensive. The vocabularies grow through contributions; contributors are typically Getty projects or other museums, libraries, archives, and bibliographic and documentation projects that catalog art objects, visual surrogates, or information about the visual arts and material culture. The scope of the AAT, ULAN, and TGN is limited to terminology important for the description of art, architecture, and material culture. At the same time, the Getty vocabularies do not provide all the types of terms necessary to describe art and architecture; terminology for iconography, events, and objects, people, and concepts that are unrelated to art are not included in the Getty vocabularies. The vocabulary program is collecting the names of institutions that may be interested in contributing terms in electronic format to the vocabularies. If you are interested in becoming a contributor, please contact us. For AAT, send mail to aat@getty.edu; for ULAN send mail to ulan@getty.edu; for TGN, send mail to tgn@getty.edu.

Structured Vocabularies

The Getty vocabularies are "structured vocabularies." Structured vocabularies are collections of terms organized in a way that specifies the relationships between terms and concepts for the purpose of facilitating access to key information. The Getty's vocabulary tools cover geographic names, artist names, and concepts related to art and art history. The Getty vocabularies are used worldwide as standards for cataloging and describing art, architecture, and material culture. In local environments, the vocabularies can serve as access points or in "search assistants" to help users refine, expand, and enhance their searches in order to retrieve more meaningful results.

Structured vocabularies have traditionally been the province of catalogers and indexers, but in recent years vocabularies have played an increasingly important role in the retrieval of information from varied sources. More and more institutions and individuals are making material available electronically, resulting in a sea of data that is difficult to navigate without tools like vocabularies. These tools help information seekers refine, expand, and enhance their searches and retrieve more meaningful results.

The development of vocabularies and common standards is an important component in protecting the longterm value of data, and to permit individuals and institutions to share information. For standards and resources to be useful, they must respect the disparate requirements of various intellectual disciplines and dispersed audiences and interest groups, including museums, libraries, archives, scholars, information specialists, and others who are concerned with art, architecture, and material culture. Therefore, the Getty seeks the advice and collaboration of other institutions and specialists in the various disciplines. The goal is to reach agreement so that the resulting standards may constitute a common voice that will speak forcefully for many cultural interests and be heard by policy-makers in the public and private sectors.

The Purpose of Vocabularies

The Getty vocabularies and other structured vocabularies are needed to describe, organize and provide access to information about art, architecture, and material culture. Using a structured vocabulary enables researchers to find *le mot juste*, or the "exact" term for the scholarly description of objects or concepts, as well as the appropriate term for organizing a set of objects or concepts. Structured vocabularies also act as maps that guide people to information. As the number of potential access points to information increases exponentially, vocabularies may provide spelling variants, synonyms, and related terms that may allow access to a vast array of data.

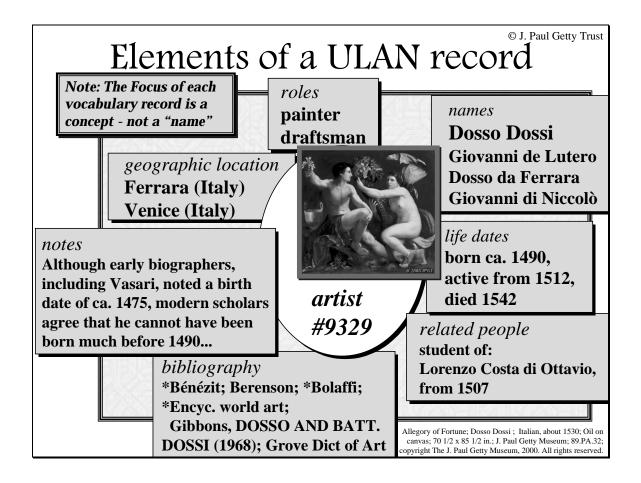
Users of the Vocabularies

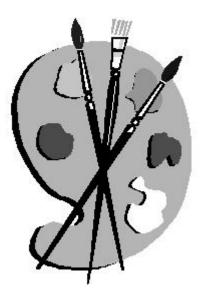
The Getty vocabularies are used by a wide variety of professionals, including art librarians, slide librarians, archivists, museum catalogers, scholars, researchers, students, and anyone who needs to describe and/or find information about art.

Ways to Use the Vocabularies

The Getty vocabularies can be used in three ways. They may be used at the data entry stage, by catalogers or indexers who are describing works of art, architecture, material culture, visual surrogates, or bibliographic materials. They may also be used as knowledge bases, providing interesting information to researchers. They may be used as search assistants to provide access in a local environment. Note that the AAT, ULAN, and TGN are copyrighted by the J. Paul Getty Trust, all rights reserved. Companies and institutions interested in regular or extensive use of the vocabularies should explore licensing options by reading about Licensing and Sample Data at http://www.getty.edu/research/tools/vocabulary or by contacting the Vocabulary Program at vocab@getty.edu.







CHAPTER 2 REC FORMAT

OVERVIEW

The data releases use an 8-bit, code-extended ASCII character set. See *Appendix A: Codes for Diacritics* used in the ULAN. The database is at least 60 megabytes in size.

The ULAN was compiled using custom-built editorial systems that allowed the Vocabulary Program 1) to merge records from separate contributors that represent the same artist, 2) to accept, edit, and manage contributions to the database.¹

ULAN:REC uses a mnemonic field labeling convention, each section of the record beginning with a tag which is padded on the right to a total length of 11 characters, followed by the associated field value. When a value is described as "repeatable" in the next section, the additional instances of values begin on a separate line padded on the left with 11 spaces.

Each line ends in a <carriage return><line feed> (Hex 0D0A)(<CR><LF>), and no line is longer than 84 characters, including the <carriage return><line feed>. When the data associated with a given value is longer than this, the data is wrapped at a space between words to less than this length, and continued on successive lines. The tag is not repeated on these continuation lines, and the data is indented on the left by 13 spaces. Each record ends with 25 hyphens.

For extended characters and diacritical marks, ULAN:REC uses a convention, described in *Appendix A*, of a dollar sign (\$) followed by 2 digits and a letter to indicate a diacritical mark on that letter.

EXAMPL	
LEN	3288
STATUS	n
ULANIDNO	15997
DATENT	19990730
NAME	Robinson, Henry PeachBA/p,CC/p,JG/p
VAR	Henry Peach RobinsonCC/v
	Robinson, H. P. (Henry Peach)CC/v
	Robinson, H.PCC/v
	Robinson, HenryCC/v
BIOG	British painter, photographer, 1830–1901––BA/p
	British, 1830-1901JG/p
	English photographer and painter; born Ludlow (Shropshire, England, United Kingdom), 1830; died Tunbridge Wells (Kent, England, United Kingdom), 1901CC/p
SOURCE	*Auer, Encyc. photographes
	Auer, Encyclop\$00edie des Photographes (1985)
	GEH
	*Gernsheim, Hist. photog.
	Harker, Margaret F. Henry Peach Robinson: Master of Photographic Art, 1830-1901. Oxford: Basil Blackwell, 1988.
	Haworth-Booth, Mark. The Golden Age of British Photography,
	1839-1900. New York: Aperture, 1984., 95
	LCNAF

EXAMPLE

¹ Contributions will be accepted from selected institutions in an automated format prescribed by the Vocabulary Program. The contribution format and a new Vocabulary Coordination System are scheduled to be in place by Spring, 2001.

	*Macmillan photog. encyc.
	New York (NY, USA), MoMA, Photography 1839-1937 (1937)
	*Newhall, Photog.
SOURCENF	CCALAD
DESCNOTE	Active Leamington (Warwickshire, England, United Kingdom), 1857-1864,
DESCNOTE	 London (England, United Kingdom), 1865-1868, and Tunbridge Wells (Kent, England, United Kingdom), 1865-1868, and Tunbridge Wells (Kent, England, United Kingdom), 1868-1901 Born 9 July 1830; died 21 February 1901 (Harker) In 1851 Robinson became interested in the daguerreotype process and began photographic experiments (Harker, 92) In 1852 Robinson learned the calotype and photogenic drawing processes (Auer) In 1854 Robinson studied photography with Hugh Welch Diamond (Harker, 92) In 1857 Robinson opened a photographic studio in Leamington, Warwick, England (Auer) Robinson began to create composite prints by using several negatives to form one coherent print. He learned this technique from Oscar G. Rejlander in
	1858 (Haworth-Booth, 95) In 1859 Robinson's studio begins to
	produce portraits in the cartes-de-visite format (Harker, 93) In
	1865 Robinson moved to London, England due to poor health and opened
	a private portrait studio (Harker, 94) In 1868 Robinson moved to
	Tunbridge Wells, Kent and formed a partnership with N.K. Cherrill
	which operated until 1876 [Auer gives 1878] at which point Cherrill
	left the partnership. Robinson then ran it with his son until 1888
	(Harker, 94) In 1892 Robinson was a founding member of the Linked
	Ring, a pictorialist society, London (Auer).
DESCONT	CC
NATION	British
	English
LOCACT	Leamington (Warwickshire, England, United Kingdom)
	London (England, United States)
	Ludlow (Shropshire, England, United Kingdom) Tunbridge Wells (Kent, England, United Kingdom)
	Tunbridge Wells (Kent, England, United Kingdom) Tunbridge Wells (Kent, United Kingdom)
LIFESTRT	1830
LIFESTRT	1930
LIFEROLE	painter
DIFERUE	photographer
SEX	male
RELTYPE	student of
RELNAME	Diamond, Hugh Welch
RELDATE	in 1854



REC FORMAT DATA DICTIONARY

In the following chart, the names of field tags are in uppercase (**STATUS**). For each field, the following is indicated: the field tag label, whether or not the field is repeatable, a description of the data, an example of the data, and an explanatory note.



Union List of Artist Names REC format DATA DICTIONARY

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE
Artist F	Record				
LEN	length of record	N	Number of characters in the entire record including <carriage return="">, , , entire feed>, and all delimiters.</carriage>	7739	
STATUS	record status	N	An alphabetical code indicating if the record is new (n), corrected/revised (c), or deleted (d).	n	
ULANIDNO	unique identification	N	ULAN's unique system ID number of each record. ²	11179	
DATENT	date entered	N	The date a record was created [yyyymmdd].	20000602	
NAME	preferred name	N	The preferred name for the artist in ULAN, usually the vernacular name used most often in scholarly literature.	Le CorbusierBA/p,VP/p	

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CHAPTER 2: REC FORMAT - DATA DICTIONARY

² These ID numbers are in one of two formats: When a contribution for an artist is first received by the Getty, it is assigned a contributor ID consisting of characters followed by a slash followed by other characters (e.g., AVRY/16003). If this contribution is then merged by ULAN editors with another contribution for the same artist, the two contributions are united into a single "cluster" and assigned a purely numeric ID (e.g., 21735). It is thus possible to find that an ID for a particular artist in one version of ULAN has been changed to a purely numeric ID in a subsequent version. Both forms of the ID are retained at the Getty, but only the latest one is published. A change in the opposite direction is theoretically possible, but would be extremely rare. Note that these IDs may change with the new system and new data structure in 2001 (a mapping between old and new IDs will be provided to users).

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE
VAR	alternate or variant name	Y	Names contributed by ULAN projects in alphabetical order; project-preferred names are indicated by / p following the project acronym; non-preferred names are indicated by / v following the project acronym.	Jeanneret-Gris, Charles Edouard VP/v	Names are listed in alphabetical order.
BIOG	display biography	Y	Notes containing biographic data from ULAN and the initials of the contributing projects, sorted in alphabetical order.	French architect and painter, 1887- 1965, born in SwitzerlandCC/p	
SOURCE	sources	Y	Sources in which name forms and biographic data were found, listed in alphabetical order. Sources preceded by an asterisk (*) are cited in full in the <i>Selected</i> <i>ULAN Bibliography</i> .	Macmillan Encyclopedia of Architects (1982)	
SOURCENF	source not found	Y	Sources consulted in which information on the particular artist or architect was not found.	Brown, Architects	
NATION	nationality	N	Nationality or country of residence of a person or corporate body.	French Swiss	
LIFESTRT	birth date	N	Date indicating the earliest actual or estimated year delimiting the life span of a person or date of existence of a corporate body. Dates BCE are preceded by minus sign	1887	For retrieval only – do not display to end user.
LIFEEND	death date	N	Date indicating the latest actual or estimated year delimiting the life span of a person or date of existence of a corporate body. Dates BCE are preceded by minus sign.	1965	For retrieval only – do not display to end user.
LOCACT	locus/location of activity	Y	Locus of activity for persons or location of corporate bodies.	France	

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CHAPTER 2: REC FORMAT – DATA DICTIONARY

LABEL	FIELD NAME	R	DESCRIPTION	EXAMPLE	NOTE
		E			
LIFEROLE	life role	<u>Р</u> Ү	Term indicating a major professional role	architect	
LIFEROLE	uje rote	1	played by the individual throughout	painter	
			his/her lifetime, or the major roles that	printmaker	
			define the activities or purpose of the	F	
			corporate body.		
SEX	sex	Ν	The sex of the individual.	male	
RELTYPE	relationship	Y	A term indicating the type of relationship	student of	
	type		between the subject of this record and the		
			related subject.		
RELNAME	related entity	Y	Name of the related person or corporate	L'Eplattenier, Charles	
	name	v	body.		
RELDATE	relationship date	Y	Note explaining the time frame of this relationship.	1905-1906, in Chaux-de-Fonds	
DESCNOTE	descriptive note	Ν	Note describing the life and career of a	Le Corbusier was born in	
			person or the activities of a corporate	Switzerland, but active in France	
			body.	from late 1916; he became a French	
DESCCONT	des estados e e de	Y	Contributor of the descriptive note.	citizen in 1930 VP	
DESCCONT	descriptive note cotnributor	I	Contributor of the descriptive note.	VP	
Bibliog	raphy (Selecte	ed bi	bliography is available at http://shiva.pub.get	ty.edu/ulan_browser/biblio.html)	
0					
BIBBRIEF	brief citation	Ν	Brief citation for the source; to be used in	Bénézit	
			displays.		
CITE	full citation	Ν	Full citation for the source.	Bénézit, Emmanuel.	
				Dictionnaire critique et	
				documentaire des peintres,	
				sculpteurs, dessinateurs et	
				graveurs. Paris: Gründ, 1976.	



