Union List of Artist Names®

Introduction and Overview

Patricia Harpring
Managing Editor,
Getty Vocabulary Program

revised May 2022
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>3</td>
</tr>
<tr>
<td>ULAN in Context</td>
<td>5</td>
</tr>
<tr>
<td>What are Getty Vocabularies</td>
<td>6</td>
</tr>
<tr>
<td>Core Data Structure</td>
<td>12</td>
</tr>
<tr>
<td>Contributors</td>
<td>11</td>
</tr>
<tr>
<td>Users</td>
<td>14</td>
</tr>
<tr>
<td>What Is ULAN?</td>
<td>16</td>
</tr>
<tr>
<td>Sample Record</td>
<td>19</td>
</tr>
<tr>
<td>Scope of ULAN</td>
<td>22</td>
</tr>
<tr>
<td>Data Elements</td>
<td>26</td>
</tr>
<tr>
<td>List of Fields</td>
<td>28</td>
</tr>
<tr>
<td>Record Type</td>
<td>31</td>
</tr>
<tr>
<td>Unique IDs</td>
<td>32</td>
</tr>
<tr>
<td>Names</td>
<td>35</td>
</tr>
<tr>
<td>Preferred names</td>
<td>38</td>
</tr>
<tr>
<td>Names = synonyms</td>
<td>41</td>
</tr>
<tr>
<td>More about names</td>
<td>42</td>
</tr>
<tr>
<td>Languages for person names</td>
<td>48</td>
</tr>
<tr>
<td>Anonymous and unknown</td>
<td>55</td>
</tr>
<tr>
<td>Other information with names</td>
<td>57</td>
</tr>
<tr>
<td>Corporate body names</td>
<td>58</td>
</tr>
<tr>
<td>Languages for corp names</td>
<td>65</td>
</tr>
<tr>
<td>Name changes</td>
<td>66</td>
</tr>
<tr>
<td>Associative Relationships</td>
<td>70</td>
</tr>
<tr>
<td>Relationship types</td>
<td>73</td>
</tr>
<tr>
<td>Hierarchical Relationships</td>
<td>74</td>
</tr>
<tr>
<td>Biographical information</td>
<td>79</td>
</tr>
<tr>
<td>Life Dates</td>
<td>85</td>
</tr>
<tr>
<td>Role</td>
<td>87</td>
</tr>
<tr>
<td>Nationality</td>
<td>90</td>
</tr>
<tr>
<td>Events, Activity</td>
<td>93</td>
</tr>
<tr>
<td>Descriptive Note</td>
<td>96</td>
</tr>
<tr>
<td>Images</td>
<td>98</td>
</tr>
<tr>
<td>Sources</td>
<td>100</td>
</tr>
<tr>
<td>Recent Editorial Issues</td>
<td>105</td>
</tr>
<tr>
<td>Contributions to ULAN</td>
<td>113</td>
</tr>
<tr>
<td>Utilizing ULAN</td>
<td>130</td>
</tr>
<tr>
<td>How to display ULAN</td>
<td>128</td>
</tr>
<tr>
<td>How are vocabularies used?</td>
<td>132</td>
</tr>
<tr>
<td>Linked Open Data</td>
<td>136</td>
</tr>
</tbody>
</table>
This presentation is an overview of ULAN

ULAN is available in an online search interface, as XML, relational tables, and as Linked Open Data (LOD)
http://www.getty.edu/research/tools/vocabularies/ulan/index.html

For a full discussion of fields and editorial rules, see the ULAN Editorial Guidelines
http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#tgn

For the history of ULAN, see About ULAN
http://www.getty.edu/research/tools/vocabularies/ulan/about.html

Questions? Contributions? Send an email to us at vocab@getty.edu
See *Introduction to Controlled Vocabularies* and Editorial Guidelines for full discussion.

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

The Getty Research Institute

*Getty Vocabularies*

*Editorial Guidelines*

These documents contain information about editorial practice for the Art & Architecture Thesaurus (AAT®), the Getty Thesaurus of Geographic Names (TGN®), the Union List of Artist Names (ULAN®), and the Cultural Objects Name Authority® (CONA). The guidelines are subject to frequent modification and addition.
Union List of Artist Names

ULAN in Context

Enabling research and discovery for digital art history
What are the Getty Vocabularies?

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

- The Getty Vocabularies represent over 35 years of continuing international collaborative scholarship.
- From their inception, the Getty Vocabularies were designed to be linkable to each other and to the broader realm of cultural heritage information. For example, in the AAT, concepts are linked to each other through hierarchical and associative relationships.
- With the release of the Getty Vocabularies as Linked Open Data (LOD) a few years ago, the Getty became a leader in advancing the possibilities of technology to enable research and discovery of information about art, architecture, conservation, and other cultural heritage.
- The Getty Vocabularies are entering a new world of seemingly limitless possibilities in digital scholarship.
What are the Getty Vocabularies?

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

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

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

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

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

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

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

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

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

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

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

Examples of other contributors
- Centro de Documentación de Bienes Patrimoniales, Santiago
- Netherlands Institute for Art History
- Staatliche Museen zu Berlin Preussischer Kulturbesit
- Academia Sinica of Taiwan
- Canadian Heritage Information Network
- Istituto Centrale per il Catalogo e la Documentazione, Rome
- Avery Architectural & Fine Arts Library
- Courtauld Institute
- Canadian Centre for Architecture
- Frick Art Reference Library
- Indiana University Digital Collections
- Harry Ransom Center, University of Texas at Austin
- Bunting Visual Resources Library, U. of New Mexico
- Pinacoteca do Estado de São Paulo
- Rijksmuseum in Amsterdam
- Mystic Seaport Museum in Connecticut
- Smithsonian National Museum of African Art
- Grove Art online
- Florentine Codex

Getty projects are major contributors
- Provenance Index
- GRI Photo Archive
- GRI Special Collections
- GRI Library

National documentation agencies, proj.
Image collections, libraries
Art repositories
Publishers
Research Proj.
USERS OF Getty Vocabularies

- Users are indexers and data providers for visual resources, archives, the museum and other collecting communities, conservation, and others cataloging art and researching art, architecture, archaeology, etc.

- A typical month: This chart is represents Web online searching Other access to the Vocabularies is provided via XML, Relational Tables, LOD

- Other sites in Chile, Germany, Taiwan, and the Netherlands

- Incorporated by VIAF and in other sites and projects

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<thead>
<tr>
<th>No.</th>
<th>Page</th>
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A typical month: This chart is intended to represent LOD use in a typical month.
### Distribution of users, Vocabs online search
149 countries total; top 50 in one year

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<td>New Zealand</td>
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<td>Saudi Arabia</td>
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### Total users by country for online Vocab search
12 months

![Map showing distribution of users](https://via.placeholder.com/150)
What Is ULAN?

Data and fields
ULAN, the Union List of Artist Names®

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

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

- ULAN includes current and historical associative relationships (e.g., students to teachers; firm and studios to members)
- Contributions to ULAN are from experts at authorized institutions (e.g., museums, special collections, art libraries, cataloging projects, bibliographic projects, etc.)
# Current Status

Current ULAN is heavily European, but our goal is to add more non-Western

<table>
<thead>
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<th>Nat./Cultures in ULAN</th>
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<tr>
<td>Records total: 305,684, recent count</td>
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<tr>
<td>Nat/cultures total linked: 351,773</td>
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<tr>
<td>[a person may have multiple nationalities, cultures]</td>
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</table>

**Partial list of Nationality/Culture/Ethnicity**

- European 212,286
- American 55,933
- African American 517
- Native American, First Nations 4,394 [Heard]
- Mexican, Central-South 11,652
- African 2,588
- Middle Eastern 2,006 [soon greater, IMJ]
- Indian subcontinent 1,370
- East Asian 6,270
- Canadian 4,812
- Other 49,945

**Total Records by Nat/Culture/Eth in ULAN**

- Other
- American
- Canadian
- European
- Mexico,C&S Am
- Native Am
- African Am
- Middle E
- Indian subc
- East Asian
- African
ULAN ID: 500060426

Names:
Hokusai, Katsushika (pref, en, ja-trans, de)
Katsushika Hokusai (en, ja-trans)
Hokusai (en, ja-trans)
Shunrō (en, ja-trans)
Tawaraya Sōri (en, ja-trans)
Kakō (en, ja-trans)
Tatsumasa (en, ja-trans)
Gakyōjin (en, ja-trans)
Taito (en, ja-trans)
Iichi (en, ja-trans)
Manji (en, ja-trans)
Tokitarō (en, ja-trans)

Nationalities:
Japanese (pref)

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

Gender: male

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

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

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

Contributors:
VP, Avery, GRL, BHA, CCA

Sources:
Bowie, Drawings of Hokusai (1964);
Grove Dictionary of Art online (1999-2002); Library of Congress Authorities database (n.d.);
Metropolitan Museum of Art [online] (2003-);
Bouquillard, Hokusai: First Manga Master (2007)
**ULAN ID:** 500060426

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<td>Hokusai</td>
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<td>painter</td>
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<td>Shunrō</td>
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<td>designer</td>
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</tr>
<tr>
<td>Tokitarō</td>
<td></td>
<td>marine artist</td>
</tr>
</tbody>
</table>

**Gender:** male

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

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

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

**Contributors:**
- VP,Avery,GRL,BHA,CCA

**Sources:**
- Bowie, Drawings of Hokusai (1964);
- Grove Dictionary of Art online (1999-2002);
- Library of Congress Authorities database (n.d.);
- Metropolitan Museum of Art [online] (2003-);
- Bouquillard, Hokusai: First Manga Master (2007)
ULAN has the basic structure of a thesaurus

- Equivalence Relationships, Hierarchical Relationships, Associative Relationships
- Hierarchical relationships important for corporate bodies, divisions of corporate bodies and museums
- Associative relationships are important in ULAN for people and corporate bodies

Japanese printmaker and painter, 1760-1849

Hokusai, Katsushika Katsushika Hokusai Hokusai 葛飾 北斎 Shunrō Sōri Kakō Tatsumasa Gakyōjin Taito Iichi Manji Tokitarō 時太郎

Possibly identified as
equivalence

Tōshūsai Sharaku (Japanese printmaker, active 1794-1795)

Associative

Taito, Katsushika, II (Japanese printmaker, active ca. 1820-1850)

Teacher of
ULAN is a structured vocabulary containing names and other information about artists, patrons, firms, museums, and others related to the production and collection of art and architecture.

Names in ULAN may include given names, pseudonyms, variant spellings, names in multiple languages, and names that have changed over time (e.g., married names).

Although it is displayed as a list, ULAN is structured as a thesaurus, compliant with ISO and NISO standards for thesaurus construction; it contains hierarchical, equivalence, and associative relationships.

The focus of each ULAN record is a person or corporate body.

Linked to each artist record are names, related artists, sources for the data, and notes.

The temporal coverage of the ULAN ranges from Antiquity to the present and the scope is global.
SCOPE OF ULAN

- Scope is people or corporate bodies who existed anytime or place, from Antiquity to the present
- Identified individuals or groups of individuals working together (corporate bodies)
- Goal is to become ever more multi-cultural and inclusive
- Involved in the conception or production of visual arts and architecture
- May include artists, architects, craftsmen, as well as people and corporate bodies closely related to artists, including originators, rulers, patrons, originators, sitters, museums and other repositories of art
SCOPE OF ULAN

What is an artist?

- Artist: Person/group involved in the design or production of the visual arts that are of the type collected by art museums.
- Although the objects themselves may actually be held by an ethnographic, anthropological, or other museum, or owned by a private collector.
- Performance artists are included (but not persons involved in the performing arts).

- Architect: Person/group involved in the design or creation of architecture, which includes structures that are made by human beings, are large enough for human beings to enter, are of practical use, are relatively stable and permanent, considered to have aesthetic value.
In addition to individual artists and architects

- Patrons (e.g., Emperor Hadrian or Lorenzo de’Medici), sitters, others involved in design, creation, and maintenance of art and architecture

- Anonymous artists (e.g., Elne Master), unknown creators expressed as cultural group (e.g., unknown Aztec)

- Corporate Bodies may be included
- Group of people working together as an entity (not necessarily legally incorporated)
- E.g., architectural firms, photographic studios, families, and other groups of artists working together
- Museums and other repositories of art works (not building names)
- (building names go in CONA)
SCOPE OF ULAN

ULAN Facets

Persons, Artists
The main and original focus of ULAN, individuals who create or design art and architecture; includes anonymous hands

Corporate Bodies
Groups of people working together, not necessarily legally incorporated, studios, workshops, families, museums

Non-Artists
Individuals whose primary life roles are not artist; for amateur artist, may have non-preferred broader context as Persons, Artists

Unknown People by Culture
Creators or others whose identity is unknown, hand is unidentified, known by culture, e.g., unknown Aztec

Unidentified Named People
People or corporate bodies known by name, usually from original sources such as archival documents and inventories, but whose identity and biography is not established
Data Elements in ULAN

Overview of fields
Required Fields for ULAN

- preferred name
- variant names, as stated in Rules
- source(s) for the names
- role(s) (e.g., artist, watercolorist)
- display biography
  - nationality/culture
  - birth and death dates
- hierarchical position
3.1 HIERARCHICAL RELATIONSHIPS
   3.1.1 Parents (required)
   3.1.2 Sort Order
   3.1.3 Historical Flag: Current or Historical parents
   3.1.4 Dates for relationship to parents
   3.1.5 Parent String

3.2 IDENTIFYING NUMBERS, STATUS FLAGS, AND SUBJECT SOURCES
   3.2.1 Subject ID (required-default)
   3.2.2 Parent Key (required)
   3.2.3 Merged Status (required-default)
   3.2.4 Published Status (required-default)
   3.2.5 Review Status (required-default)
   3.2.6 Record Type (required-default)
   3.2.7 Candidate Status (required-default)
   3.2.8 Label (required-default)
   3.2.9 Contributors for the Subject Record (required)
   3.2.10 Sources for the Subject Record (required)

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

• Data Dictionary for release formats are available from links on this page
• http://www.getty.edu/research/tools/vocabularies/obtain/download.html
List of Major Fields for ULAN in VCS Editorial System

3.4 DESCRIPTIVE NOTE
   3.4.1 Descriptive Note
   3.4.2 Sources for the Descriptive Note
   3.4.3 Contributor for the Descriptive Note

3.5 ASSOCIATIVE RELATIONSHIPS
   3.5.1 Related People and Corporate Bodies
   3.5.2 Relationship Type
   3.5.3 Historical Flag
   3.5.4 Dates for Related People and Corporate Bodies

3.6 BIOGRAPHICAL INFORMATION
   3.6.1 Display Biography
   3.6.2 Nationality (required)
   3.6.3 Preferred Flag for Nationality (required-default)
   3.6.4 Sequence Number for Nationality (required-default)
   3.6.5 Role (required)
   3.6.6 Preferred Flag (required-default)
   3.6.7 Sequence Number (required-default)
   3.6.8 Historical Flag (required-default)
   3.6.9 Dates for Roles
   3.6.10 Birth and Death Dates (required)
   3.6.11 Birth and Death Places
   3.6.12 Sex (required)
   3.6.13 Preferred Flag for Biography (required-default)
   3.6.14 Contributor for Biography (required)
List of Major Fields for ULAN in VCS editorial system

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

3.8 ADMINISTRATIVE FLAGS, NOTES, AND REVISION HISTORY
   3.8.1 Comment Flag
   3.8.2 Problem flag
   3.8.3 Assigned To
   3.8.4 Special Project
   3.8.5 Facet Code
   3.8.6 Legacy ID
   3.8.7 Class Notation
   3.8.8 Image
   3.8.9 Index Note
   3.8.10 Not Found Note
   3.8.11 Status Note
   3.8.12 Editor Note
   3.8.13 Revision History
Record Type

- Type designation that characterizes the ULAN record (Person, Corporate Body, etc.)
- Record types include the following:

**Person:** An individual, whether or not identified by name (e.g., includes both named people and anonymous masters)

**Corporate Body:** A group of people working together, whether or not incorporated (e.g., museums, studios, workshops, firms)

**Cultural Group:** Designations for which individuals are not known, but the creator or other actor is known by cultural affiliation (e.g., unknown Hopi)

**Guide Term:** A sub-facet, directly under the facet level

**Facet:** Refers to the top of a facet, which is one of the major divisions of the ULAN
Unique, persistent numeric IDs

Subject ID

- Unique numeric identification for the ULAN record
- Each concept in the ULAN database is uniquely identified by a numeric ID that serves to link the terms and all other pertinent information to the concept record
- ID is unique and generally persistent (permanent)
- Occasionally an ID may change due to record being unmerged or non-synonymous UFs removed (they then become Descriptors in a new record)
- Then new IDs are included in the licensed files, and a mapping between defunct and new IDs is provided to licensees

Term ID: Terms and other information also have unique, persistent IDs
Unique, persistent numeric ids

The record ("subject") and names have unique IDs

Subject ID: 500115493
Record Type: person
Label: Dürer, Albrecht (German printmaker and painter, 1471-1528)
Scope Note: The son of a Nuremberg goldsmith of the same name, Albrecht Dürer was a prolific, popular, and widely influential artist. [...]
Data other than names has unique, persistent IDs