CHAPTER 3 USMARC FORMAT

OVERVIEW

The data releases use an 8-bit, code-extended ASCII character set. See *Appendix A: Codes for Diacritics* used in the ULAN.³ The database is at least 60 megabytes in size. The ULAN was compiled using a custom-built editorial system that allowed us 1) to merge records from separate contributors that represent the same artist, 2) to accept, edit, and manage contributions to the database.⁴

The USMARC release format includes the heading for the artist record, variant names, its hierarchical context, biographical information, bibliography and contributors, and notes.

Each artist in the ULAN is represented by a record consisting of a MARC portion to which is appended a <carriage return> and <line feed> (Hex 0D0A). Although a brief introduction to the structure of a USMARC authority record is given here, please see <u>http://www.lcweb.loc.gov/marc</u> for a complete description of the *USMARC Format for Authorities Data*.

The MARC portion of a ULAN:MARC record consists of four sections arranged in the following order:

- Record leader
- Record directory
- Control fields
- Variable fields

Each ULAN:USMARC record ends with a record terminator (Hex 1D). In addition, a <carriage return> and a <line feed> (Hex 0D0A) follow the end of each record. The file is thus not stream file, but an ASCII text file with 3 non-printing characters (Hex 1F, Hex 1E (field terminator), and Hex 1D) used as delimiters.

Record Leader: The first 24 character positions (0-23) of a record are the record leader and are used for computer processing of the record. Leader elements are not repeatable.

Record Directory: The record directory is an index to the location of each variable control field and data field within a record. It begins at character position 24. Every field (control or variable) in a record has a directory entry. Each entry gives the field's tag, length, and starting character position. At the end of the whole series of directory entries is a field terminator (Hex 1E).

Control Fields: Control fields provide information useful for processing a record such as identification numbers and dates. Each control field is identified by a three-character numeric tag. Control fields do not contain indicator positions or subfield codes.

Variable Fields: Variable fields contain the ULAN preferred name, variant names, and related data (biographic information, contributor information, and bibliographic citations). Data within the variable

³ Implementors may translate the ULAN diacritics listed in *Appendix A* to standard MARC diacritics (ANSEL; ANSI Z39.47) by comparing the characters in *Appendix A* to the ANSEL diacritics discussed in "MARC 21: Specifications for Record Structure, Character Sets, and Exchange Media" at <u>http://lcweb.loc.gov/marc/specifications</u>.

⁴ Contributions will be accepted from selected institutions in an automated format prescribed by the Vocabulary Program. The contribution format and a new Vocabulary Coordination System are scheduled to be in place by Spring, 2001.

fields is formatted using tags, indicators, and subfield codes. These conventions are referred to in USMARC as content designators, since they provide information about the field and identify the type of data that follows them. Each field ends with an end-of-field character (Hex 1E).

Tags: A tag is a three-character numeric label for a field (e.g., 150). Tags appear only in the directory portion of an ULAN:MARC record, not in the variable field portion. Indicators follow the tag and further define the information in the field. Indicators consist of two characters: numeric (e.g., 01), blanks (shown as # in this document), or a combination of a blank and a number. Subfield codes separate and distinguish information within afield. The format of subfield content designators consists of a delimiter, " \pm ", and a lower-case alphabetical character or number, (e.g., $\pm w$, ± 3). *A record may or may not contain all of these variable fields*. Fields, including 400, 680, and 670, may be repeated in separate occurrences within a record. Tags, indicators, field names, descriptions, and values are given below, along with an example of each field in use. *Each field ends with a field terminator (Hex 1E)*.

EXAMPLE

Len 00966 Sta n Typ z Lev Bas 00277 Enc o 001 8826¶ 003 CMalG-V¶ 005 19981016010443.0¶ 008 981016nf annnnaabn с¶ aaa 040 ‡aCMalG-V‡cCMalG-V¶ 100 ‡aJohnson, Cornelis (II) ‡5PR/p¶ 400 ‡aCornelis Johnson (II) ‡5PR/v¶ 400 **‡a**Jonson or Janssens van Ceulen (Koln), Cornelis, II**‡**5WC/p¶ 400 ‡aJonson van Ceulen, Cornelis (II)‡5PR/v¶ 400 ‡aJonson van Ceulen, Cornelis II‡5GC/v¶ 400 ‡aJonson van Ceulen, Cornelis, the Younger‡5PR/v¶ 400 ‡aJonson van Ceulen, Cornelius‡5PR/v¶ 400 ‡aJonson, Cornelis II‡5GC/p¶ 400 ‡aJonson, Cornelius II‡5WI/p¶ 680 #iBritish artist, op.1622-1700#5WI/p¶ 680 #iBritish artist, p.1622-p.1698#5WC/p¶ 680 #iBritish, aft.1622-aft.1698#5GC/p¶ 680 #iDutch painter, aft.1622-aft.1698#5PR/p¶ 670 ‡aGeorge Goldner¶ 670 ‡a*Thieme-Becker¶ 670 #a*Waterhouse, Brit. ptrs. 16-17cs.¶

MARC FORMAT DATA DICTIONARY

In the following chart, the names of field tags are in the left column, followed by the name of the field, an indication whether or not the field is repeatable, a description of the data, an example of the data, an explanatory note, and the fields to which this field corresponds in the ULAN REC format.



Union List of Artist Names USMARC format DATA DICTIONARY

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT			
Artist	Artist Record (USMARC format)								
RECORD	Leader								
Len	length	N	Character position 0-4. Length of the record.	01333	Total number of characters in the record; including the record terminator character, but not the <carriage return=""><line feed=""></line></carriage>	LEN			
Sta	record status	N	Character position 5. An alphabetical code indicating if the record is new (n), corrected/revised (c), or deleted (d).	n		STATUS			
Тур	record type	N	Character position 6. Type of record (z indicates "authority")	Z					
Lev	undefined	Ν	Character position 7-9.	[spaces]					

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LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
	indicator count	N	Character position 10. Number of character positions used for indicators at the beginning of variable fields.	2		
	subfield code count	N	Character position 11. Number of character positions used for each subfield code in a variable data field.	2		
Bas	base address	N	Character position 12-16. Base address of data.	00373	The computer-generated, five- character numeric string that indicates the first character position of the first variable control field in a record.	
Enc	encoding level	N	A one-character code that indicates whether the record is complete.	0	 n = Complete authority record; the record meets national level record requirements. o = Incomplete authority record; ULAN records do not always contain full content designation. 	
	undefined	Ν	Character position 18-19.	[spaces]		
	length of field length	N	Length of the length-of-field portion of the record.	4		
	starting character length	N	Character position 21. Length of the starting character position portion of each record directory entry.	5		
	implementation position	N	Character position 22. Length of the implementation portion of each record directory entry.	0		
	undefined	Ν	Character position 23.	0		

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CHAPTER 3: USMARC FORMAT – DATA DICTIONARY

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
RECORD D	IRECTORY					
	tag	N	Character position 0-2. Three-character numeric symbol that identifies a control or variable field.	001	Directory begins at position 24, and subsequent positions are counted from there. This set of fields repeats.	
	field length	N	Character position 3-6. Number of characters in the field.	0006		
	starting character position	N	Character position 7-11. The character position of the first character of the field relative to the first character of the first control field that follows the record directory.	00000		
CONTROL	Fields					
001	ULAN unique identification	N	Control number. A numeric code that uniquely identifies each artist represented in ULAN.	9883		ULANIDNO
003	control number identifier	N	USMARC code for the organization who created the control number.	CmalG-V CmalG		
005	date and time	N	Date and time of the latest transaction [yyyymmddhhmmss.f]	19990729221656.0	The date the ULAN:MARC file was generated. This is not the date a particular record was changed.	
008	date entered	N	The date a record was created [yymmdd], and other information.	990729nf annnnaabn a a a c		DATEENT
	date entered on file	N	Character positions 0-5. The date a record was created [yymmdd].	990729	The date a record is first entered in the system.	DATEENT

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LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
	geographic subdivision	N	Character position 6. Direct of indirect geographic subdivision.	n	n = not applicable.	
	Romanization scheme	N	Character position 7. Standard used for Romanization of non-Roman alphabets.	f	f = standard of unknown origin.	
	language	N	Character position 8. Language of the catalog.	[space]	Space = no information provided.	
	kind of record	N	Character position 9. Indicates the kind of heading in the 150 field.	a	a = descriptor.	
	descriptive cataloging rules	N	Character position 10. Rules for descriptive cataloging used to make the record.	n	n = not applicable.	
	subject heading	N	Character position 11. Subject heading system or thesaurus; indicates the conventions used to formulate the 1xx field.	n	n = not applicable.	
	type of series	N	Character position 12. Type of series.	n	n = not applicable.	
	numbered series	N	Character position 13. Numbered or unnumbered series	n	n = not applicable	
	heading use- main	N	Character position 14. Heading use; main or added entry. Indicates if the heading is appropriate as a main entry.	a	a = appropriate.	

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
	heading use- subject	N	Character position 15. Heading use; subject added entry. Indicates if the heading is appropriate as a subject added entry.	a	a = appropriate.	
	heading use- series	N	Character position 16. Heading use-series.	b	b = inappropriate.	
	subject subdivision	N	Character position 17. Type of subject subdivision.	n	n = not applicable.	
	undefined	N	Character positions 18-27. Undefined character positions.	[spaces]		
	type of agency	N	Character position 28. Type of government agency.	[space]	[Space] = not a government agency.	
	reference evaluation	N	Character position 29. Reference evaluation.	a	a = tracings are consistent with the heading.	
	undefined	Ν	Character position 30.	[space]		
	record update	N	Character position 31. Record update in process.	a	a = record can be used.	
	undifferentiated personal name	N	Character position 32. Undifferentiated personal name.	[space]	[space] = note applicable.	
	level	N	Character position 33. Level of establishment. Indicates the extent to which the 1xx heading conforms to the descriptive cataloging or thesaurus convention indicated in 008/11.	a	a = fully established.	
	undefined		Character positions 34-37.	[spaces]		

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LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
	cataloging source		Character position 39. Indicates the creator of the record.	С	C = Library of Congress cooperative cataloging program. Some ULAN records were created as part of this program.	
010	LC control number	N	LC NAF number for artists with records in LCNAF.	‡aNAFR9013365	Format = ‡a[LC NAF number]	
040	cataloging source	N	The NUC code for the Getty.	‡aCMalG-V‡cCMalG-V		
VARIABLE	E FIELDS				•	
100	preferred name	N	Heading – personal name; the ULAN preferred name, and an indication of the contributors and whether or not the name is preferred by the contributor.	<pre>taC\$00espedes, Pablo det5BA/pt5FR/pt5PR/ pt5VP/p</pre>	USMARC does not define subfield 5 (institution for whom the name applies) for field 100 (though it does define it for fields 40 and 500). Contributor is indicated by a two-letter code, followed by a slash, followed by one character, $p = preferred$, $v =$ variant.	NAME
400	variant name	Y	See from tracing – personal name. Variant or alternate ("non-preferred") name, with contributors of the name, and an indication if this is the contributor's preferred name	<pre>‡aDe C\$00espedes, Pablo‡5FR/v</pre>	The format matches the format for field 100. Names are in alphabetical order.	VAR
680	display biography	Y	Public general note. Biographic string for the artist, including an indication of the contributor, and whether or not it is the preferred biography from that contributor	<pre>\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$</pre>	Subfield 5 is formatted as in fields 100 and 400, but usage is always "p" for preferred. Biographies are in alphabetic order.	BIOG

LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
670	sources for the record	Y	Source where data was found. Published source for the record, contributor of the name, and the name found in the cited source	‡aAngulo, Spanish drawings	Sources preceded by an asterisk may be found with their full bibliographic citation in the selected bibliography (at http://shiva.pub.getty.edu/ ulan_browser /biblio.html)	SOURCE
675	not found note	Y	List of sources in which the artist was not found.	‡aAREF - CCALAD	Multiple not-found sources may be listed in the same field, separated by semi-colons.	SOURCENF
688	descriptive note	Y	Note describing the biography and other information about the artist, and the contributor of the note.	<pre>‡aHe was the most important figure of the C\$00ordoban school of painting in the last third of the l6th century. He studied arts and theology at the Universidad de Alcal\$00a de Henares c. 1556, acquiring a broad humanistic education and a knowledge of Latin, Greek and Hebrew. He later studied in Rome, where he was influenced by Raphael and Michelangelo</pre>	Subfield a contains the note; subfield b lists the contributor of the note.	DESCNOTE, DESCCONT
911	nationality and locus of activity	Y	Nationality and locus of activity for the artist	‡aSpanish‡bRome¶	Subfield a is the nationality; subfield b is the locus of activity.	NATION, LOCACT
913	birth and death dates	Y	Dates of birth and death for the artist.	‡a1528‡b1608	Subfield a is the birth date (or beginning date for a corporate body); subfield b is the death date (or ending date for a corporate body).	LIFESTRT, LIFEEND

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LABEL	FIELD NAME	R E P	DESCRIPTION	EXAMPLE	NOTE	MAPPING TO REC FORMAT
915	life roles	Y	Life roles of the artist.	<pre>‡aarchitect‡aartist ‡aauthor‡apainter ‡aprintmaker ‡asculptor</pre>	Life roles may be repeated, separated by a repetition of the subfield a designation.	LIFEROLE
917	sex	Ν	Sex of the artist.	<pre>‡amale</pre>		SEX
919	relationships	Y	Related people or corporate bodies, including type of relationship, related entity name, and dates	<pre>tastudied withtbZuccaro, Federicotcduring mid-16th century</pre>	Subfield a indicates the type of relationship, subfield b indicates the name of the related person or corporate body, and subfield c indicates the time frame of the relationship.	RELTYPE, RELNAME, RELDATE

Bibliography (Selected bibliography is available at http://shiva.pub.getty.edu/ulan_browser/biblio.html; not USMARC format)						
BIBBRIEF	brief citation	N	Brief citation for the source; to be used in displays.	Bénézit		BIBBRIEF
CITE	full citation	N	Full citation for the source.	Bénézit, Emmanuel. Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs. Paris: Gründ, 1976.		CITE

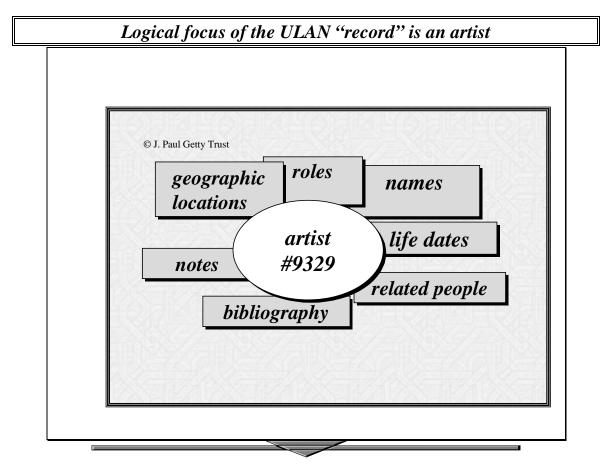
CHAPTER 4 CONTENTS OF THE ULAN

OVERVIEW

The *Union List of Artist Names* (ULAN) is a structured vocabulary of artist names and biographical information. The ULAN is compiled from artists' names and biographical information that has been collected by Getty projects and external institutions. When multiple contributors have submitted information about the same artist or corporate body, all the names and information about this person or corporate body have been merged into a single record.