**Birth Place:** Nuremberg (Bavaria, Germany) [TGN 7004334]

**Hierarchical Position:**
Persons, Artists Subject ID 500000002
.... Dürer, Albrecht Subject ID 500115493

**Related concepts:**
- Code 1105 apprentice of .... Wolgemut, Michael Subject ID 500031446
- Code 1106 apprentice was .... Traut, Wolf Subject ID 500002241
- Code 1511 child of .... Dürer, Albrecht, the elder Subject ID 500102378
- Code 1511 founder of .... Albrecht Dürer Workshop Subject ID 500356337
- Code 1202 patron was .... Maximilian I, Holy Roman Emperor Subject ID 500260809

**Roles:**
- artist (preferred, C) [AAT 300025103]
- engraver (printmaker) (C) [AAT 300025165]
- woodcutter (printmaker) (C) [AAT 300025178]
- mathematician (C) [AAT 300025786]
- portraitist (C) [AAT 300237351]
- religious artist (C) [AAT 300386220]

**Biographies:**
- (German printmaker and painter, 1471-1528) ..... [VP Preferred]
- (German painter, printmaker, 1471-1528) ..... [BHA]
- (German printmaker and painter; born Nuremberg (Germany), 1471; died Nuremberg (Germany), 1528) ..... [CCA]
- (German painter, draughtsman, and printmaker, 1471-1528) ..... [GRLPA]
- (German painter, 1471-1528) ..... [PROV]
- (German, 1471-1528) ..... [JPGM]

**Contributors:**
- AVERY [contrib 2500000008] Preferred,
- BHA [contrib 2500000005] Preferred,
- CCA [contrib 2500000007] Preferred,
- GRISC [contrib 2500000016] etc.

**Sources:**
- Avery Authority files (1963-) [source 2100042658]
- DNB: Deutsche Nationalbibliothek online (2000-) [source 2100155613 ] ID: DNB|1030264538
- Harald Szeemann papers, Finding Aid, GMI Special Collections (2011-) [source 2100156731]
- Israel Museum Jerusalem database [source 2100181343]
- J. Paul Getty Museum, collections online (2000-) [source 2100039610]
- Thieme-Becker, Allgemeines Lexikon der Künstler (1980-1986) [source 2100153979]

**Also, links to outside resources**

**Introduction to ULAN**
Names
NAMES
What is a name in ULAN?

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kalf, Willem</td>
<td>inversions</td>
</tr>
<tr>
<td>Willem Kalf</td>
<td>natural order</td>
</tr>
<tr>
<td>Pei, I. M.</td>
<td>initials</td>
</tr>
<tr>
<td>Burgkmair, Hans, the elder</td>
<td>transliterations</td>
</tr>
<tr>
<td>Bartolo di Fredi</td>
<td>elder, younger, titles</td>
</tr>
<tr>
<td>Gentile da Fabriano</td>
<td>patronymics and place names</td>
</tr>
<tr>
<td>Le Corbusier</td>
<td>nicknames and pseudonyms</td>
</tr>
<tr>
<td>Katshushika Hokusai</td>
<td>transliterations and translations</td>
</tr>
<tr>
<td>葛飾 北斎</td>
<td>anonymous artists, hand is identified</td>
</tr>
<tr>
<td>Kicking Bear</td>
<td>corporate bodies</td>
</tr>
<tr>
<td>Monogrammist ELA</td>
<td></td>
</tr>
<tr>
<td>Borden Limner</td>
<td></td>
</tr>
<tr>
<td>unknown Aztec</td>
<td></td>
</tr>
<tr>
<td>Brueghel family</td>
<td></td>
</tr>
<tr>
<td>Adler and Sullivan</td>
<td></td>
</tr>
<tr>
<td>Savonnerie Manufactory</td>
<td></td>
</tr>
<tr>
<td>National Gallery of Art</td>
<td></td>
</tr>
</tbody>
</table>

---

*Introduction to ULAN*
Preferred Names

- In each record, one name must be flagged “preferred”
- “Preferred” name is the name most commonly used in the literature
- Chosen from authoritative scholarly sources and general reference works
- Generally vernacular; but English (when there is an English equivalent, e.g., corporate bodies)
- Transliterated into Roman alphabet where necessary
- Please include variant names as well
Possible preferences indicated for each name

- Record-preferred
- Language-preferred
- Contributor-preferred
- Source-preferred
- Display or Index
- Current or Historical
- Official name, Birth name, etc. – “Other Flags”
**Names ➔ Equivalence Relationships**

- Names represent the thesaural equivalence relationship
  - Equivalence = multiple names for same person/corp. body
- one name is required – inverted & natural order
- Most records have multiple names

<table>
<thead>
<tr>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kahlo, Frida</td>
</tr>
<tr>
<td>Frida Kahlo</td>
</tr>
<tr>
<td>Kahlo de Rivera, Frida</td>
</tr>
<tr>
<td>Rivera, Frida</td>
</tr>
<tr>
<td>Kahlo y Calderon, Magdalena</td>
</tr>
<tr>
<td>Carmen Frida</td>
</tr>
</tbody>
</table>

**Introduction to ULAN**
Names = synonyms

Wren, Christopher (preferred, index, LC)
Christopher Wren (display)
Wren, Sir Christopher

- All names **must** refer to the same person or corporate body
- Generally only 2 to 4, not more than 15 names (obscure inventory or sales cat. names not mandatory or desirable, but published names and artist’s signature are desired)
Pseudonyms, parenthetical names

Le Corbusier *(preferred, display, LC)*

Jeanneret, Charles Édouard

Charles Édouard Jeanneret

Corbusier

Corbu

Jeanneret, Charles Edouard

Jeanneret-Gris, Charles-Edouard

- Preferred name may be a pseudonym or nickname
- Do not include parenthetical names in one field
- Include other names as variant names in separate fields
Use the initials or abbreviations in preferred name only when established by common usage warrant.

- Periods, put a space between initials, with the exception of corporate initials established by warrant, such as SOM
- Include fuller name as variant name
Elder, younger, etc.

- **Preferred name**: For members of the same family that have the same name, distinguish between the people by including the younger, the elder, Jr., or Sr., applied strictly according to the rules.

- **Preferred name**: “I”, “II” are generally for members of a family with the same name, but not parent-child.

- Other languages included as variant names (e.g., *le jeune*).

---

**Brueghel, Jan, the elder** *(preferred, index)*

**Jan Brueghel the Elder** *(display)*

**Bruegel, Jan** *(LC)*

**Brueghel, Jan, le jeune**

**Brueghel, Jan**
ARTICLES, PREPOSITIONS

Gogh, Vincent van *(preferred, index, LC)*

Vincent van Gogh *(display)*

Gogh, Vincent Willem van

van Gogh, Vincent

- Preferred name: "last name" part of inverted name (left of comma) should not include article or preposition
- But depends upon common usage in standard authoritative sources
- All names: Generally do not capitalize articles and prepositions (e.g., *la, del, von, van der*) unless occasionally when they are the first word in the "last name" and warranted
**Patronymics and place name**

Bartolo di Fredi *(preferred, display)*
Bartolo di Fredi Cini
Bartolo, di Fredi *(LC)*
Bartolo di Fredi Battilore
Bartolo di Maestro Fredi
Bartalus magistri Fredi
Bartolo Senese

- *Preferred name*: Use natural order form of the name for early Western, non-Western, pseudonyms, other cases where there is no inverted form or the inverted name is not the form most often used in your sources
- No “first” or “last” name, patronymic and place name
- Flag this as the Display Name
Non-Western Names

- **Dai Xi** (preferred, display)
- **Dai, Xi** (LC)
- **Dài Xī** (Chinese, transliterated Pinyin)
- **Tai Hsi** (Chinese, transliterated Wade-Giles)
- **Chunshi** (sobriquet)
- **Yu'an** (sobriquet)
- **戴熙** (Chinese)

- Inverted or natural order, depending upon common usage in English sources
- Informed by rules of the language if you are an expert
- ULAN preferred not necessarily LC name

Dai Xi: Landscape; sold at auction 28 November 2005, Admiring the waterfall (w/frontispiece & annotations); 1847; Sale Of Sotheby's Hong Kong: Monday, April 28, 2003 Images from ArtNet online.
Languages

Giambologna (preferred, display, Italian-P)
Bologna, Giovanni (Italian)
Giovanni Bologna (Italian)
Giovanni da Bologna (Italian)
Bologne, Jean de (French)
Jean de Bologne (French)
Boulogne, Jean (French)
Gian Bologna (Italian)

- names in various languages, flagged when applicable
Various transliterations, diacritics

- Shishkin, Ivan (preferred, index, LC)
- Ivan Shishkin (display)
- Šiškin, Ivan Ivanovič
- Chichkin, Ivan Ivanovitch
- Schischkin, Iwan Iwanowitsch
- Иван Иванович Шишкин

- Variant transliterations provide access
- Unicode
- Soon allow others, Russian Cyrillic, Chinese, etc.
Translations

- Common translations are important variants
- “coined” terms or names are not allowed
- translation must be found in published source

Kicking Bear *(preferred, English-P)*

Mato Wanartaka *(Native American language)*
Married name
Common misspelling

- O'Keeffe, Georgia
- Georgia O'Keeffe
- O'Keefe, Georgia
- Stieglitz, Alfred, Mrs.

- published misspellings provide access
FORMER NAMES, “INCORRECT” NAMES

- Names for 14th-century Sienese painter
- Include spelling variations, former names (e.g., appellations used when the artist was anonymous)

Bulgarini, Bartolomeo
Bartolomeo Bolgarini
Bartolomeo Bolghini
Bartolomeo Bulgarini
Bartolommeo Bulgarian da Siena
Maestro d'Ovile
Master of the Ovile Madonna
Ovile Master
Lorenzetti, Ugolino
Ugolino Lorenzetti
**Former names, “incorrect” names**

- Names for 14th-century *Sienese painter*
- Include spelling variations, former names (e.g., appellations used when the artist was anonymous)

**But do NOT include in same record unless it is generally agreed in scholarly sources that they are the same person. If uncertain, link as Related People.**

Bartolomeo Bulgarini
Bartolomeo da Siena
Maestro d'Ovile
Master of the Ovile Madonna
Ovile Master
Lorenzetti, Ugolino
Ugolino Lorenzetti
**Related People/Corporate Bodies**

- **Jorge Afonso** (Portuguese painter and court artist, born ca. 1470-1475, died before 1540)
  - **Master of 1515** (Portuguese painter, active 1515)

**Relationship Type:** possibly identified with

**Related Person:**
Master of 1515
  - ...(Portuguese painter, active 1515)

- Use for artists who are perhaps the same person
- If scholars are not sure, do not put the names in the same record; use associative relationships

*Introduction to ULAN*
**Anonymous Artist**

- **Spitz Master (preferred, display)**
  - **Master of the Spitz Hours**

- **Nationalities:**
  - French (preferred)

- **Roles:**
  - artist (preferred)
  - painter
  - illuminator

- **Gender:**
  - male
  - illuminator

- **Events:**
  - active: ca. 1415-1425

- **List/Hierarchical Position:**
  - .... Person
  - ....... Spitz Master

- **Biographies:**
  - (French illuminator, active ca. 1415-1425) ..... [GRLPSC]

- **Sources and Contributors:**
  - Master of the Spitz Hours ....... [GRLPSC Preferred]
  - ........................................ Plummer, Last Flowering (Spitz Master ....... [VP Preferred]

- **Introduction to ULAN**
  - For constructed names (i.e., for anonymous creators), preferred name = English for descriptive words in the name (e.g., Master, Monogrammist)

- “Anonymous” artist = appellations are devised by scholars or museums

- when the hand (style), and oeuvre (works) are identified, approximate dates known, but the name of the artist is not known
Names:
- unknown Inca
- unknown Inka
- anonymous Inca
- anonymous Inka
- Incaic

Display Biography: Inca artist
Nationality/Culture: Inca
Hierarchical Position:
- Top of the ULAN List/Hierarchy
- ... Person (Facet)
- ...... <Unknown Artists>
- ....... Inca

- “Unknown” = culture of object or creator; facet in ULAN
- Used in the creator field when the person is not named and an anonymous personality (with established oeuvre) has not been identified; culture of the work is used
Other information may be attached to names

Name: Le Corbusier
   Term ID: 1500074565

Display Date: *pseudonym adopted in 1920*
Start Date: 1920  End Date: 9999

Contributors: AVERY Preferred, BHA Preferred, CCA Preferred, CENSUS Preferred, FDA Preferred, GRLPSC, VP Preferred

Sources:
Bénézit, Dictionnaire des Peintres (1976)
CCA Authority File (1980-)
RILA/BHA (1975-2000)
**Corporate Body Names**

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio West Architects</td>
<td>Names generally not inverted</td>
</tr>
<tr>
<td>Barrott, Marshall and Montgomery</td>
<td>Generally in English (see Rules for guidance)</td>
</tr>
<tr>
<td>Aegisthus Group</td>
<td>Not necessarily legally incorporated</td>
</tr>
<tr>
<td>Gobelins Manufactory</td>
<td>Appellations may be constructed by editors in certain defined cases</td>
</tr>
<tr>
<td>J. Paul Getty Museum</td>
<td>If a constructed “name,” descriptive term is in lower case</td>
</tr>
<tr>
<td>della Robbia family</td>
<td></td>
</tr>
</tbody>
</table>
• Corporate Body = any group of two or more people working together
• Not necessarily legally incorporated

- architectural, photographic, etc. firms
- ateliers and studios
- manufactories
- repositories, museums
- families
- administrative originators of groups
Corporate body names

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

- As with individual person record
- Corporate body record has at least one name
- Others included to provide access
- Prefer the name most often used in standard and scholarly sources
**Corporate Body Names**

- U. S. Forest Service (preferred)
  - United States Forest Service
  - National Forest Service (historical)
  - United States National Forest Service (historical)

- Consult official publications and Web sites for names and information about extant corporate bodies

- Includes corporate bodies needed to record administrative origin of archival groups
1. **Abdullah Frères**  
   (Turkish photography and painting studio, 1858-1899) [500033285]  
   Abdullah Biraderler  
   Abdullah Bros.  
   Abdullah Brothers  
   Abdullah frères  
   Abdullah, Kevork, Vichen and Hovsep

2. **Adam family**  
   (British architects, active 17th-18th centuries) [500075129]

3. **Adam family**  
   (German painters, active 18th-20th centuries) [500090706]

4. **Adrada family**  
   (Spanish ceramicists, active 16th-17th centuries) [500081344]

5. **Albanese family**  
   (Italian sculptors and architects, active 16th-17th centuries) [500117768]

6. **Alberti family**  
   (Italian artists, active 16th-17th centuries) [500110643]

7. **Albertolli family**  
   (Swiss artists and teachers, active 18th-19th centuries) [500120292]

8. **Alken family**  
   (English artists, active 18th-19th centuries) [500121841]

9. **Allio family**  
   (Italian family of artists, active 16th-18th centuries) [500121858]  
   Aglio family  
   Allio de Löwenthal family  
   Garovaglio family  
   Laio family  
   Lalio family

- Families included with corporate bodies
- Same characteristics as other corporate bodies
**Corporate body names**

- Abdullah Frères *(preferred, display)*
- Abdullah Biraderler
- Abdullah Bros.
- Abdullah Brothers

- Often hard to distinguish family from an atelier, thus problems would develop re. where to place the corporate body

<table>
<thead>
<tr>
<th>#</th>
<th>P</th>
<th>H</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>NA</td>
<td>studio</td>
</tr>
<tr>
<td>2</td>
<td>N</td>
<td>NA</td>
<td>photography studio</td>
</tr>
<tr>
<td>3</td>
<td>N</td>
<td>NA</td>
<td>artisans</td>
</tr>
<tr>
<td>4</td>
<td>N</td>
<td>NA</td>
<td>painters</td>
</tr>
<tr>
<td>5</td>
<td>N</td>
<td>NA</td>
<td>photographers</td>
</tr>
<tr>
<td>6</td>
<td>N</td>
<td>NA</td>
<td>family</td>
</tr>
</tbody>
</table>

- Types of corporate bodies can be extracted by using “role” field as a query variable
### Brueghel family (Flemish painters, active 16th-17th centuries)

**Names:**
- Brueghel family (preferred, V, display)
- Bruegel family (V)
- Brügel family (V)

**Nationalities:**
- Flemish (preferred)

**Roles:**
- artists (preferred)
- painters
- family

**Gender:** not applicable

---

**Related People or Corporate Bodies:**
- member was .... **Bruegel, Pieter, I**
  
- (Flemish painter, ca. 1525-1569) [500013247]
- member was .... **Brueghel, Abraham**
  
- (Flemish painter, ca. 1631-1690) [500001301]
- member was .... **Brueghel, Jan Baptist**
  
- (Flemish painter, 1647-1719) [500110935]
- member was .... **Brueghel, Jan Peeter**
  
- (Flemish painter, ca. 1628-ca. 1682) [500029934]
- member was .... **Brueghel, Jan, the elder**
  
- (Flemish painter, ca. 1628-ca. 1682) [500029934]
Do not build family trees, only link artists that are related. Link through associative relationships, not hierarchical relationships. Familial relationships along with professional.