The ULAN includes names and associated information about artists. "Artists" may be either 1) individuals or 2) groups of individuals working together (corporate bodies). Artists in the ULAN generally represent creators involved in the conception or production of visual arts and architecture. Some performance artists are included (but not actors, dancers, or other performing artists).

The logical focus of a record⁵ in the ULAN is an *artist*. Attributes of the artist include names, nationality, life roles, dates, sources (contributors and bibliographic citations), relationship to other artists, and for some corporate bodies, hierarchical position.



⁵ Note that for the purposes of this chapter, "record" refers to an intellectual record – not a database record. The intellectual record comprises data linked through the unique numeric ID for the artist, the *ULANIDNO*.

Every record is identified uniquely by a numeric key. Each artist record includes a name and a display biography (comprising nationality, roles, birth and death dates). For most users, this is the minimum information needed in a display to identify the artist and intellectually distinguish him from other artists.⁶

Display showing names and biographical strings

Bartoli, Pietro Santo (Italian painter, printmaker, 1635-1700) Bartoll, William Thompson (American painter, 1817-1859) Bartolo de Sassoferrato (Italian, 1314-1357)

Bartolo di Fredi (Sienese painter, active by 1353, 1410)

Bartolomé (Spanish calligrapher; op. 1052)

The name alone does not identify an artist because there are many homographs and similar names. In addition to names, nationality, roles, and dates, a ULAN record may contain other information, including relationships, notes, and bibliography.

The ULAN is a compiled resource. A ULAN record may contain information from multiple contributors. Contributors include various Getty projects and qualified outside institutions who collect information about artists. The Vocabulary Program also contributes original information to the ULAN. All information about a single artist or corporate body is merged to allow display as a single, uniform, homogenous set of data. At the same time, each contributor's individual contribution is flagged, so a display may alternatively illustrate the diversity and conflicting nature of information about an artist.

The ULAN incorporates "flexible standards" in order to allow contributions from a wide variety of institutions with established, diverse practice. While critical standards for technical details, structure, content, and editorial guidelines are required of contributors, other content and editorial guidelines are considered non-critical and are therefore recommended, but not required. For example, it is critical that core fields are included and that they are indexed or formatted in a way that will allow retrieval. However, it is not critical that the "preferred name" be in the vernacular language (although this is highly recommended) or that the "descriptive note" be phrased according to a uniform style (although this is recommended too). Employing flexible standards means that the ULAN database as a whole is not entirely consistent or totally uniform.



⁶ For a computer system, the artist should be identified by the unique key (in the REC, the ULANIDNO).

Relationships

The ULAN is a structured vocabulary (thesaurus) that includes equivalence, associative, and occasionally hierarchical relationships.

Equivalence Relationship. All relationships between names within the same ULAN record are equivalence relationships. In the example below, all names refer to the same Italian artist.

Dossi, Dosso (preferred) De Lutero, Giovanni Dosso da Ferrara Dosso Dossi Giovanni de Costantino Giovanni de Luteri Giovanni de Lutero Giovanni di Niccolò de Lutero Luteri, Giovanni Lutero, Giovanni de

Among all the names that refer to the artist, one is indicated as the "preferred name," comparable to the "descriptor" in the AAT. This is typically the "vernacular" or local-language name most often found in scholarly or authoritative published sources (e.g., the name in bold in the example above). If there is an English version of the name, it will usually be included too. Institutions who wish to use the ULAN as an authority may use the preferred name to refer to the artist consistently.

Variant and alternate names in the record may include names in other languages, names transliterated into the Roman alphabet by various methods, names in natural or inverted form, nicknames, pseudonyms, official names, and names that are legally changed (as when a woman marries). Misspellings may be included if they are found in published sources.

Associative Relationship.⁷ Associative relationships may exist between and among people and corporate body records in the ULAN. For example, an artist may have a student/teacher relationship with his master. Also, corporate bodies and other groups of individuals may be related to single individuals, as a workshop or architectural firm would be related to its members. An architectural firm that has reorganized with new partners may have a relationship with the original firm. The example below illustrates an associative relationship in the record for Dosso Dossi.

related person: student of Lorenzo Costa di Ottavio, from 1507

Hierarchical Relationship. There may be hierarchical relationships in the ULAN⁸ when corporate bodies have hierarchical administrative structures. For example, *Feature Animation* is a **part of** *Disney Studios*, which in turn is **part of** *The Walt Disney Company*. Note that people may *not* have hierarchical relationships in the ULAN; hierarchical relationships are not used to create family trees or relationships between a workshop and its members. Instead, these are *associative* relationships in the ULAN.

⁷ In the current edition of ULAN, the associative relationships are referred to, but the links do not actually exist. For example, each record will note the relationship to another artist, but the artist records are not yet physically linked. These links will be included in ULAN releases beginning in 2001.

⁸ In the current edition of ULAN, hierarchical relationships are referred to by the relationship type "part of" and "broader context for," but the hierarchical links do not yet exist.

SCOPE

The ULAN is a structured vocabulary that contains around 220,000 names and other information about artists. The coverage of the ULAN is from Antiquity to the present. The scope is global; although the ULAN currently is richest in Western artist, more non-Western artists will be added through contributions. The target audience of the ULAN is the art, architecture, and material culture communities. The scope of the ULAN includes any identified individual or "corporate body" (i.e., a group of people working together) involved in design or creation of art and architecture.

The focus of the ULAN, the "artist," is typically represented by a name, nationality, and roles in displays. For most users, this is the minimum information needed to identify the artist and intellectually distinguish him from other artists.⁹ The name alone does not identify a person or corporate body because there may may be homographs or similar names.

Labels containing minimum information for artists with names that are homographs

Pajou, Augustin (French sculptor, draftsman, 1730-1809)

Pajou, Augustin Desire (French artist, 1800-1878)

Pajou, Jacques Augustin (French painter, 1766-1828)



Who is an artist?

The ULAN includes artists and architects. The definition of "artist" hinges upon the sometimes nebulous, often controversial, constantly changing definition of "art." For ULAN, "artists" are creators who have been involved in the design or production of visual arts that are of the type and caliber collected by art museums. Note that these are works of visual art of the *type* collected by art museums; the objects themselves may actually be held by an ethnographic, anthropological or other museum, or owned by a private collector. Architects and others related to the design of structures are included when the type and caliber of their work is generally considered to be of artistic merit.

Included in the ULAN are painters, sculptors, printmakers, photographers, architects, and a host of other creators. Excluded are professionals who may play one of these roles, but whose products are not considered "art." For example, a portrait painter is probably creating "art," but a house painter is not. Photographers who create still photographs of landscapes, portraits, still lives, or abstract compositions of the caliber of "art" are included in the ULAN; but photographers producing forensic photographs or military photographs are generally outside the scope of the ULAN. Likewise, an engineer involved in the

⁹ For a system, the artist should be identified by the unique key (in the REC files, the ULANIDNO).

artistic process of designing architecture is included in the ULAN; but engineers who design diesel engines and biomedical engineers are outside the scope of the ULAN.

The following are examples of roles that are typically considered "artists" in the ULAN.

EXAMPLES:

artist	printmaker	muralist
sculptor	engraver	ceramicist
painter	lithographer	architect
miniaturist	woodcutter	draftsman
pastelist	etcher	architectural engineer
watercolorist	illuminator	architectural firm
naive artist	photographer	architectural engineer

A creator may be included in the ULAN even if his primary or most famous life role was not that of an artist. For example, Thomas Jefferson is best known as a founding father and president of the United States, but he was also a talented, innovative, and influential architect (i.e., artist). Conversely, history remembers Leonardo da Vinci primarily as a painter and draftsman (i.e., artist), but in his own time he generally considered his role as military engineer one of his most important activities.

Amateur artists may be included in the ULAN if their work is of the type and caliber typically collected by art museums. A criterion for inclusion is the availability of information for all the *CORE* ULAN fields, including a published source (which may be an entry in a museum catalogue).

The scope of the ULAN also includes individuals and corporate bodies who are *directly* associated with an artist recorded in the ULAN, and who are *important* to that artist's record. Examples include teachers, patrons, famous spouses or other family members, and associated firms.

Anonymous artists. Anonymous artists are within the scope of the ULAN if the hand of the anonymous artist has been identified. In such cases, it is common to create an identity for him. Appellations for such anonymous people have been devised by museums and scholars in the field (e.g., *Master of the Morgan* or *Monogrammist AEL*). Other information may be deduced from the art works, including locus of activity, roles, and approximate dates of activity. In such cases, the general locus and time frame of activity are known, but the name is uncertain.

Unidentified artistic personalities are outside the scope of the ULAN. Unidentified artists are creators of art works where the identity of a hand is *not* established. The generic identification that is often devised for an object record (for example, *unknown Florentine*, *16th cen*.) is not a "legal" record in the ULAN. In this case, the generic identification does not refer to one identified, if anonymous, individual; but instead the same heading refers to any of hundreds of anonymous, unidentified artistic personalities.

Corporate bodies. Corporate bodies that are creators of art or architecture are within the scope of the ULAN. Corporate bodies in the ULAN include legally incorporated bodies (e.g., architectural firms) and other groups of people working together to collectively create art (e.g., *Gobelins Manufactory* or the *Della Robbia family*). Corporate bodies in the ULAN must be organized, identifiable groups of individuals working together in a particular place and within a defined period of time. Generic reference to a cultural group is not considered a corporate body, and is outside the scope of the ULAN. A workshop may be included in the ULAN if the workshop itself is a distinct personality collectively responsible for the creation of art (for example, the 13th-century group of French illuminators, *Soissons atelier*). Generic attributions to studios or workshops are outside the scope of the ULAN. For example, when a painting is attributed to some unknown hand in the workshop of a known artist – as might be expressed in an object record as *workshop of Raffaello Sanzio* – this is outside the scope of the ULAN. This example illustrates the same

situation as with *unknown Florentine* above, though the pool of possible individuals is smaller, being limited to a single workshop. In such cases, "workshop of" is more properly a qualifier for the attribution to Raffaello Sanzio in an object record.¹⁰

A distinct corporation or other distinct group will typically be recorded as a separate corporate body in the ULAN, even if the founder or master of the group is also recorded. For example, both the corporate body *D. Adler & Co.* and the person *Dankmar Adler* would each have a record in the ULAN. The records for the firm and the person are then linked.¹¹



THE RECORD FOR EACH ARTIST

The minimum record¹² for each artist represented in the ULAN includes a unique numeric (in some cases, alpha-numeric) identifier, a name for the artist, a display biography, and contributors. Altogether, some 25 or so items of information may associated with an artist, and some are repeating. Some of the data may not be appropriate to display for end-users (see *Chapter 5: Recommendations for Using the ULAN*).

Sample ULAN "Record" Display for the End-User

ID: 1670

Bartolo di Fredi (Sienese painter, active by 1353, died January 26, 1410 (1409 Sienese style))

Note - Bartolo had a large shop and a very long career, and was one of the most influential painters working in Siena and the surrounding towns in the second half of the Trecento. His style is marked by the rejection of the concrete figures and naturalism begun by the Lorenzetti to instead favor the flatter, decorative, otherworldly compositions of the earlier Simone Martini and Duccio, which he combined with a new spirit of fantasy and anecdotal details.

Related people or corporate bodies:

probably was apprentice of Niccolò di Ser Sozzo, probably after Black Death of 1348

¹⁰ For further discussion of qualifiers to artist attributions in an object record, see the *Creator* category in the *Categories for the Description of Works of Art* (CDWA) at <u>http://www.getty.edu/gri/standard</u>.

¹¹ The links are not included in the current release of ULAN, but they will be released in 2001.

¹² For the purposes of this chapter, "record" refers to an intellectual record – not necessarily a database record.

Names:

Bartolo di Fredi (preferred)

Bartalo del maestro Fredi Bartalo di Maestro Fredi Bartalus Fredis Bartalus magistri Fredi Bartholus magistri Fredi Bartholus Magistri Fredis de Senis Bartolo del Maestro Fredi dipintore Bartolo di Fredi Battilore Bartolo di Fredi Cini Bartolo di Maestro Fredi Bartolo Senese Bartolus Magistri Fredi de Senis Bartolus magistri Fredi pictor Fredi, Bartolo di Manfredi de' Battilori

Sources:

*Bénézit; *Bolaffi; Cole, Sienese ptg.; contemporary documents; *Diz. biog. ital.; *Encyc. world art; *Fredericksen & Zeri, Census; Harpring, P. The Sienese Trecento painter Bartolo di Fredi (1993); *RILA/BHA; Sienese Archives; *Thieme-Becker

*See full citation in ULAN bibliography.

Contributors:	
Bartalo del maestro Fredi	[VP]
Bartalo di Maestro Fredi	[VP]
Bartalus Fredis	[VP]
Bartalus magistri Fredi	[FDA]
Bartholus magistri Fredi	[VP]
Bartholus Magistri Fredis de Senis	[VP]
Bartolo del Maestro Fredi dipintore	[VP]
Bartolo di Fredi	[VP, BHA]
Bartolo di Fredi Battilore	[WCP]
Bartolo di Fredi Cini	[VP]
Bartolo di Maestro Fredi	[PR]
Bartolo Senese	[FDA]
Bartolus Magistri Fredi de Senis	[VP]
Bartolus magistri Fredi pictor	[VP]
Fredi, Bartolo di	[FDA]
Manfredi de' Battilori	[AVERY]
Diagraphics	
Biographies:	[4 3/]
(Italian altarpiece painter, ca.1330-1410)	[AV]
(Italian artist, c.1330-p.1410)	[WCP]
(Italian painter, ca.1330-1410)	[BHA]
(Sienese painter, active by 1353, died Janua (1409 Sienese style))	ary 26, 1410 [VP]
(ca. 1330 - buried 26.I.1410 (1409 in Siene	se calendar) [FDA]

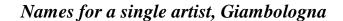
Names

Names in the ULAN include the names, appellations, or other identifying phrases assigned to an individual or corporate body. A minimum ULAN record must have one name, but alternate or variant names are welcome. Variant or alternate names include names in multiple languages, variants that differ in diacritics and punctuation, name inversions, translations, and variant transliterations. Include significant differences in the fullness of the name (e.g., *Meier, Richard* and *Meier, Richard Alan*). Variants distinguishing two members of the same family bearing the same name may be included (e.g., *Breughel, Pieter, the elder* or *Hartrey, John F., Jr.*). Variants with honorifics and titles may also be included. Alternate names include changed names (as when a woman marries), pseudonyms, and nicknames. If the name is inverted, the natural order form may be included.

In the examples below, different types of names that may appear in the ULAN are illustrated.

EXAMPLES:	
Kalf, Willem	Office of William Talman
Willem Kalf	McKim, Mead and White
Burgkmair, Hans, the Elder	Feature Animation
Hans Burgkmair the Elder	Disney Studios
Pontormo	The Walt Disney Company
Pierre-Antoine M\$00eraud p\$02ere	Associated American Artists
Rembrandt Harmensz. van Rijn	Master of the Dido Panels
Katsushika Hokusai	Monogrammist ELA
Kicking Bear	Achilles Painter
Limbourg Brothers	Borden Limner
Gilbert & George	unknown Mayan

Among all the names in the ULAN record, one name will be marked as "preferred" (analogous to the "descriptor" in the AAT) for technical purposes; for example, the preferred name must be distinguished from other names so that it may be used in displays and in lists. The inclusion of multiple names that refer to the same person is one of the primary goals of the ULAN, because this allows the vocabulary to be used as a retrieval tool that can provide access across databases that may have been indexed using any of the variant names. This is the critical difference between the ULAN as a "vocabulary" and other sources designed to be used as "authorities."



Giambologna Bologna, Giovanni Bologna, Giovanni da Bologne, Jean Bologne, Jean de Boulogne, de Jean Jean Boulogne Jean de Bologne



Preferred Name

Although the ULAN uses multiple names to refer to the same person or corporate body, it is necessary to flag one name to identify to a computer system which name to use in a label or alphabetical lists. Therefore, although all variant names provide access to the artist's record, one name is flagged as the "preferred" or "entry form" name (in the REC format, *NAME*). The ULAN *preferred name* for a person or corporate body is typically the vernacular name used most often in the literature of art history. The "vernacular" name is the name in the language spoken in the place where the artist lived or was active (though transliterated into the Roman alphabet, where necessary). In some cases, a common English version of the name is flagged as "preferred." To determine which name is used most often in the literature, editors consult standard, general reference sources and standard text books in art history. The preferred name in the example above is "Giambologna."

Flagging the vernacular name as "preferred" may not always apply to constructed names, such as those devised by scholars for anonymous artists, where the constructed name is made up of descriptive phrases, such as "Master," "Monogrammist," "Painter," etc.. In such cases, the preferred name will generally be in English (e.g., *Master of the Cespo di Garofano* is preferred, not the Italian *Maestro del Cespo di Garofano*). However, if it is common practice in English to retain the descriptive word in the foreign language or antiquated English, the original language is retained (e.g., *Borden Limner*, where "limner" is an archaic English word meaning "illuminator" [i.e., "painter" of miniatures or portraits]). The vernacular rule also does not always apply to names with added words or phrases, used to distinguish members of the same family with the same name. In such cases, the phrase will be in English (e.g., *Brueghel, Jan, the younger* is preferred).

The ULAN preferred name will generally be the inverted form of the name (i.e., with last name first), where appropriate. The preferred name is the name that would place the artist correctly in alphabetical lists.

Note that the preferred name of corporate bodies is generally inappropriate for inversion, but is listed in natural order (e.g., *Adler and Sullivan*). Exceptions occur when the firm name begins with a person's proper name, which itself would normally be inverted in alphabetical lists (e.g., *Pope, Office of John Russell*).

Note that different conventions for inversion are appropriate for names in different languages and for different periods of time. Western names dating before the 16th century, when there was not commonly a true "first" and "last" name, are often not inverted. These "names" are often a combination of a given name plus a patronymic, place name, or other descriptive phrase (e.g., *Bartolo di Fredi*, meaning "Bartolo, son of Fredi," or *Jean de Luxembourg*, meaning "Jean from Luxembourg"). The natural order name for non-Western artists may already list the "last" name first, or the name may be otherwise inappropriate for inversion (e.g., *Hsia Ch'ang* or *Mato Wanartaka*)

Pseudonyms and nicknames may not be appropriate for inversion (e.g., *Le Corbusier* or *Man Ray*). Constructed names, as for anonymous artists, are often inappropriate for inversion (e.g., *Borden Limner, Monogrammist ADL*, or *Master of the Visitation*).

A person's official name and other variants are included in the record and can be used for access, even though they are not the "preferred" name.



Variant Names

Variant (or alternate) names may include all variations in spelling (including differences in diacritical marks, punctuation, or capitalization), names in different languages, ¹³ nicknames, pseudonyms, and former names. Alternate and variant names recorded for an individual or group of individuals may include all names by which the person or corporate body was known, notably all variations in spelling, appellations, pseudonyms, variant transliterations, nicknames, maiden names, or married names. If the preferred name is in inverted order (e.g., *Wren, Christopher*), a variant name could include the preferred name in natural order (e.g., *Christopher Wren*). Variant or alternate names could include full names and commonly used abbreviated versions of names (e.g., *Katsushika Hokusai* and *Hokusai*). Versions of the name in various languages and various spellings may be included (e.g., *Giambologna* and *Giovanni da Bologna* [both Italian] and *Jean de Boulogne* [French]). Alternate names may also include names that changed over time, such as when a woman changes her name after marriage (e.g., *Lucy Madox Rossetti* and her married name, *Lucy Madox Brown*) or when a corporate body legally changes its name.

Variant or alternate names may occasionally include an apparent misspelling, if the name is found in a major published source (e.g., if a major reference book published the name *O'Keefe, Georgia* instead of the correct *O'Keeffe, Georgia*). Historical names may also appear to be "misspellings," because they date from a time before the spelling of persons' names was firmly established or for other reasons varied.

If a nickname (e.g., *Masaccio*) or a pseudonym (e.g., *Le Corbusier*) is the preferred name, the artist's full name may be recorded as an alternate name (e.g., *Tommaso di ser Giovanni di Mone Guidi* or *Charles-Edouard Jeanneret*). If the name is derived from a language written in non-Roman characters, variant transliterations may be included (e.g., *Ivan Ivanovitch Chichkin* and *Iwan Iwanowitsch Schischkin*). If the hand of the anonymous artist has been identified, appellations commonly used to identify him may be recorded (e.g., *Hand G, Achilles Painter, Borden Limner*, or *Master of the Munich Betrayal*).

Names for an artist born in Dalmatia and active in Italy

Schiavone, Andrea Andrea Esclabon Andrea Meldolla Andrea Schiavone Andrea Schiavoni Andr\$00e Schiavon Meduli\$07c, Andrija Meldola, Andrea Meldolla, Andrea

Alphabet

Names and all other information in the ULAN records are expressed in the Latin alphabet. The sources used in the ULAN were generally written in Western European languages; therefore, names in languages that use other alphabets were already transliterated before they were incorporated into the database. In those records edited by the Vocabulary Program, variant names derived by various transliteration standards were included, where possible.

¹³ In the future, ULAN will have added structure to allow an indication of the specific language of the name.

All diacritics are represented by numeric codes in the ULAN data; a translation of the codes and diacritical marks is located in *Appendix A* of this manual. The Vocabulary Program has used these codes rather than diacritical marks because existing international standards for diacritics pose technical obstacles for many of our contributors and users.¹⁴

Names may be alphabetized by constructing a normalized version of the name, where the name is stripped of all diacritical codes, punctuation, spaces, and translated to all uppercase (or lowercase) letters.



Sequence of Names

Alternate/variant names should be sorted in the order in which they are listed in the ULAN record. The suggested order is generally alphabetical, but chronological order (i.e., in reverse chronological order) or by language (with vernacular names before others) may be more appropriate for some artists. For example, the 16th-century painter Andrea Schiavone worked primarily in Italy, but he was born in Dalmatia; it would be appropriate to list his names in reverse chronological order, with the Italian versions of his name used later in his life before the Croatian versions of his name.



¹⁴ It is possible that ULAN will adopt the Unicode Standard (ISO 10646) in the future.

Contributors

Contributors of names to the ULAN are noted a two-letter code representing their name. End-users should have access to a key that lists the full name of the Getty project and the codes (see *Appendix B* for description of these contributors).

Note that some contributors to the ULAN are listed as "Sources," because the Vocabulary Program staff entered their data by hand. See the next section on *Bibliography*.

AV	Avery Index to Architectural Periodicals
BA	Bibliography of the History of Art / Bibliographie d'Histoire de l'Art
CC	Canadian Centre for Architecture
CE	Census of Antique Works of Art and Architecture Known to the Renaissance
GI	Getty Conservation Institute
FA	Foundation for Documents of Architecture
FR	Frick Art Reference Library
GC	Getty Research Library Photo Archive
IR	Getty Research Library Catalog records
JG	The J. Paul Getty Museum
PR	Getty Provenance Index
VP	Vocabulary Program
WC	Witt Checklist of Painters
W/I	Witt Computer Index

WI Witt Computer Index

Bibliography

In most cases, contributors and the Vocabulary Program editors have listed the sources used for names and other information in the ULAN record. Most names in the ULAN were derived from standard general reference sources, including encyclopedias, artist dictionaries, text books, and monographs. Other sources include other books on the history of art and architecture, journal articles, newspaper articles, inscriptions on art objects, and catalog records of repositories of art objects.

The citations in many records (in the REC files, listed under the *SOURCE*) represent "brief citations." Brief citations are listed for any citation that is used frequently; brief citations are linked to "full citations," which are visible as the *Selected ULAN Bibliography* on the ULAN Web site at

http://shiva.pub.getty.edu/ulan_browser/biblio.html. A key listing the full citation for these brief references should be available to end-users

Examples of brief and full citations

Beard, Plasterwork GBR

Beard, Geoffrey W. Decorative Plasterwork in Great Britain. London: Phaidon, 1975.

Beazley, Attic bl.-fig. vase-ptrs.

Beazley, J.D. Attic Black-figure Vase-Painters. New York: Hacker Art Books, 1978.

Beazley, Attic red-fig. vase-ptrs.

Beazley, J.D. Attic Red-Figure Vase-Painters. 2nd ed. New York: Hacker Art Books, 1984.

Bellier, Artistes fran.

Bellier de la Chauvignerie, Emile. Dictionnaire général des artistes de l'école française. New York: Garland, 1979 (reprint of the 1882-1887 ed. published by Renouard, Paris).

Bénézit

Bénézit, Emmanuel. Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs. Paris: Gründ, 1976.

Berko, Belgian ptrs.

Berko, P., and V. Berko. Dictionary of Belgian Painters Born between 1750 and 1875. Brussels: Laconti, 1981.

Bernt, Neth. ptrs. 17c.

Bernt, Walther. Dieäniederl ndischen Maler und Zeichner des 17. Jahrhunderts. München: Bruckmann, 1979-80.

Bihalji-Merin, Naive art

Bihalji-Merin, Oto, and Nebojsa-Bato Tomasevic. World Encyclopedia of Naive Art: A Hundred Years of Naive Art. London: F. Muller, 1984.

Some ULAN records may also contain a note that details where an artist's name or other information about the artist was *not* found (in REC files. SOURCENF).



Biographical Information

The records in the ULAN generally contain certain biographical information about the artist. Biographical information includes a "display biography," which is a note for labels and other displays to end-users. The information in this note is generally fielded to allow retrieval, and may include the following: nationality, loci of activity, professional roles, birth and death dates, and sex. Other biographical information is fielded, as discussed below.



Display Biography.

The *display biography* (in REC files, *BIOG*) is a note describing the location, roles, and span of the person's life and activity, or the locations, activities, and dates of existence of the corporate body (*Japanese artist, 1819-1894*). Uncertainty is typically expressed here. One of the main purposes of this field is to express uncertainty regarding dates, locations, events, or other biographical information that is indexed elsewhere. *Display biography* may indicate approximation, ambiguity, and uncertainty regarding nationality, loci of activity, roles, or dates.