### Related People or Corporate Bodies:

<table>
<thead>
<tr>
<th>Relationship</th>
<th>Person 1</th>
<th>Person 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>child by marriage (in-law)</td>
<td>Coecke van Aelst, Pieter, the elder</td>
<td>(Flemish artist, architect, and author, 1502-1562) [6001203562]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter, ca. 1520-1600) [5001203562]</td>
</tr>
<tr>
<td>child by marriage (in-law)</td>
<td>Verhulst, Mayken</td>
<td>(Flemish painter, ca. 1520-1600) [5001203562]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter, born 1584) [50015430]</td>
</tr>
<tr>
<td>collaborated with</td>
<td>Balten, Pieter</td>
<td>(South Netherlandish painter, engraver, and writer, born 1584) [50015430]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Croatian illuminator, 1498-1578, active in Italy) [500022657]</td>
</tr>
<tr>
<td>colleague of</td>
<td>Clovio, Giulio</td>
<td>(Croatian illuminator, 1498-1578, active in Italy) [500022657]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Netherlandish artist, ca. 1510-1570) [500005618]</td>
</tr>
<tr>
<td>grandparent of</td>
<td>Brueghel, Ambrosius</td>
<td>(Flemish painter, 1617-1675) [500007956]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter and draftsman, 1601-1678) [500013747]</td>
</tr>
<tr>
<td>grandparent of</td>
<td>Brueghel, Jan, the younger</td>
<td>(Flemish painter and draftsman, 1601-1678) [500013747]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter, born 1589, died after 1608) [500000792]</td>
</tr>
<tr>
<td>grandparent of</td>
<td>Brueghel, Pieter, III</td>
<td>(Flemish painter, born 1589, died after 1608) [500000792]</td>
</tr>
<tr>
<td>member of</td>
<td>Brueghel family</td>
<td>(Flemish painters, active 16th-17th centuries) [500109196]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter and draftsman, 1568-1625) [500007095]</td>
</tr>
<tr>
<td>parent of</td>
<td>Brueghel, Jan, the elder</td>
<td>(Flemish painter and draftsman, 1568-1625) [500007095]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Flemish painter, 1564/1565-1637/1638) [500023420]</td>
</tr>
<tr>
<td>parent of</td>
<td>Brueghel, Pieter, II</td>
<td>(Flemish painter, 1564/1565-1637/1638) [500023420]</td>
</tr>
<tr>
<td>related to (familial)</td>
<td>Verhulst, Merten</td>
<td>(Flemish painter, active 16th century) [500082721]</td>
</tr>
</tbody>
</table>
Languages

Ethnological Museum *(preferred, English-P)*
Ethnologisches Museum *(German-P)*
Ethnographische Sammlung *(historical, German)*
Ethnographic Collection *(historical, English)*

.... name used from 1829

Cabinet of Art and Rarities *(historical, English)*
Kunst- und Raritätenkabinett *(historical, German)*

• Language often more pertinent with corporate bodies than people
• since corporate body names are often translated in published sources (while people’s names rarely are)
Name changes

Bode Museum (*record-preferred, English-P*)
Bode-Museum (*German-P*)
Kaiser Friedrich Museum (*historical, German*)
Königlichen Museum (*historical, German*)
Royal Museum (*historical, English*)

- Names may change for corporate bodies over time
- Historical names are flagged
**Name changes**

Morris & Co. *(preferred)* .... name of the firm after 1875
Morris and Company
Morris, Marshall, Faulkner & Co. *(historical)*.. original name, 1861-1875
Morris, Marshall, Faulkner and Company *(historical)*

- Dates may be included for names
- For corporate bodies, must carefully consult the editorial rules re. name changes
- Is the added name a Variant Name?
- Or should you make a second record; link the two corporate bodies as Related People/Corporate Bodies?
**Name Changes**

Morris & Co. *preferred* .... name of the firm after 1875  
Morris and Company  
Morris, Marshall, Faulkner & Co. *historical*.. original name, 1861-1875  
Morris, Marshall, Faulkner and Company *historical*

- For one record: Generally include the former names as historical names in one record rather than making two records 1) if the corporate body is a historical studio or institution or 2) if the primary partners have remained the same for a modern firm.

- For separate records: Generally make two separate records 1) if the function or location of the historical corporate body changed with the name change, or 2) for a modern firm and legal incorporation, the primary partners have changed, and the firm apparently prefers to clearly distinguish its separate incarnations. Link the related corporate bodies.

*Introduction to ULAN*
Association Relationships
Associative Relationships

- Associative = related people and corporate bodies, not hierarchical
- E.g., a corporate body may be related to people
- Relationships are reciprocal

RELATIONSHIP TYPE:

members are

RELATED PEOPLE:

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

Richard Meier & Partners Architects LLP
**Related People/Corporate Bodies**

for Albrecht Dürer (German, 1471-1528)

- **Relationship Type:** son of
  - **Related Person:**
    - *Albrecht Düer the elder*

- **Relationship Type:** student of
  - **Related Person:**
    - *Michael Wolgemut*

**Display Date:** from 1486 through 1490

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

- student/teacher relationships
- familial relationships if parent is also an artist
- dates of relationship
- Earliest and Latest are used for searching, do not display to end user
## Relationship Types

### Introduction to ULAN

#### Choose the Relationship Type from controlled list
- Definitions are in the Editorial Manual and LOD documentation
- Arranged by guide terms

<table>
<thead>
<tr>
<th>Relationship Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>related to</td>
</tr>
<tr>
<td>1001</td>
<td>miscellaneous</td>
</tr>
<tr>
<td>1003</td>
<td>associated with</td>
</tr>
<tr>
<td>1005</td>
<td>possibly identified with</td>
</tr>
<tr>
<td>1007</td>
<td>distinguished from</td>
</tr>
</tbody>
</table>

#### <person to person - teaching/learning>

The following relationships may be used, as appropriate and described in scholarly literature. These refer to relationships between two people.

<table>
<thead>
<tr>
<th>Relationship Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1101</td>
<td>teacher of</td>
</tr>
<tr>
<td>1102</td>
<td>student of</td>
</tr>
<tr>
<td>1105</td>
<td>apprentice of</td>
</tr>
<tr>
<td>1106</td>
<td>apprentice was</td>
</tr>
<tr>
<td>1107</td>
<td>influenced</td>
</tr>
<tr>
<td>1108</td>
<td>influenced by</td>
</tr>
<tr>
<td>1111</td>
<td>master of</td>
</tr>
<tr>
<td>1112</td>
<td>master was</td>
</tr>
<tr>
<td>1113</td>
<td>fellow student of</td>
</tr>
</tbody>
</table>

#### <person to person / person to firm - patronage>

Generally for relationships between artists and patrons.

<table>
<thead>
<tr>
<th>Relationship Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1201</td>
<td>patron of</td>
</tr>
<tr>
<td>1202</td>
<td>patron was</td>
</tr>
<tr>
<td>1205</td>
<td>client of</td>
</tr>
</tbody>
</table>
Hierarchical Relationships
## Hierarchical Relationships

<table>
<thead>
<tr>
<th>BTG = Genus/Species (generic)</th>
<th>AAT hierarchical relationships are usually BTG (<em>bronze</em> is a <em>type of metal</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BTP = Part/Whole (partitive)</td>
<td>TGN relationships are usually part/whole (<em>Tuscany</em> is <em>part of Italy</em>)</td>
</tr>
<tr>
<td>BTI = Instance</td>
<td>used seldom or never in AAT and TGN, may be used in ULAN:</td>
</tr>
<tr>
<td></td>
<td>a child is an example of the parent, often used with proper names arrayed under a generic terms</td>
</tr>
<tr>
<td></td>
<td>• For the parent <em>Persons, Artists, Picasso</em> is an example of</td>
</tr>
<tr>
<td></td>
<td>• If in some vocabulary or implementation (such as in Gallery Systems’ implementation of TGN), for the parent <em>rivers, Nile</em> is an example of the parent</td>
</tr>
</tbody>
</table>
Hierarchical Relationships

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

- Hierarchical in ULAN = whole/part (e.g., above, for corporate bodies) and instance (e.g., for facets)
- Represented with indentation in display
- Dates may be associated with hierarchical relationships
- Start and End Dates index the Display Date
  - Start: 2004
  - End: 9999
Data may be displayed differently for different purposes

- One display may be appropriate for hierarchical display and query results lists
- When repositories are used to index location in an art Work Record, by convention and CDWA/CCO rules, name should display with parent string instead of Display Biography field
Biographical Information
Display Biography

for Jacques Louis David

Display Biography:
French painter and draftsman, 1748-1825

- NATIONALITY: French
- ROLES: artist, painter, draftsman, portraitist(s)
- BIRTH DATE: 1748
- DEATH DATE: 1825

- Display vs. Indexing
- May be relatively simple to concatenate from fielded data

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Display Biography
for Sèvres Porcelain Manufactory

Display Biography:
French porcelain manufactory, active from 1756 to the present

- Indexing also for corporate bodies
- E.g., end date for retrieval, not seen by end users
### Display Biography

**Display Biography:** Indian painter, active ca. 1595- ca.1655

**Nationality:**
- Indian
- Mughal

**Birth Date:** 1545

**Death Date:** 1675

**Roles:**
- Artist
- Painter
- Miniaturist
- Portraitist

- Display may include expressions of approximation, uncertainty, and nuance
- “active,” ca.
- Estimate birth/death dates accordingly

© J. Paul Getty Trust; Patricia Harpring 2019
<table>
<thead>
<tr>
<th>Biography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Russian painter, 1793-1836</td>
</tr>
<tr>
<td>Canadian architect and engineer, 1898-1976</td>
</tr>
<tr>
<td>Belgian muralist and sculptor, born 1934</td>
</tr>
<tr>
<td>Mexican muralist, died 1917</td>
</tr>
<tr>
<td>English illuminator, ca. 1800-1874</td>
</tr>
<tr>
<td>Spanish sculptor, ca. 1710-ca. 1765</td>
</tr>
</tbody>
</table>

- No more than three roles in display
- If only birth or death date known, do not use hyphen (not “1934-”)
- Use “ca.” or “probably” as needed
Display Biography

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

American miniaturist, active 1860s
Native American craftsman, 18th century
French printmaker, 1645/1648-1721
Roman sculptor, 1st century BCE
Display Biography: American painter, 1903-1970
*Birth Date:* 1903  *Death Date:* 1970

Display Biography: Greek vase painter, ca. 340-ca. 265 BCE
*Birth Date:* -350  *Death Date:* -275

Display Biography: Japanese architect, born 1963
*Birth Date:* 1963  *Death Date:* 2063

Display Biography: Nigerian sculptor, died 1978
*Birth Date:* 1878  *Death Date:* 1978

Display Biography: American art museum, established in 1937
*Birth Date:* 1937  *Death Date:* 9999

Display Biography: Canadian architect, contemporary
*Birth Date:* 1900  *Death Date:* 2090

Display Biography: Italian painter, ca. 1360-before 1413
*Birth Date:* 1355  *Death Date:* 1413

- Rules have many examples; find one that fits your situation at hand
Display Biography: French architect, baptized 1598, died 1666
Birth Date: 1597  Death Date: 1666

Display Biography: Persian king and patron, reigned 522-486 BCE
Birth Date: -550  Death Date: -486

Display Biography: German painter, master in 1315, died 1344
Birth Date: 1270  Death Date: 1344

Display Biography: British architectural firm, founded 1768, dissolved 1833
Birth Date: 1768  Death Date: 1833

Display Biography: French miniaturist, 14th century
Birth Date: 1300  Death Date: 1399

Display Biography: Florentine architect, 1300/1310-1362
Birth Date: 1300  Death Date: 1362

- Be sure to state only what is known in Display; e.g., don’t state a birth date in display if only the date of Baptism is known.
Indexing the Role

- Controlled list mapped to AAT (will be linked to AAT)
- Try to list specific role in Display, but general *artist* and very specific in indexing

*Display Biography:* Russian painter, 1789-1852  
*Roles:* artist (*preferred*)
  - painter
  - portraitist
  - watercolorist

- In the Display Biography, if you do not know the specific role or roles, use the general “artist.”

*Display Biography:* German artist, ca.1488-after 1535  
*Role:* artist (*preferred*)
For Willem Kalf

DISPLAY BIOGRAPHY:
Dutch painter, 1619-1693

LIFE ROLES:
artist (preferred)
painter
still life painter
art dealer

“artist” is typically the first (preferred) role
General to specific
List non-preferred in order of importance or chronologically
Indexing the Role

For Giovanni Battista Piranesi

**DISPLAY BIOGRAPHY:**

Italian printmaker and architect, 1720-1728

**ROLES:**

- artist
- printmaker
- architect
- draftsman
- engineer

- may have multiple roles
- only the most important in Display, no more than three
- recommended to index all major professional roles

Giovanni Battista Piranesi; The Round Tower, published 1761; Mark J. Millard Architectural Collection, acquired with assistance from The Morris and Gwendolyn Cafritz Foundation; National Gallery of Art (Washington, DC); 1983.118.4.
Indexing nationality

For André Kertész

DISPLAY BIOGRAPHY:

American photographer, 1894-1985, born in Hungary

NATIONALITY:

- Hungarian
- American

- The nationality, culture, or ethnic group associated with the person or corporate body (e.g., Nigerian, Celtic, Native American)
- May have multiple nationalities
- Not necessarily legal citizenship
For Palmer C. Hayden

DISPLAY BIOGRAPHY:
American painter, 1893-1973

NATIONALITY:
American
African-American

- Index culture and ethnicity where important for retrieval
Indexing nationality

- Controlled list mapped to AAT (will be linked to AAT)

- Adjectival name of a nation, other place name, culture, ethnic group, sexual orientation

- Refers to a prolonged association of an artist with a given place; does not necessarily indicate legal citizenship

- May refer to historical nations (e.g., Flemish)

- May refer to culture (e.g., Frankish) or ethnic groups (e.g., Native American).
Events
DISPLAY BIOGRAPHY:

Dutch painter and craftsman, 1853-1890

EVENT:
active

PLACE:
Holland
France

where places of activity and nationality differ, locus of activity is recorded
Other Events

For Henri Rousseau

EVENT: exhibited
DISPLAY DATE: at the Salon des Indépendants, Paris, in 1886
START DATE: 1886  END DATE: 1886
PLACE: Paris (France)

- Must index either location or dates of the event
Descriptive Note
Riza, son of 'Ali Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for having created portraits and genre scenes. The various names for this artist and the attributions of paintings in his oeuvre are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous. Most scholars agree that the artist, Aqa Riza, who is named by Safavid chroniclers, is the same person as Riza in the court of Abbas (thus, "Abassi"), and that the artist’s style changed significantly at mid-life. Others believe that two different artists with similar names are responsible for the oeuvre generally attributed to Riza. His early paintings display a fine, almost calligraphic linear style with mainly primary colors; the palette of his later works is darker and earthier, and the lines are coarser and heavier. He was probably born in Kashan and he probably died in Esfahan.

Topics may include (in this order):
- disputed issues or ambiguity regarding names or facts
- facts regarding the life of person or founding and dissolution of corporate body
- brief explanation of teachers/students
- style, artist’s stylistic development (only if you are an art historian or otherwise experienced in writing about style)
Images
**Images**

- **Definition:** Persistent URLs recorded in the Media field

- Provide URLs for images, typically portraits of the person or, for artists, images of their works

- Record in fields on the “Media” tab in VCS

<table>
<thead>
<tr>
<th>Order</th>
<th>Image URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><a href="https://upload.wikimedia.org/wikipedia/commons/3/30/Frank_Lloyd_Wright_portrait.jpg">URL1</a></td>
</tr>
<tr>
<td>2</td>
<td><a href="https://media.architecturaldigest.com/photos/57571c84e84281483697495d/4:3/w_768/fallingwater_frank">URL2</a></td>
</tr>
</tbody>
</table>
Sources
Literary warrant for names: Published evidence that the form and spelling of the name

Sources are required for all information in the ULAN record

Sources in the Getty Vocabularies are controlled by a source file, comprising a Brief Citation, Full Citation, and unique source_ID

See online Guidelines for rules to formulate citations

---

**Source ID:** 2100155623  
**Merged Status:** Not Merged

**Brief Source:** Grove Encyclopedia of Medieval Art and Architecture (2012)

Sources

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

Sources for ULAN may include the following:

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

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

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

Avoid Wikipedia and other crowd sourced resources, which are not consistently reliable nor considered scholarly
How to interpret ULAN sources

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

Bartolomeo Cristofori (1655-1731)
How to interpret ULAN sources

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

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

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

A survey of a few recent issues
Recently new and enlarged facets “Unknown People by Culture” (e.g., *unknown Aztec*) and “Non-Artists” (e.g., sitters and patrons)

The newest facet is “Unidentified Named People”
- For the most part, includes people named in original sources, such as archival documents and inventories
- Their name or partial name is known, they are linked to the document (if linked to a work, the work is often unidentified), but their biography is unknown and thus they cannot be associated with a known person or anonymous personality
ULAN: “Local Use” flags in Provenance contribution

- For the Provenance Index remodel project, the data model was revised to link to the Getty Vocabularies.
- Verbatim names from archival sources were contributed to ULAN, with flag “local use,” to allow them to be ignored by most users.
- After seeing that too many verbatim “local use” names were cluttering up ULAN with 1000s of names useful to only Provenance, and because this model is not scalable across all users of ULAN
- The “LU” names will be removed from ULAN.
- Provenance Index will instead use a local authority, and contribute to ULAN only names useful to a broader community.