Where information is ambiguous or uncertain, it is conveyed with appropriate terminology, including "ca.," "probably," or other appropriate expressions of vagueness. Editors are careful not to estimate or guess without supporting knowledge or documentation; uncertain information should not be stated as fact. For example, if a source states that birth and death dates for an Italian painter are unknown, but that he produced works dated 1312, 1323 and 1326, the *display biography* could read *Italian painter, active from at least 1312*, or alternatively, *Italian painter, active early 14th cen*. It would **not** read *Italian painter, active 1312-1326*, because expressing this precise span suggests that he worked **only** during those years, and that the editor is sure that no works were produced earlier or later. Information in the *display biography* is usually indexed in other fields.

Generally, the order of information in the *display biography* is as follows: nationality, roles, dates of birth and death, and optionally, dates and location of activity. The order may differ where there is no nationality (and thus only locus of activity), or nationality is uncertain or in other cases where the display biography reads awkwardly with nationality first. Display biographies are not consistent throughout the the ULAN because various contributors may have had pre-existing rules for style, or the note was constructed automatically by concatenating fielded data. Information in the *display biography* is usually concisely expressed, because the *display biography* is intended to be used with the name in lists; more extensive information would be included in the *descriptive note*.

Any ULAN record may contain multiple display biographies, because the ULAN retains the biographies as contributed by various contributors. When it is necessary to choose one display biography in order to create labels or other displays, the biography contributed by the Vocabulary Program should be preferred. Where there is no contribution from the Vocabulary Program, implementors should choose among multiple Display Biographies by choosing one contributed by one of the contributors linked to the preferred ULAN name for that artist (in REC files, the preferred name is listed under *NAME*); implementors may devise a sequence of priority among contributors, and choose display biographies based on this sequence.

Examples of display biography

Russian artist, 1780-1850

American muralist, sculptor, born 1901

Kenyan painter, 20th century

Indian illuminator, ca. 1800-1874; active in India, Germany, and probably in the USA

British architectural firm, founded 10 December 1768, in London; dissolved in 1833

Sienese painter, active by 1315, died 1344 in Avignon; active in Siena, Naples, & Avignon

engraver, probably Spanish, 16th cen.; active in southern Mexico

sculptor, late 6th cen. BCE; active in Tanis (Lower Egypt)

Dates

The life span of the artist and dates of activity are generally referred to in the *display biography*, as illustrated above. But the *display biography* is a note, not suitable for retrieval; therefore, birth and death dates are estimated in separate fields to allow retrieval on these important dates.

The fields *birth date* and *death date* are intended for retrieval; they do not contain qualifiers such as "ca.," which are instead listed in *display biography*. Any uncertainty or approximate dates of birth and death of a person (or founding and dissolution of a corporate body) are expressed in *display biography*, and the fields *birth date* and *death date* index the years representing this life span. Since *birth* and *death dates* may be estimated for the purpose of retrieval only, they should not be visible to the end-user.

The *birth date* (in REC files, *LIFESTRT*) indicates the earliest actual or estimated year delimiting the life span of a person or date of existence of a corporate body. If the birth date is uncertain (as when qualifiers such as "ca." or "probably" were used in the *display biography*), an approximate year is calculated and then recorded for indexing. For example, if the *display biography* states that an artist was *born ca. 1500*, this could reasonably be translated into a 20-year span of possible dates for *birth date* (i.e., *ca. 1500* could be interpreted to mean that he could have been born sometime between 1490 and 1510; therefore, the estimated *earliest birth date* would be *1490* for the purpose of retrieval).

Conventions used to estimate approximate dates vary between fields of study and often between different experts within a single field; various contributors may also use different conventions.

The *death date* (in REC files, *LIFEEND*) is a date indicating the latest actual or estimated year delimiting the life span of a person or date of existence of a corporate body. This date is for retrieval; "ca." and other qualifiers are listed in *display biography* (above) (*1563*). For *death dates* for living persons or extant corporate bodies, a value of 9999 is generally entered rather than leaving the field blank.

If *death date* is unknown, a life span of at least 70 or 80 years may be estimated (in the absence of any other information). If only the broadest dates of existence are known, estimated *birth date* and *death date* may represent a broader span of time. For example, if *display biography* states broadly that the artist lived in the *16th century, birth date* could be *1500*, and *death date* could be *1599*. If only dates of activity were expressed in *display biography*, estimated *birth date* and *death date* should still be recorded. Editors may also have to estimate the date of establishment (*birth date*) or dissolution (*death date*) of a corporate body, extrapolating from various related information as appropriate.

Acceptable values for *birth date* and *death date* are numbers only, with the addition of a minus sign (hyphen) for dates BCE (e.g., -45). Qualifiers such as "ca." are not included in these dates (such uncertainty should be expressed in *display biography*).

These dates represent years according to the Gregorian calendar. If dates in another calendar were expressed in the *display biography*, they are converted to the Gregorian calendar for *birth date* and *death date*.



Nationality

Nationality (in REC files, *NATION*) records the nationality or country of residence of a person or corporate body. *Nationality* is generally the adjectival form of the name of the nation or country where the person was born or of which he or she is a citizen or member, or where the corporate body operated. Places may include current political nations and historical entities (e.g., kingdoms, city-states, etc.) that no longer exist or no longer have the same boundaries (e.g., *Flemish*). Nationality and citizenship are broadly interpreted; this is not a legalistic definition. Nationality can include the geopolitical area a) of the creator's birth, or b) of adopted citizenship. A person or corporate body may have multiple nationalities. For example, the architect Le Corbusier was born in Switzerland, but later became a French citizen, so his *nationalities* are *French* and *Swiss*.

If nationality is uncertain, probable nationalities are indexed. For example, if *display biography* reads *sculptor, active early 16th cen., probably Spanish or Portuguese*, both Spanish and Portuguese could be indexed as *nationality* (in separate occurrences of the field).

Culture may also be recorded in this field. *Culture* is the cultural group associated with the person or corporate body (*Aztec, Hutu*). The cultural context from which the artist emerged is often an important component of his or her identity. This is especially true when the culture does not correspond to a defined geopolitical nation and time period, as when various tribal lands overlap or exist within a political state, or when a cultural group migrated across wide areas. Broader contexts for a culture may be indicated by enclosing terms for broader context in parentheses, listing contexts from narrowest to broadest (e.g., *Oglala (Teton, Sioux)*). Persons may be associated with multiple cultures. For example, the 19th-century Native American painter Kicking Bear was born *Oglala (Teton, Sioux)*, but joined the *Miniconjou (Teton, Sioux)* through marriage. In such cases, both cultures are indexed (in separate occurrences of the field).

Ethnicity may also be recorded in the *nationality* field. *Ethnicity* is the ethnic or racial group to which the person belongs (*Native American, African American*). The ethnicity of the creator may be an important component of his or her identity, most notably with modern creators for whom the issue of self-definition is important. For persons who belong to more than one ethnic or racial group (e.g., *African American* and *Asian*), it is preferable to record both groups rather than to record a term such as "multi-ethnic." Multiple ethnicities are indexed in separate occurrences of this field.

English	American	Japanese
Canadian	Belgian	Egyptian
Sienese	Athenian	Burgundian
Phrygian	Aztec	Berber
Persian	KhoiKhoi	Santee
Celtic	Hutu	Oglala (Teton, Sioux)
Native American	Polynesian	Caucasian
African American	Hispanic	Asian

Examples of nationality (also including culture or ethnicity)

Locus/location of activity

This field records the locus of activity for persons or the location of corporate bodies (e.g., *Venezia* (*Veneto, Italia*), or *United Kingdom*). Geographic names are expressed in the noun form. If no *nationality* is recorded, it is required to record the locus of activity of a person or location of a corporate body. Even if *nationality* is recorded, locus (or loci) of activity may be recorded, particularly when the artist has multiple nationalities or was born in one nation but worked in another. Broader contexts for the place to the level of nation could follow the place name, enclosed in parentheses (as in the examples above). For such broader contexts, the name of the nation is typically the last in the string, before the close parentheses (e.g., *Pate Island (Coast province, Kenya)*).

The level of specificity required for loci of activity is dependent upon common practice of various disciplines. For example, since the peninsula of Italy was divided into various dukedoms, kingdoms, and city-states until the late nineteenth century (and regional styles were diverse), it is common to record the cities where a medieval Italian artist worked (*active in Siena*). However, loci of activity of modern artists are commonly expressed at the level of nation (*active in Belgium*). In order to avoid anachronisms, in the *display biography*, it is desirable to record the historical name that refers to place during the period when the artist lived. For example, for a Medieval illuminator, *display biography* could read *active in the Duchy of Saxony*, though that political entity no longer exists. However, in *locus/location of activity*, this historical place is often indexed with the name of the modern counterpart. For an artist who worked on the tomb of Mausolus, *display biography* could read *active Halicarnassus*, *Caria, Asia Minor (now Bodrum, Turkey)*, and this would be indexed in *locus/location of activity* as *Bodrum (Mu*\$07gla province, Turkey).

Examples of locus of activity

Brasil Italy Springfield (Montgomery county, Pennsylvania, United States) Cap-Martin (Var, France) Pate Island (Coast province, Kenya)

Life Roles

A *life role* (in REC file, *LIFEROLE*) is a term indicating a major professional role played by the individual throughout his/her lifetime or the major roles that define the activities or purpose of the corporate body. Every ULAN record should have at least one *life role*. The *life role* should represent the person's or corporate body's primary or general life role. Additional roles could describe additional specializations of the artist. Additional roles could also represent major life roles of an individual or corporate body, including roles that are not specifically related to the creation of art. For example, the life roles of Vitruvius would be *architect, architectural theorist*, and *author*. Below are examples of roles.

Examples of life roles			
artist	architect	workshop	musician
architectural firm	author	muralist	studio
designer	engineer	painter	potter
printmaker	photographer	goldsmith	conservator
sculptor	mosaicist	draftsman	architectural group
illuminator	theorist	religious order	museum

Sex

The sex of the individual (*male female*). This field records the sex of the person. It is not applicable to corporate bodies. Legal values are *male*, *female*, and *unknown*. In the current version of the ULAN, the value may be lacking for *sex*, in which case "*unknown*" should be assumed.



Descriptive Note

For some records, a note has been included to describe the life and career of a person or the activities of a corporate body, highlighting artistic activity in particular. The *descriptive note* may also clarify or explain information related to the biography of the artist. Important information in *descriptive note* is typically indexed in the appropriate fields elsewhere in the record.

Examples of Descriptive Notes

[for Le Corbusier]

Born into a family of horologists and enamelers; studied at \$00Ecole d'Art in Chaux-de-Fonds, but was largely self-taught in painting and architecture through study trips; adopted name "Le Corbusier" in 1920 as alter ego when active as architect and theorist; emerged as the most important architect of the "International Style" in France in the 1920s ...

[for Bartolo di Fredi]

Probably studied in shop of his father, and then with Niccol\$020 di Ser Sozzo; was around 18 years old when Black Death ravaged Siena, taking most prominent masters, including his father and the Lorenzetti brothers; married in 1356, and subsequently lost several children to outbreaks of the plague; played active role in civic life of Siena, serving in Consistory; was independent artist by 1353, leasing a shop with Andrea Vanni; had long career as head of busy workshop, becoming one of most influential artists working in second half of Trecento Siena and in surrounding towns ...



RELATED ENTITIES

Relationships in the ULAN may be recorded in a set of fields listing a person or corporate body to whom/which the person or corporate body that is the subject of the record is related. The fields are *relationship type* (in REC files, *RELTYPE*), *related entity name* (in REC files, *RELNAME*), and *relationship date* (in REC files, *RELDATE*).

Single individuals may be related to other single individuals; for example, a master may be related to a student, or a father is related to a daughter. Also, corporate bodies and other groups of individuals may be related to single individuals; for example, a workshop or architectural firm is related to its members. Groups of individuals or corporate bodies may be related through associative relationships (i.e., non-hierarchically) to other corporate bodies; for example, the architectural firm *Adler and Sullivan* succeeded *Dankmar Adler and Company*. Occasionally, hierarchical relationships may exist between administrative divisions of corporate bodies.



Relationship Type

Relationship type is a term indicating the type of relationship between the subject of this record and the related subject (*student of, teacher of*). Relationships are described by short phrases, as in the examples below.

Examples of Relationship Types

- student of teacher of client of patron of succeeded preceded partner in
- member of member brother of father of daughter of wife of
- part of broader context for sister of son of mother of husband of

Relationship types describe relationships that go from the subject of the record to the related entity. For example, if a user is viewing a record for *Jan Brueghel the younger*, his relationship with his father would be noted by the *relationship type son of*, and the *related entity name* would be *Jan Brueghel the elder*. In the record of Jan Brueghel the elder, the reciprocal relationship would be recorded with the *relationship type* listed as *father of*.¹⁵

Hierarchical relationships may exist between administrative divisions of corporate bodies (as between the parent company and individual divisions or departments). Such relationships are noted by the *relationship types part of* and *broader context for*. For example, in the record for *Feature Animation, relationship type* is *part of*, and the *related entity name* is *Disney Studios*.

¹⁵ Note that in the current release of ULAN, the relationships may not be consistently applied and linking related entities would be difficult; however, it is still recommended to *display* the relationships to the end-user. This problem will be remedied in future releases of ULAN.

Note that individual *persons* will not have hierarchical relationships in the ULAN. Family trees are represented by using other appropriate *relationship types* (e.g., *father of, son of, mother of, daughter of, grandfather of,* etc.).

If a firm changes its name to include different members, these are considered two distinct firms, and separate ULAN records will have been created for them. However, they may be linked through relationships: Relationships between corporate bodies that are related through evolution, as when a firm incorporates with new partners, are recorded by the terms *succeeded* and *preceded*.



Related Entity Name

The *related entity name* is the name of the person or corporate body related to the subject of the record (e.g., *Parmigianino, Nesfield, William Eden*). This will generally be the preferred name of the related person or corporate body. See *preferred name* above for a discussion of names.



Relationship Date

The *relationship* date is a note explaining the time frame of this relationship. Uncertainty and ambiguity regarding the time frame may be expressed in the *relationship* date (e.g., *probably ca. 1527-1530; 1866 - 1867 or 1868*).

Examples of Relationship Dates

[for the relationship *student of*] **probably ca. 1527–1530**

[for the relationship *partner in*] **1960–1973**

[for the relationship *member of*] from November 1910 through early April 1911 in Berlin [for the relationship *part of,* where the relationship still exists] since the creation of the department in 1987

CHAPTER 5 RECOMMENDATIONS FOR USING THE ULAN

OVERVIEW

The Getty Vocabulary Program application of the ULAN may be viewed as a "browser" at <u>http://www.getty.edu/research/tools/vocabulary.</u> Views of the full records and results lists will be particularly useful as examples to implementors.

The ULAN may be used as a source of vocabulary at the point of data entry and as an aid to retrieval. When used to inform the use of terminology for data entry, the ULAN may be used as an authority if the cataloger or indexer consistently uses the same form of the ULAN name to refer to a given artist. The "preferred" name is flagged and could be used to control terminology. That is, the ULAN may be used as an authority by catalogers if they always choose the name flagged "preferred" (in REC files, *NAME*). The preferred name may also be used when implementors need to consistently select one name to represent the artist in results lists and other displays. However, even though one name is flagged "preferred" for technical reasons, it is not expected that all users will want to use that name for their local purposes.

One of the most valuable uses of the ULAN can be as a filter or search assistant for querying large, disparate data sets. The structure and wealth of variant names can provide enhanced access to disparate databases where various names may have been used to represent the same artist. Use of the ULAN in such an application requires a license; see <u>http://www.getty.edu/research/tools/vocabulary</u>, and follow the links for "Licensing and Sample Data."

The logical focus of the ULAN is an artist (not a "name"). Artists have attributes, including names. Information about an artist is linked by the unique numeric identifier for the artist (in REC files, the *ULANIDNO*). The data associated with the *ULANIDNO* makes up the intellectual "record" for an artist.



PROVIDING ACCESS TO THE DATA

ULAN records should be accessible through any of the names associated with the artist, whether preferred or variant. Furthermore, note that it is helpful if any name can be accessible in three forms, as illustrated in the example below: The exact name string (in REC files, *NAME* or *VAR*), a normalized "sort name" (starting with *NAME* and *VAR*, and removing case differentiation, spaces, diacritics, and punctuation), and through a keyword table (where individual words of *NAME* and *VAR* have been parsed and normalized). Generally, the normalized name and normalized keywords are hidden from the end-user.

The following example illustrates how a name string may be normalized to allow retrieval, and how it may parsed into keywords.

EXAMPLE:	
exact name string:	Bartolo di Fredi
sort name:	BARTOLODIFREDI
keywords:	BARTOLO
	DI
	FREDI

Where commas appear in the ULAN names (i.e., with inverted names), it is useful to use the comma as a pivot to create additional access points. For example, if a ULAN name is "Wren, Christopher", a useful access point will be "Christopher Wren" (created by using the comma as a cue to recombine words in natural order; the normalized version would be "CHRISTOPHERWREN"). Another strategy can be employed to make names containing particles and prepositions more accessible: For names where lower case words appear to the right of the comma, an additional indexing term could be the joining of these words to the word to the left of the comma. For example, among the indexing strings for the name "Gogh, Vincent van" could be "van Gogh, Vincent" (normalized "VANGOGHVINCENT").

Creating such strings should be done in addition to allowing Boolean operators on key words, as described below.



Querying

The ULAN data should be accessible by both simple and advanced searches. For more advanced users, querying by name will be enhanced if users may utilize right-hand truncation, when searching for either the full name string or for keywords. For example, querying for "BOD*" (where the asterisk is a wildcard) would bring back dozens of artist records in the ULAN, including the following:

Bodan the Younger, Andreas (French artist, 1656-1696) Bodard, Pierre (French painter, b.1881) Bodart, Pieter (Dutch printmaker, act.1706-1712) Boddington, Edwin H. (British artist, op.1853-1869) Boddington, Henry John (British painter, 1811-1893) Boddington, J. (British artist, op.1699) Boddy, Trevor (Canadian architect) Boddy, William James (British artist, 1832-1911) Bode, B. (German artist, 17th cent.(?)) Bodecker, Johann (German artist, 1658-1727) Bodega, Paolo (Italian architect, New York City)

Searching with Boolean operators on keywords can be very valuable, particularly when the user cannot anticipate whether a multiple-word name is listed in reverse or natural order, when names are composed of more than two or three words, or are in languages with which the user is not familiar. For example, searching for "FATTAH AND AHMED" will retrieve the appropriate ULAN record if it contains any of the following names: "El Fattah, Ahmed Abd," "Fattah, Ahmed Abd el," or "Ahmed Abd El-Fattah."

In addition to names, other useful qualifiers for retrieval are nationality and locus of activity, roles, and dates (in REC files, *NATION*, *LOCACT*, *LIFEROLE*, *LIFESTRT*, and *LIFEEND*). It is useful to allow retrieval on multiple nationalities, multiple roles, and ranges of dates of birth or death.



Results List

The results list should contain enough information to disambiguate artists with the same or similar names. Generally the preferred name and display biography are enough to distinguish artists in the list. Since the result may have been retrieved based on querying a name other than the preferred name, it is also useful to display the name that met the criterion.

Results lists should be sorted in a way to make it easy for end-users to find the artist they are seeking. In the example below, the results are sorted first by name, then by the display biography.

EXAMPLE:

Partial results list for query on keyword "Barber":

Barber, Alfred (British bookseller, photographer, 1809-1884) Barber, Alfred R. (British artist, 19th cent.) Barber, Bruce (Canadian artist, 20th c.) Barber, Charles Burton (British artist, 1845-1894) Barber, Charles I. (American architect, 1887-1962) Barber, Charles Vincent (British artist, op.1810-1854) Barber, Christopher (British artist, 1736-1810) Barber, Edward W. (American architect with the National Park Service 1930's-40's) Barber, George (American painter 1910-) Barber, George Franklin (American carpenter, architect, publisher, 1854-1915) Barber, Henry, Mrs. (British, d.1933) Barber, John (American artist, 1898-1965) Barber, John Jay (American painter, 1840-aft.1905) Barber, John Vincent (British painter, act. 1800, d. 1830) Barber, John Warner (American printmaker, 1798-1885) Barber, Joseph (British painter, 1757-1811) Barber, Joseph Moselev (British artist, op.1859-1889) Barber, Joseph Vincent (British painter 1788-aft.1830) Barber, Otto H. (British artist, 19th cent.) Barber, Reginald (British artist, op.1885-1895) Barber, Rupert (British artist, op.1736-1772) Barber, Thomas (British artist, 1768-1843) Barbor, Lucius (British artist, -1767) Barber, Lucius Beaumont, John Thomas Barber (British miniaturist, 1774-1841) Barber, John Thomas O'Mullane, Maria Elizabeth Barber (British, act.1840-after 1883) Stephens, Alice Barber (American painter, illustrator, printmaker, 1858-1932) Barber, Alice, Miss



DIACRITICS

Diacritics in the ULAN data are represented by a code preceding the letter over which the diacritical mark appears.¹⁶ The code should be translated into the correct diacritical mark for display, if possible. For example, the code "\$04" is an umlaut. The name represented as "M\$04uller, Andreas" in the ULAN data should be translated to "Müller, Andreas" for display to the end-user. Diacritics may appear in various fields, including names, display biography, nationality, locus of activity, relationship date, descriptive note, and citations (in REC files, *NAME, VAR, BIOG, NATION, LOCACT, SOURCE, RELDATE,* and *DESCNOTE*). See *Appendix A, Codes for Diacritics* used in the ULAN.

EXAMPLES: Juli\$00an = Julián Br\$04uckner = Brückner

Nicol\$02o= Nicolò T\$01ky\$01o = Tōkyō

If your system cannot display diacritics outside the Latin 1 set (e.g., " \bar{o} "), depending upon the needs of your end-user, you may consider suppressing the diacritic for the end-user rather than displaying the ULAN codes (e.g., displaying "o" instead of "5010" or " \bar{o} ").



DISPLAYING A FULL RECORD¹⁷

Artists in the ULAN generally should be available in results lists and as full records for the end-user. The full record is a grouping of the data that makes up the intellectual "record" for the artist, linked across files by the *ULANIDNO* (in REC files).



Record Key

It may be useful to display the record key (in REC files, *ULANIDNO*) to the end-user. Since there are so many homographs and similar names in ULAN, this unique identifier for an artist is helpful when users wish to refer to a specific record. The unique identifier is requested by the Vocabulary Program when users correspond about updates to records. Note that unique identifiers may be alpha-numeric or strictly numeric.

EXAMPLES:

ARTIST KEY: BHA/P8001687 ARTIST KEY: 35209



¹⁶ In the future, ULAN may employ Unicode.

¹⁷ For the purpose of this section, "record" refers to an intellectual record — not a database record.

Label

It will probably be necessary to construct a label to refer to the artist, for example, at the top of a full record or in lists. The minimum information an end-user generally requires to identify an artist is the name and display biography.

EXAMPLE:

Leonardo da Vinci (Italian painter, draftsman, scientist, architect, 1452-1519)



Displaying Names

It is recommended to display the names together. The preferred name should be listed first and flagged as "preferred"; all variant names should be displayed too. Users should be able to see which contributors contributed which name. In the example at the end of this chapter, note how the names are repeated with the contributor codes at the end of the record.

It is also recommended that users see a list of all contributed *display biographies*, along with the codes for the contributors for each biography.



Sources and Contributors

Users should have access to a key explaining the abbreviations of the contributors. See *Appendix B*, *Contributor Initials List for the ULAN*. Future development of the ULAN will involve additional contributors; therefore this list will be updated with future releases.¹⁸

EXAMPLE:

- AV Avery Index to Architectural Periodicals
- BA Bibliography of the History of Art / Bibliographie d'Histoire de l'Art
- CC Canadian Centre for Architecture
- CE Census of Antique Works of Art and Architecture Known to the Renaissance
- GI Getty Conservation Institute
- FA Foundation for Documents of Architecture
- FR Frick Art Reference Library
- GC Getty Research Library Photo Archive
- IR Getty Research Library Catalog records
- JG The J. Paul Getty Museum
- PR Provenance Index
- VP Vocabulary Program
- WC Witt Checklist of Painters
- WI Witt Computer Index

¹⁸ In future releases, longer abbreviations and initials will replace the current two-letter contributor codes in ULAN.

Citations for published sources should display with the ULAN record. Users should have access to a key listing the brief citation and the corresponding full citation.

EXAMPLE:

Bénézit

Bénézit, Emmanuel. Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs. Paris: Gründ, 1976.



Other Information

It is useful to display relationships, nationalities and other biographical information in the full record.

Certain data are probably not appropriate to display to the end-user. This includes the start and end dates intended to index birth and death dates (in REC files, *LIFESTRT* and *LIFEEND*). Normalized sort names and keywords that are created to aid retrieval should not be visible to the end user.

Depending upon the end-users, they may or may not find the unique key helpful.



SAMPLE RECORD DISPLAY:

Record ID: 9329

Dossi, Dosso (Italian painter; born in Ferrara? in ca. 1490; died in Ferrara 1541-1542) Note: Although early biographers, including Vasari, noted a birth date of ca. 1475, modern scholars agree that Dosso cannot have been born much before 1490. His father was a land agent for the Este court in Ferrara, and he was probably trained in Mantua and Venice, and later in life was influenced by the art of Rome. His early works include cabinet pictures with religious and secular themes. By 1517 Dosso was employed by the dukes d'Este of Ferrara, and he spent most of his career there painting large works on panel or canvas, often collaborating with his brother Battista. In the court atmosphere of culture and refinement, Dosso created works with complex themes and obscure allegorical programs. His works are painted in rich colors and generally include a landscape in which figures are illuminated with indirect light. Names: Dossi, Dosso (preferred) De Lutero, Giovanni Dossi di Ferrara Dosso Dossi Doxe Giovanni de Costantino Giovanni de Lutero Giovanni di Niccolò de Lutero Luteri, Giovanni Lutero, Giovanni de

Life dates: born ca. 1490, active from 1512, died 1542

Roles:

painter draftsman

Nationality: Italian

Geographic locations:

Ferrara (Italy) Venice (Italy)

Related people:

student of: Lorenzo Costa di Ottavio, from 1507

Sources:

*Bénézit; Berenson; *Bolaffi; Diz. encic. Bolaffi dei pittori ... 1973:; *Encyc. world art; Gibbons, DOSSO AND BATT. DOSSI (1968); Gibbons, F. Dosso and Battista Dossi... 1968:; Getty Research Library Catalog, author records; LC in RLIN, 06/11/91; *Libr. of Congr. Name Auth. File, 91020770; Puppi, L. Dosso Dossi, 1965:; *RILA/BHA; Turner, Jane (ed.) The Dictionary of Art. New York: Grove's Dictionaries, Inc.(vol. 9), 187

Biographies:

(Italian artist, -a.1542) [WCI] (Italian painter, act. 1512, d. 1542) [PROV] (Italian painter, ca.1479-1542) [GRLPA] (Italian painter, ca.1490-after 1541) [BHA] (Italian painter; born in Ferrara? in ca. 1490; died in Ferrara 1541-1542) [VP] (Italian, Ferrarese, born ca. 1490, active beginning 1512, died 1542) [JPGM] (artist d. 1542) [Research Library Catalog]

Contributors:

Dossi, Dosso [GCI,Research Library Catalog,JPGM,PROV,VP] De Lutero, Giovanni [Research Library Catalog] Dossi di Ferrara [PROV] Dossi, Dosso (Giovanni de Lutero) [BHA,GRLPA,PROV] Dossi, Dosso (Giovanni de Lutero or Luteri or de Constantino) [WCI] Dosso da Ferrara [PROV] Dosso Dossi [PROV,VP] Doxe [PROV] Giovanni de Luteri (Lutero) or de Costantino [GRLPA] Giovanni de Lutero [PROV] Giovanni di Niccolò de Lutero [VP] Luteri, Giovanni [Research Library Catalog] Lutero, Giovanni de [BHA,Research Library Catalog]





APPENDIX A CODES FOR DIACRITICS

OVERVIEW

The following chart lists the codes used to indicate diacritics in the vocabulary data for AAT,¹⁹ ULAN, and TGN. Each code consists of the dollar sign (\$) followed by two numbers. This code is placed before (in front of) the letter to which the diacritical mark applies. The same code can be applied to multiple letters. For example, if an acute accent should be applied to an a (á), it is recorded as **\$00a**; if an acute accent should be applied to an a (á), it is recorded as **\$00a**; if an acute accent should be applied to an e (é), it is recorded as **\$00e**. In some cases, the code means that two diacritics are placed over the same character (e.g., \$30). In other isolated cases, the code applies to two adjacent characters (e.g., \$57, a digraph).