---

**Names useful to all ULAN users**

- Leonardo da Vinci
- Vinci, Leonardo da
- Leonardo, da Vinci
- da Vinci, Leonardo
- Léonard de Vinci
- Léonard de Vinci
- Leonardo di Ser Piero da Vinci
- Leonardo Da Vinci
- Da Vinci, Leonardo
- da Vinci Leonardo
- Leonardo
- Lionardo
- Liyūnārdū Dāvīnshī
- Vinchi, Leonardo da
- Leonardo da Vinchi
- Léonard
- Lieh-ao-na-to
- Leonardo da Vinchī
- Leonardo

---

**“LU” names to be deleted**

- Leonard Davincy
- Leonardo De Vinci
- Da Vinci
- da vinci leonardo
- De Vinci
- La Da Vinci
- L. da Vince
- L. da Vinci
- L. Davinci
- L. da Vinchī
- L. Da. Vinci
- L. de Pinci
**ULAN: Entity in ULAN or in CONA IA?**

### ULAN

<table>
<thead>
<tr>
<th>Stat</th>
<th>Mark</th>
<th>Pref Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>FN</td>
<td></td>
<td>Top of the ULAN list / hierarchy</td>
</tr>
<tr>
<td>HD</td>
<td></td>
<td>&lt;temp.parent/for Iconography Authority CONA&gt; (undetermined)</td>
</tr>
<tr>
<td>NC</td>
<td></td>
<td>Daidalos (Greek craftsman of mythology)</td>
</tr>
<tr>
<td>IP</td>
<td></td>
<td>Herophanta (Ancient Greek priestess, active ca. 2nd century)</td>
</tr>
<tr>
<td>NC</td>
<td></td>
<td>Luke (Saint, evangelist, 1-18, 1-18)</td>
</tr>
<tr>
<td>MC</td>
<td></td>
<td>Moses (artist)</td>
</tr>
<tr>
<td>MC</td>
<td></td>
<td>Peter, Apostle, Saint (apostle)</td>
</tr>
<tr>
<td>RV</td>
<td></td>
<td>Saint George (Syrian soldier and saint, ca. 275-303)</td>
</tr>
</tbody>
</table>

### Iconography Hierarchy

<table>
<thead>
<tr>
<th>Type Mark</th>
<th>Descriptor (Qualifier)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R</td>
<td>Iconography Root</td>
</tr>
<tr>
<td>F</td>
<td>Religion/Mythology</td>
</tr>
<tr>
<td>RM</td>
<td>Greek and Roman iconography</td>
</tr>
<tr>
<td>RM</td>
<td>Achilles</td>
</tr>
<tr>
<td>RM</td>
<td>Ariadne</td>
</tr>
<tr>
<td>RM</td>
<td>Asteria</td>
</tr>
<tr>
<td>RM</td>
<td>Athena</td>
</tr>
</tbody>
</table>

- Is the person historically documented, or a character of legend, religion, or mythology?
- Not always clear-cut: maybe based on a presumed historical person (ULAN), but to him/her is attached extensive legend and iconography (better captured in CONA IA).
- Is Saint Luke the evangelist a real person, or a character of legend/iconography?
E.g., the US Library of Congress (LOC) calls Saint Luke the evangelist an author (i.e., real person)

Although most scholars agree that the Gospel of Luke was written by a later anonymous author using as sources the Gospel of Mark, source Q, and some unique Lukan material

In the CONA IA, Luke could be linked to legends and fictional events associated with him, such as painting the portrait of the Virgin Mary

Solution: in rare cases, for practical reasons (given that he is an author in LOC), perhaps the entity exists in both ULAN and the CONA IA

But the two are linked

Another factor is cultural sensitivity: E.g., when referring to characters from extant religions; but at the same time we cannot ignore scholarly opinion
ULAN: Entity in ULAN or a CONA work?

- Classic example is *National Gallery of Art* (Washington, DC)

- **ULAN Corporate Body:** A group of people working together, having a board of directors, date of foundation, etc.

- **CONA Built Work:** A complex having structures, architects, materials, and dates of design and execution
- We must rely upon the contributor, since we don’t have time to do the research.
- If they contribute as a repository of a work rather than the architectural context, then it goes in ULAN (e.g., temples).
- [Corporate bodies have different attributes than built works]
ULAN: Entity in ULAN or a CONA work?

Indexing with AAT further disambiguates

ULAN

Dargah Temple (Afghan repository, Kābul, contemporary)

AAT

• temples (institutions) (religious institutions, institutions by activity, ... Organizations (Hierarchy Name))

Note: Institutions focused on the worship of a deity or deities.

CONA

Mallikarjuna temple (temple (building); unknown Telingana; Mid-13th century CE; Kakatiya ...; Ainavolu (Andhra Pradesh, Bhārat, Asia)

AAT

• temples (buildings) (religious buildings, religious structures, ... Built Environment (Hierarchy Name))

Note: Buildings housing places devoted to the worship of a deity or deities. In the strictest sense, it refers to the dwelling place of a deity, and thus often houses a cult image. In modern usage a temple is generally a structure, but it was originally derived from the Latin "templum" and historically has referred to an uncovered place affording a view of the surrounding region. For Christian or Islamic religious buildings the terms "churches" or "mosques"...
Contributions to ULAN

Contributors and issues
ULAN focuses on names for people and corporate bodies (groups of people) and related information used for cataloging, research, and discovery of art, architecture, archaeology, conservation, and related disciplines.

Contributors to ULAN include representatives of these disciplines, museums and special collections, the conservation community, and others.
HOW TO CONTRIBUTE TO ULAN

For a full discussion of contributing to ULAN

*Contributing to the Getty Vocabularies*
http://www.getty.edu/research/tools/vocabularies/intro_to_contributing.pdf
Preferred Name for contributor, Sources

Giambologna (Flemish sculptor and architect, 1529-1608, active in Italy)

Names:
Bologna, Giovanni .......... [AVERY, CENSUS, FDA, GRISC Preferred, GRLPA Preferred, Grove Art, VP]
.................................... Avery Authority files (1963-)
.................................... Grove Art artist database (1989-)
.................................... M. Knoedler & Co. records, Finding Aid, GRI Special Collections (2012-)
.................................... RILA/BHA (1975-2000)

Bologna, Giovanni da ........ [GRL, VP, WCI Preferred, WCP Preferred]
........................................ GRI Library, author records (1998-)

Giambologna .......... [AVERY Preferred, BHA Preferred, CENSUS Preferred, FDA Preferred, GRISC,
GRL Preferred, GRLPA, Grove Art Preferred, JPGM Preferred, PROV Preferred, VP Preferred, WCI, WL-Courtauld]
.................................... Avery Authority files (1963-)
.................................... Bénézit, Dictionnaire des Peintres (1976) 2:137
.................................... Getty Provenance Index Databases [online] (1999)
.................................... GRI Library, author records (1998-)
........................................ Library of Congress Online Catalog [online] (2003-) n 85252671
.................................... Grove Art artist database (1989-)
.................................... J. Paul Getty Museum, collections online (2000-)
Merging records

- Two or more records merged
- One retains its ID, the others become part of the first record and its ID is lost (absorbed into revision history for the first record)
- Merge is automated in load when possible, if not, possible merges are vetted by hand
Merging records

Name: Del Duca, Giacomo
Biography: Italian sculptor and architect, ca. 1520-1604
ULAN ID: 500016281

Name: Jacopo Siciliano
Biography: Sicilian architect, active in Rome, ca. 1520-1601
ULAN ID: 500137834

• “Giacomo del Duca” is same person as “Jacopo Siciliano”
• Records were “merged” into a single record
Name: Del Duca, Giacomo
Biography: Italian sculptor and architect, ca. 1520-1604
ULAN ID: 500016281

Name: Jacopo Siciliano
Biography: Sicilian architect, active in Rome, ca. 1520-1601
ULAN ID: 500137834

• “Giacomo del Duca” is same person as “Jacopo Siciliano”
• Records were “merged” into a single record

Names: Del Duca, Giacomo (pref)
Jacopo Siciliano
Biography: Italian sculptor and architect, ca. 1520-1604, born in Sicily, active in Rome
ULAN ID: 500016281
Who contributes to the Getty Vocabularies?