	Getty Vocabularies' Diacritical Codes ²⁰		
Vocab Code	Example in Vocab	Example to Display or Print	Diacritic Name
\$00	Andr\$00e \$00Aqua	André Áqua	acute accent/ miagkiy znak
\$01	T\$01oky\$01o \$01Agra	Tōkyō Āgra	macron
\$02	Radam\$02a \$02Ecole	Radamà Ècole	grave accent
\$03	P\$03orto \$03Etat	Pôrto Êtat	circumflex
\$04	M\$04unchen \$04Orebro	München Örebro	umlaut / dieresis
\$05	Fran\$05cois \$05Sisli	François Şisli	cedilla
\$06	Br\$06aila \$06Uiju	Brăila Ŭiju	breve
\$07	Franti\$07sek \$07Zabari	František Žabari	hacek / wedge
\$08	Klaip\$08eda \$08Ism\$08ir	Klaipėda İsmir	superior dot (dot above)
\$09	Jap\$09ao	Japão	tilde

DIACRITICAL CODES CHART

¹⁹ Current releases of AAT do not use these diacritic codes; however, AAT will use these diacritic codes beginning in 2001.

 $^{^{20}}$ The asterisk (*) in the Diacritic Name column indicates that the correct diacritic may not display in the Example to Display or Print column.

		Getty Vocabu	laries' Diacritical Codes ²⁰
Vocab Code	Example in Vocab	Example to Display or Print	Diacritic Name
	\$09Naupe	Ñaupe	
\$10	Dv\$10ur \$10Alborg	Dvůr Ålborg	angtrsom / circle above
\$12	Gy\$12or \$12Ogyr	Győr Őgyr	double acute accent / tverdyi znak
\$13	W\$13lodzim \$13Lodz	Włodzim Łodz	Polish 1 / slashed 1
\$14	\$14Orslev Agers\$14o	Ørslev Agersø	Scandinavian o / slashed o
\$15	\$15D	D	dot below (sub-dot)
\$16	\$16L \$16l	E ŀ	dot right side
\$17	B\$13l\$17ed- \$00ow	Błędów	right hook
\$18	Stra\$18sburg	Straßburg	eszett
\$19	\$19th	þ	small thorn
\$20	\$20TH	Þ	large thorn
\$21	\$21th	6	eth / edh
\$22	\$22IA	IA *	ligature, first half*
\$23	\$23ts	ts *	ligature, second half*
\$24	\$55D\$24oc	Độc *	circumflex and acute accent *
\$25	\$25u	ų	hook above and dot below (sub-dot)
\$26	\$260	Ő	hook above and acute accent
\$27	\$27A	Å	breve and acute accent
\$28	\$280	ď	hook above
\$29	\$29A	Â	circumflex and dot below (sub-dot)
\$30	\$300	ő	circumflex and grave accent
\$31	\$31A	À	breve and grave accent
\$32	\$32U	Ŭ	horn (pseudo question mark) and grave accent
\$33	\$33E	È	horn (pseudo question mark) and circumflex
\$34	Th\$340	Thô *	circumflex and hook above *
\$35	\$350	ð	horn (pseudo question mark) and hook above

50 © The J. Paul Getty Trust, 2000 ULAN Release Formats User's Guide APPENDIX A: CODES USED FOR DIACRITICS IN THE GETTY VOCABULARIES

		Getty Vocabul	laries' Diacritical Codes ²⁰
Vocab Code	Example in Vocab	Example to Display or Print	Diacritic Name
\$36	\$36O	Õ	hook above and tilde
\$37	\$37A	Ã	breve and tilde
\$38	\$380	õ	circumflex and tilde
\$39	\$39a	ă	breve and dot below (sub-dot)
\$40	\$40a	å	breve and horn (pseudo question mark)
\$41	\$41I	Í	dieresis (umlaut) and acute accent
\$42	\$420	ờ	hook above and grave accent
\$46	Na\$46zerat Ha\$46Zafon	Na <u>z</u> erat Ha <u>Z</u> afon	underscore / sub-macron
\$47	Bra\$47sov \$47S\$01ur	Braşov Şūr	left hook / tail
\$48	L\$48ebork G\$48abin	Lębork Gąbin	right cedilla
\$49	\$49L	Ļ	comma below / sub-comma
\$50	\$50E	$\dot{\mathbf{E}}$	horn (pseudo question mark)
\$55	\$55Dakovo Sta\$55dur	Đakovo Stađur	d with crossbar / barred d
\$56	\$56T \$56t	Ŧ	T with crossbar / barred t
\$57	\$57Aero	Æro	digraph (ligature) AE uppercase
\$58	\$580euf	Œuf	digraph (ligature) OE uppercase
\$59	\$590E	Œ	digraph (ligature) OE uppercase and breve
\$60	\$60oe	če	digraph (ligature) oe lowercase and breve
\$65	\$65g	ģ	inverted apostrophe above
\$66	\$66L	Ľ	half-space apostrophe
\$67	Nuk\$67alofa \$67Akko	Nukuʻalofa ʻAkko	ayn
\$68	\$68	c	inverted apostrophe
\$69	\$69	"	double apostrophe
\$70	B\$70aek	Bæk	digraph (ligature) ae lowercase
\$71	Sch\$71oelcher	Schœlcher	digraph (ligature) oe lowercase

		Getty Vocabul	aries' Diacritical Codes ²⁰
Vocab Code	Example in Vocab	Example to Display or Print	Diacritic Name
\$73	K\$73ir\$73ik-kale	Kırıkkale	Turkish i lowercase / undotted i
\$74	\$74[SPACE]		center dot
\$81	G\$81hawdex \$81Hawdex	Għawdex Ħawdex	h with cross bar / barred h
\$85	\$85SH \$85Sh	SH <u>Sh</u>	underscore sh / extended macron sh
\$86	\$86ZH \$85Zh	ZH Zh	underscore zh / extended macron zh
\$91	\$91a	۴	alif
\$92	\$92A \$92a	ə	schwa
\$93	\$93N \$93n	Ŋ ກູ	eng

APPENDIX B CONTRIBUTOR INITIALS LIST FOR THE ULAN

CONTRIBUTORS

Contributors of names to the the ULAN are noted by their initials or an abbreviated form of their name. End-users should have access to a key that lists the initials and the full name of the Getty project.

AV	Avery Index to Architectural Periodicals
BA	Bibliography of the History of Art / Bibliographie d'Histoire de l'Art
CC	Canadian Centre for Architecture / Centre Canadien d'Architecture
CE	Census of Antique Works of Art and Architecture Known to the Renaissa
GI	Getty Conservation Institute
FA	Foundation for Documents of Architecture
FR	Frick Art Reference Library
GC	Getty Research Library Photo Archive
IR	Getty Research Library Catalog records
JG	The J. Paul Getty Museum
PR	Getty Provenance Index
VP	Vocabulary Program
WC	Witt Checklist of Painters
WI	Witt Computer Index



BACKGROUND

Contributors include abstracting and indexing projects, collections of images, object-based collections, and vocabulary experts.

The **Avery Index to Architectural Periodicals** contains over 230,000 records that index more than 1,000 periodicals, representing material published worldwide on architecture, archeology, city planning, interior design, and historic preservation. Coverage reaches from the 1930s (with selective coverage dating back to the 1860s) to the present.

The **Bibliography of the History of Art/Bibliographie d'Histoire de l'Art** is jointly sponsored by the J. Paul Getty Trust and the Institut de l'Information Scientifique et Technique (INIST), a division of France's Centre National de la Recherche Scientifique (CNRS). The BHA produces abstracts and indexes of current literature on the history of art, including books, conference proceedings, dissertations, exhibition and dealer's catalogs, and articles from more than 2,500 periodicals. It focuses primarily on European and American art. The Bibliography of the History of Art includes and extends the coverage of its two

predecessor art indexes: RAA (Repertoire d'Art et d'Archeologie) from 1973 to 1989 and RILA (International Repertory of the Literature of Art) from 1975 to 1989.

The **Canadian Centre for Architecture / Centre Canadien d'Architecture** is a museum and study center located in Montréal, Québec, Canada. The CCA collects works of art and documentation having to do with architecture, urban planning, and landscape design from cultures throughout the world. The CCA contributed records for architects, architectural firms, and photographers to the ULAN.

The **Census of Antique Works of Art and Architecture Known to the Renaissance** is a computerized database containing information for around 25,000 images and 40,000 documents. It was compiled by the Warburg Institute, Humboldt University, and the Bibliotheca Hertziana in Rome, with the support of the J. Paul Getty Trust. It documents the knowledge of classical works of art and architecture known in the Western world to the year 1600.

The **Foundation for Documents of Architecture** contributed artist information from the artist/corporate body authority in the FDA's experimental database. This database was compiled by FDA in 1988-1989, during a period FDA to cataloged architectural drawings in order to test guidelines proposed by the Architectural Drawings Advisory Group (ADAG). ADAG was a consortium of institutions representing museums, libraries, archives, and art historians world-wide, including the Royal Institute of British Architects; the Centre Canadien d'Architecture/Canadian Centre for Architecture; the National Archives of Canada; the American Architectural Foundation, American Institute of Architects; the Avery Architectural and Fine Arts Library, Columbia University; the Cooper-Hewitt Museum, Smithsonian Institution; the Library of Congress; the National Archives and Records Administration of the United States; the National Gallery of Art, Washington, D.C.; the Victoria and Albert Museum; the Deutsches Architekturmuseum, the École Supérieure des Beaux-Arts, Graphische Sammlung Albertina, and the Royal Library, Windsor. The members of FDA who contributed information were the Canadian Centre for Architecture, the National Gallery of Art in Washington, the National Archives and Records Administration in Washington, the National Archives of Canada, and the J. Paul Getty Trust.²¹

The **Frick Art Reference Library** is one of the world's largest repositories for the documentation and visual study of Western Art; it serves as the research arm of The Frick Collection, which was founded by Henry Clay Frick and comprises a large collection of Western art (ranging from Old Masters through the 19th century) and Chinese porcelains. The library holdings include books, periodicals, auction sale catalogs, special collections, archives, and a photo archive.

The **Getty Conservation Institute** conducts conservation research and shares its findings through databases, training courses, conferences, and publications. It undertakes field projects at important sites worldwide, and works to raise public awareness of conservation's importance.

The **Getty Research Library Catalog** database contains records of archival and special materials, monographs, serials, media, and auction catalogs. The Getty Research Library collects and assembles a large quantity of primary and secondary materials in order to stimulate and support advanced research. The collections are multidisciplinary in approach with a special focus on the visual arts.

The **Getty Research Library Photo Archive** provided geographic names used to index their visual collections, which document the history of art from Antiquity to the present. The Photo Archive contains approximately two million photographs, primarily black and white, which document a wide variety of works of art and architecture.

The **Getty Provenance Index** accumulates and disseminates information related to the history of collecting and the provenance of individual works of art. Maintaining several electronic databases as well as non-

²¹ A standard for cataloging architectural drawings resulted: Porter, Vicki and Robin Thornes. *A Guide to the Description of Architectural Drawings*. New York: G.K. Hall & Co., 1994 (see http://www.getty.edu/gri/standard/fda).

automated material on the history of ownership of works of art, focusing on European paintings. Materials were gathered from a large variety of sales catalogues, archival records, and museum files.

The **J. Paul Getty Museum** was found by J. Paul Getty; it collects Western art, focusing on art from antiquity through Impressionism. The galleries at the Getty Center house collections of European paintings, drawings, sculpture, illuminated manuscripts, decorative arts, furniture, and European and American photographs. The facility at the Getty Villa in Malibu will house the collection of classical antiquities.

The editors of the **Vocabulary Program** added many original artist records to the ULAN, and researched and constructed all of the "merged" records in the ULAN. Editors also entered data by hand from some contributors; these contributors are not listed above, but appear as a citation in the bibliography.

The **Witt Checklist of Painters** is a checklist of British artists represented in the Witt Library of the Courtauld Institute of Art, London. The British School includes English, Irish, Scottish, and Welsh artists. It represents the largest national collection of the Witt Library. The Witt Library contains some 300,000 photographs and other illustrations of British paintings, drawings and engravings from the end of the Middle Ages to the present day.

The **Witt Computer Index** is a database at the Witt Library; it contains information on more than one million photographic reproductions of American and British works of art.