- The Getty Vocabularies are compiled resources that grow through contributions from various Getty projects and outside institutions.

- Contributors to the Getty Vocabularies include museums, libraries, archives, special collections, visual resources collections, bibliographic and documentation projects, and large translation projects.
Who contributes to the Getty Vocabularies?

- Contributors generally represent institutions or consortia such as museums, archives, special collections, visual resource collections, large national or international translation or cataloging projects, or others who catalog art.

- In rare exceptions, a contributor may be an individual scholar.

- Institutions wishing to contribute to the vocabularies should send an email to the Getty Vocabulary Program (vocab@getty.edu), subject line: Contributions.

- Include the name of your institution and the type and quantity of terms you wish to contribute.

- Read about contributions here: http://www.getty.edu/research/tools/vocabularies/contribute.html.
Contributions to the Getty Vocabularies are vetted, managed, edited, augmented, merged with existing data, placed into hierarchies and other relationships.

Published by the Getty Vocabulary Program and Getty Digital technical team.
Contributed records are merged as necessary
i.e., if multiple contributors submit records for the same concept (AAT), person (ULAN), place (TGN), or object/work (CONA), the information is merged into one record, with contributors noted at certain key fields.
Criteria for contributions

- Contributions must meet the following criteria:
  - must be submitted by an authorized contributor
  - must be within scope of the vocabulary
  - must include the minimum information *
  - must be submitted in the prescribed format

- By contributing data to the vocabulary, the contributor agrees to its contributed data becoming a permanent part of the vocabulary, which is licensed in various formats and made available, including as Linked Open Data

- Contributors of bulk data will agree to terms in a click-through agreement

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

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

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

WHEREAS, the Contributing Institution is developing or has developed data within the scope of the Vocabularies (“CI Data”), and the Contributing Institution wishes to contribute such CI Data to the Vocabularies.

NOW THEREFORE, the parties agree as follows:

1. The Contributing Institution agrees to supply CI Data in the format indicated in the Getty Vocabularies XML Schemas for Contributions, or such other format as agreed upon with the Getty.

2. To the extent copyright exists in CI Data, the Contributing Institution grants to the Getty a perpetual, royalty-free, sub-licensable license to reproduce, make derivative works from, distribute, publish, display, and/or perform CI Data for the purposes stated herein. The Getty shall hold the copyright in the Vocabularies as compilations.

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

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

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

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

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

- Contributions must lie within scope for the vocabulary
  - To learn about the scope of each vocabulary, please read About AAT, About TGN, About ULAN, and About CONA
  - The scope of each vocabulary is also briefly described below in this presentation

- Contributions must comply with the Editorial Guidelines

- **Controlled fields:** must contain values from supplied lists or linked vocabulary
- **Free-text fields:** Use Unicode. Do not use special characters.
- Do not use formatting, such as line returns, indentations, bold, or italics. Rather than italics, use quotes to distinguish references to other terms or titles in the text
- Legacy data and characters outside Unicode (e.g., eszett as distinct from double-s) are represented with codes for diacritics, see Appendix A: Diacritics
- Data must be entered in the appropriate field.
  - For example, do not include qualifiers, parentheses, or other data in the Name/Term field; only the value for the name/term should be entered in that field
The turnaround time for contributions is dependent upon various factors, including how closely the contributor has followed the editorial guidelines and the status of editorial priorities and technical support available at the Getty during a given period.

In general, individual contributions entered via the online Web form in a given month will appear when the Web data is refreshed two months later.

The turnaround time for large bulk contributions varies, and will be discussed individually with the contributor.

If the large contribution is supplied in the prescribed XML format, if all required data is included, and if the contributor has closely followed our editorial rules and consulted with us throughout the process, turnaround time will be much faster than if the Vocabulary Program must edit the incoming records to meet prescribed criteria.

A list of records that have been loaded but not yet edited and published is available for contributors via the online contribution site.
Full list of contributors

Please see the full list of over 300 contributors at this page
The AAT, TGN, ULAN, CONA and IA are refreshed every month

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

As of this writing, AAT, TGN, and ULAN are available under the Open Data Commons Attribution License (ODC-By) 1.0

- Data is available for searching online
- Data is also available via Web services, XML and relational tables [may be discontinued eventually]
- Data is also available as JSON, RDF, N3/Turtle, and N-Triples
  - Visit the Sparql end point to get the data or subset of data that you need http://vocab.getty.edu/
  - For more information about release formats, see Obtain the Getty Vocabularies
Utilizing ULAN

Implementers and end users
How to disambiguate results

in displays for end users

1. Andrea da Jesi
   (Italian painter, 1430 or 1440-after 1492) [500046226]
   Andrea Di Bartolo Da Jesi Il Vecchio

2. Andrea de’ Bartoli
   (Italian painter, active ca. 1355-ca. 1367) [500041805]
   Andrea di Bartolo

3. Andrea di Bartolo
   (Sienese painter, active by 1389, died 1428) [500024770]
   Andrea di Bartolo Cini
   Andrea di Bartolo di Fredi
   Bartolo, Andrea di
   Cini, Andrea di Bartolo

4. Ansano di Andrea di Bartolo
   (Italian painter, flourished 1439/1380) [500199533]
   Cini, Ansano di Andrea di Bartolo
   Sano di Andrea di Bartolo

5. Attavanti, Attavante
   (Italian illuminator, 1452-before 1525) [500026603]
   Attavante di Gabriello di Vante di Francesco di Bartolo
   Attavantes di Bartolo

- Preferred name plus preferred display biography
- Include any variant names that met criteria of the search
- In example, on keyword “bartolo”
How are vocabularies used?
For cataloging and indexing

CONA Record

<table>
<thead>
<tr>
<th>Class</th>
<th>Sculpture</th>
<th>Work Type: hacha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Hacha (Ceremonial Ax)</td>
<td></td>
</tr>
<tr>
<td>Creator Display</td>
<td>unknown Veracruz</td>
<td></td>
</tr>
<tr>
<td>Creation Date</td>
<td>Late Classic Veracruz (600-900 CE)</td>
<td></td>
</tr>
<tr>
<td>Current Location</td>
<td>Dumbarton Oaks (Washington DC, USA) ID: B38 VCS</td>
<td></td>
</tr>
<tr>
<td>Discovery Location</td>
<td>Veracruz (Mexico)</td>
<td></td>
</tr>
<tr>
<td>Subject</td>
<td>religion/mythology, human figure, face, game, sacrifice, ceremonial object, Inca ballgame</td>
<td></td>
</tr>
<tr>
<td>Measurements</td>
<td>35 x 22.2 cm (height) (13 3/4 x 8 3/4 inches)</td>
<td></td>
</tr>
<tr>
<td>Materials and Techniques</td>
<td>marble</td>
<td></td>
</tr>
<tr>
<td>Descriptive Note</td>
<td>The hacha had ritualistic significance and likely served as an actual ballcourt marker. ..</td>
<td></td>
</tr>
</tbody>
</table>

E.g., Place names in the CONA record are controlled by links to TGN; artists to ULAN, Work Type to AAT, etc.
How are vocabularies used?

- Traditional use of vocabularies for retrieval focuses on the names
  - If a user asks for one name/term, all of the synonyms can be used for retrieval
  - For example, if a user searches on “Giovanni da Bologna”...

“giambologna” OR “giovanni da bologna” OR “giovanni bologna” OR “jean bouologne” OR “bologna, giovanni da”

From ULAN
Giambologna
Giovanni da Bologna
Jean Boulogne
Jean de Boulogne
Bologna, Giovanni da
New methods and LOD can incorporate hierarchical and associative relationships, and other links or inferred relationships to answer more complex questions and aid serendipitous discovery.

**Associative relationships**

- **Marie de Medici** *(French queen, patron, 1573-1642)*
- **Giambologna** *(Flemish sculptor and architect, 1529-1608, active in Italy)*
- **Tacca, Pietro** *(Italian sculptor and architect, 1577-1640)*

**Display Date:** from 1592  
**Start Date:** 1592  
**End Date:** 1608
How are vocabularies used?

The VIAF (Virtual International Authority File) combines multiple name authority files into a single OCLC host name authority service. The goal of the service is to lower the cost and increase authority flow by matching and linking related authority flow and making that information available on the Web.

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

http://viaf.org/
The AAT, TGN, and ULAN are now available as LOD
They are published under the Open Data Commons Attribution License (ODC-By) 1.0

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

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

Relationships between the vocabularies
Linking the Vocabularies

Relationships from the vocabularies to other Getty resources
Linking the Vocabularies

Relationships from the Getty vocabularies to other resources
Thank you.

Patricia Harpring
Managing Editor
Getty Vocabulary Program

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