APPENDIX C SAMPLE ULAN DATA

SAMPLE REC	ORD 1: REC Format
	American painter, ca. 1846-1904)
Thening Dear (Paulee	
FIELD	EXAMPLE
LEN	1244
STATUS	n
ULANIDNO	33239
DATENT	20000602
NAME	Kicking BearBA/p,VP/p
VAR	Du P\$00erac, \$00EtienneCC/v
	Mato WanartakaBA/v,vp/V
BIOG	Native American artist, fl. 19th cenBA/p
	Native American painter, born ca. 1846, died May 28, 1904, near Manderson,
	South DakotaVP/p
SOURCE	Dunn, D. American Indian Painting of the Southwest and Plains Areas.
	Albuquerque: University of New Mexico Press, 1968
	Grove Dictionary of Art Online
	Tillett, L., Wind on the Buffalo Grass (1976), pp. 72, 143, 155
DESCNOTE	Was member of Lakota Nation (Teton, Sioux), born Oglala, but joined
	Miniconjou through marriage; best known for on-site depiction of Battle of
	Little Big Horn.
DESCONT	VP
NATION	Native American
	Lakota (Teton, Sioux)
	Miniconjou
	Oglala
LOCACT	South Dakota (USA)
LIFESTRT	1840
LIFEEND	1904
LIFEROLE	painter

SAMPLE RECORD 2: REC Format

Gobelins Manufactory (French craftsman's factory, established in 1661 in Paris, closed in 1694; tapestry works reopened in 1699 and worked into 20th century)

EXAMPLE
2543
n
34493
20000602
Gobelins ManufactoryVP/p,JG/p
GobelinsGC/p,VP/v
Manufacture des GobelinsGC/v
Manufacture Nationale des GobelinsVP/v
Manufacture Royale des GobelinsVP/v
Manufacture Royale des Meubles de la CouronneVP/v
French tapestry factory, active from 1661 to the present, merged with Beauvais Tapestry Manufactory in 1940JG/p
French craftsman's factory, established in 1662 in Paris, closed in 1694; tapestry works reopened in 1699 and worked into 20th centuryVP/p
French GC/p
*B\$00en\$00ezit, Dictionnaire des peintres (1976)
Grove Dictionary of Art Online
J. Paul Getty Museum, Art Access
Macmillan Dictionary of Art (1996), XII, 827 ff.
Penguin Dictionary of Decorative Arts, 1989
Established in 1661 by Louis XIV on the model of the earlier Galeries du Louvre worksops. The king's administrator, Colbert, began to amalgamate several tapestry workshops around Paris in 1662, including the H\$03otel des Gobelins in the Faubourg St Marcel, which was an old a dye works originally run by the Gobelin family, and a tapestry workshop from the beginning of the 17th century. The King and Colbert invited craftsmen from Flanders and Italy. The king's goal was to produce decorative art that surpassed foreign products in beauty and artistic merit. The main areas of production included painting, tapestry-weaving, sculpture, carving, metalwork, engraving, work in hardstones, and dyeing. The tapestry production continues into the 21st century.
VP
French
Paris (France)
1661
9999
manufactory craftsmen
ton active malians
tapestry makers
metalworkers

SAMPLE RECORD 2: REC Format

Gobelins Manufactory (French craftsman's factory, established in 1661 in Paris, closed in 1694; tapestry works reopened in 1699 and worked into 20th century)

FIELD	EXAMPLE
RELNAME	Painting Studio
RELTYPE	broader context for
RELNAME	Sculpture Studio
RELTYPE	broader context for
RELNAME	Tapestry Manufactory
RELTYPE	broader context for
RELNAME	Furniture Manufactory
RELTYPE	broader context for
RELNAME	Metalwork Studio
RELTYPE	associated with
RELNAME	Savonnerie manufactory
RELTYPE	managed by
RELNAME	Jean-Baptiste Colbert
RELDATE	under Louis XIV, from 1661
RELTYPE	directed by
RELNAME	Le Brun, Charles
RELDATE	from 1663
RELTYPE	established by
RELNAME	Louis XIV
RELDATE	in 1661
RELTYPE	managed by
RELNAME	Le Tellier, Fran\$05cois Michel
RELDATE	from 1683
RELTYPE	directed by
RELNAME	Mignard, Pierre
RELDATE	from 1690
RELTYPE	directed by
RELNAME	de Cotte, Robert
RELDATE	from 1699
RELTYPE	directed by
RELNAME	Jean-Baptiste Pierre
RELDATE	from 1782
RELTYPE	furniture maker
RELNAME	Cucci, Domenico
RELDATE	from early 1660s
RELTYPE	painter
RELNAME	Monnoyer, Jean-Baptiste
RELTYPE	painter
RELNAME	Houasse, Ren\$00e-Antoine
RELTYPE	painter
RELNAME	Anguier, Guillaume
RELTYPE	painter
RELNAME	de S\$02eve, Gilbert

SAMPLE RECORD 2: REC Format

Gobelins Manufactory (French craftsman's factory, established in 1661 in Paris, closed in 1694; tapestry works reopened in 1699 and worked into 20th century)

FIELD	EXAMPLE
RELTYPE	workshop master
RELNAME	Jans, Jean
RELTYPE	workshop master
RELNAME	Lefebvre, Jean
RELTYPE	workshop master
RELNAME	Laurent, Henri
RELTYPE	workshop master
RELNAME	La Croix, Jean de
RELTYPE	workshop master
RELNAME	Mozin, Jean-Baptiste
RELTYPE	workshop master
RELNAME	Meulen, Adam Frans van der
RELTYPE	workshop master
RELNAME	Kerchove, Josse van der
RELTYPE	weaver
RELNAME	La Tour, Louis Ovis de

SAMPLE RECORD 3: REC Format

Étienne Dupérac (French printmaker, architect, garden designer, painter, ca. 1525 – 1601/1604)

FIELD	EXAMPLE
LEN	2945
STATUS	n
ULANIDNO	9633
DATENT	19990730
NAME	Dup\$00erac, EtienneBA/p,CC/v,VP/p
VAR	Du P\$00erac, \$00EtienneCC/v
	Du P\$00erac, EtienneBA/v,CC/p
	Du Perac, EtienneCE/p
	Du P\$00erac, StefanoCC/v
	Du Perac, StefanoCC/v
	du Perac, Stefanus, ParisiensisCC/v
	Du Perac, StephanusCC/v
	Du Peyrac, EtienneBA/v
	DuPerac Parisiensi, StephanoCC/v
	Dup\$00erac, \$00EtienneCC/v
	Duperac, EtienneCC/v,CE/v
	Dup\$00erac, StefanoCC/v
	Duperac, StefanoCE/v
	DupeyracCE/v
	Dupeyrac, \$00EtienneCC/v
	Dupeyrac, StefanoCC/v
	dv Perac, Stefano, ParisinoCC/v
	Etienne Du P\$00eracCC/v
	ParisiensisCE/v
	P\$00erac, \$00Etienne duCC/v
	P\$00erac, Etienne duCC/v
	Perac, Etienne duCC/v,WC/p
	P\$00erac, Stefano duBA/v,CC/v
	Stefano dv Perac ParisinoCC/v
	Stefanus du Perac ParisiensisCC/v
BIOG	Draughtman, painter, engraver, topographer, c.1525-1604CE/p
DIO	French architect, landscape architect, topographer, engraver and painter; born
	Paris (France), ca. 1525; died Paris (France), 1604CC/p
	French architect, printmaker, 1525/35-1604BA/p
	French printmaker, architect, garden designer, painter, ca. 1525 – 1601/1604
	French artist, c.1525-1604WC/p
SOURCE	*B\$00en\$00ezit, Dictionnaire des peintres (1976)
	Bryan's Dictionary of Painters and Engravers
	*Dict. biog. fran.
	DR1979:0320
	Grove Dictionary of Art Online
	LCNAF
	Macmillan Encyclopedia of Architects (1982)

SAMPLE RECORD 3: REC Format

Étienne Dupérac (French printmaker, architect, garden designer, painter, ca. 1525 – 1601/1604)

FIELD	EXAMPLE
	*Portoghesi, Diz. arch. e urbanistica
	*Thieme-Becker Allgemeines Lexikon (1907-1950)
SOURCENF	AREF - CCALAD - RILA/BHA
DESCNOTE	Dup\$00erac was a French painter, engraver, and garden designer who studied and worked in Rome from 1550 until 1570. His engravings are valued for their depiction of the ancient and contemporary architecture of Rome in the later 16th century, including important works by Michelangelo. Many of Dup\$00erac's engravings were published by Antoine Lafr\$00ery. Dup\$00erac designed and painted part of the decoration of the loggia of Pope Pius IV in the Vatican. After he returned to France, he became court artist and architect of Henry IV; he worked as painter and probably garden designer at Fontainebleau. There is uncertainty regarding the date of his death, which was either 1601 in Paris, or possibly in 1604.
DESCONT	VP
NATION	French
LOCACT	Italy
	Paris (France)
LIFESTRT	1520
LIFEEND	1604
LIFEROLE	architect
	draftsman
	engraver
	landscape architect
	painter
	printmaker
	topographer
SEX	male
RELTYPE	published by
RELNAME	Lafr\$00ery, Antoine

		DRD 4: USMARC Format ch printmaker, architect, garden designer, painter, ca. 1525 – 1601/1604)
FIELD) LABEL	EXAMPLE
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040	‡aCMalG-V‡¢	
100		ac, Etienne <mark>‡5</mark> BA/p <mark>‡5</mark> CC/v ‡5 VP/v ¶
400	<mark>‡a</mark> Du P\$00eı	rac, \$00Etienne‡5CC/v¶
400		cac, Etienne ^{‡5} BA/v ^{‡5} CC/p¶
400		, Etienne ^{‡5} CE/p¶
400		cac, Stefano [‡] 5CC/v¶
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$\begin{array}{c} 400\\ 400 \end{array}$, Stefanus, Parisiensis‡5CC/v¶ , Stephanus‡5CC/v¶
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400		Parisiensi, Stephano‡5CC/v¶
400		ac, \$00Etienne [‡] 5CC/v¶
400	‡aDuperac,	Etienne ^{‡5} CC/v ^{‡5} CE/v¶
400		ac, Stefano <mark>‡5</mark> CC/v¶
400		Stefano <mark>‡5</mark> CE/v¶
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400		, Etienne du‡5CC/v¶
400		cienne du‡5CC/v‡5WC/p¶
400		, Stefano du‡5BA/v‡5CC/v¶
400		dv Perac Parisino ^{‡5} CC/v¶
400		du Perac Parisiensis [‡] 5CC/v¶
680 680		an, painter, engraver, topographer, c.1525-1604‡5CE/p¶ rchitect, landscape architect, topographer, engraver and
000		orn Paris (France), ca. 1525; died Paris (France),
	1604 <u></u> [±] 5CC/p	
680	—	rchitect, printmaker, 1525/35-1604 <mark>‡5</mark> BA/p¶
680	‡i French a	rtist, c.1525-1604 ‡5 WC/p¶
680		rintmaker, architect, garden designer, painter,
		1601/1604 <mark>‡5</mark> VP/p
670		Dezit, Dictionnaire des peintres (1976)¶
670		Dictionary of Painters and Engravers¶
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670 670		szo¶ ctionary of Art Online¶
670	talCNAF¶	SCIONALY OF ALC ONTINC
670		n Encyclopedia of Architects (1982)¶
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SAMPLE RECORD 4: USMARC Format

SAMPLE RECORD 4: USMARC Format

Étienne Dupérac (French printmaker, architect, garden designer, painter, ca. 1525 – 1601/1604)

FIELD LABELEXAMPLE670\$\$ a*Thieme-Becker Allgemeines Lexikon (1907-1950)¶675\$\$ aAREF - CCALAD - RILA/BHA¶688\$\$ a Dup\$00erac was a French painter, engraver, and garden designerwho studied and worked in Rome from 1550 until 1570. His engravings arevalued for their depiction of the ancient and contemporary architectureof Rome in the later 16th century, including important works byMichelangelo. Many of Dup\$00erac's engravings were published by AntoineLafr\$00ery. Dup\$00erac designed and painted part of the decoration of theloggia of Pope Pius IV in the Vatican. After he returned to France, hebecame court artist and architect of Henry IV; he worked as painter andprobably garden designer at Fontainebleau. There is uncertainty regardingthe date of his death, which was either 1601 in Paris, or possibly in1604.*bVP¶911*aFrench*bItaly*bParis (France)¶
675 taAREF - CCALAD - RILA/BHA¶ 688 ta Dup\$00erac was a French painter, engraver, and garden designer who studied and worked in Rome from 1550 until 1570. His engravings are valued for their depiction of the ancient and contemporary architecture of Rome in the later 16th century, including important works by Michelangelo. Many of Dup\$00erac's engravings were published by Antoine Lafr\$00ery. Dup\$00erac designed and painted part of the decoration of the loggia of Pope Pius IV in the Vatican. After he returned to France, he became court artist and architect of Henry IV; he worked as painter and probably garden designer at Fontainebleau. There is uncertainty regarding the date of his death, which was either 1601 in Paris, or possibly in 1604. tbVP¶
688 ta Dup\$00erac was a French painter, engraver, and garden designer who studied and worked in Rome from 1550 until 1570. His engravings are valued for their depiction of the ancient and contemporary architecture of Rome in the later 16th century, including important works by Michelangelo. Many of Dup\$00erac's engravings were published by Antoine Lafr\$00ery. Dup\$00erac designed and painted part of the decoration of the loggia of Pope Pius IV in the Vatican. After he returned to France, he became court artist and architect of Henry IV; he worked as painter and probably garden designer at Fontainebleau. There is uncertainty regarding the date of his death, which was either 1601 in Paris, or possibly in 1604. tbVP¶
who studied and worked in Rome from 1550 until 1570. His engravings are valued for their depiction of the ancient and contemporary architecture of Rome in the later 16th century, including important works by Michelangelo. Many of Dup\$00erac's engravings were published by Antoine Lafr\$00ery. Dup\$00erac designed and painted part of the decoration of the loggia of Pope Pius IV in the Vatican. After he returned to France, he became court artist and architect of Henry IV; he worked as painter and probably garden designer at Fontainebleau. There is uncertainty regarding the date of his death, which was either 1601 in Paris, or possibly in 1604. t bVP¶
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