Indexing Art Information: Using Getty Vocabularies

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PREFACE

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

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

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

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

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

stained glass
pot-metal glass
rose window
Catherine wheel
lancets
Medieval
Gothic
tracery
bar tracery

Indexing Using the Getty Vocabularies
Getty Vocabularies

Enabling digital art history

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

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

- **ULAN**, *Union List of Artist Names®* includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., *Mark Rothko, Cai Xiang, 蔡襄, 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, Olouaiipielele, Xibalba, Nifilheim, शिव, 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 Dentelière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)*

https://www.getty.edu/research/tools/vocabularies/
The Getty Vocabularies contain structured terminology for art, architecture, decorative arts, archival materials, visual surrogates, art conservation, and bibliographic materials. They represent over 40 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. With the release of the Getty Vocabularies as Linked Open Data (LOD), 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.
In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, Getty Vocabularies can be tools to facilitate such goals for art history and related disciplines.

Longstanding goals of the Getty Vocabulary Program are to make AAT, TGN, ULAN, CONA, and IA ever more multilingual, multicultural, and inclusive, focusing also on diversity, equity, unbiased and antiracist terminology, and accessibility.

What Are the Getty Vocabularies?

https://www.getty.edu/research/tools/vocabularies/
Features of the Getty Vocabularies

- **Structured, linked vocabularies**: AAT, TGN, ULAN, CONA, IA
- **Relationships**: Thesauri, 3 relationships: equivalence (synonyms), hierarchical (broader-narrower), associative (btwn records, not hierarchical)
- **Standards-compliant**: Comply with standards for controlled vocabularies (ISO, NISO)
- **Authoritative**: Vocabularies cite authoritative sources and contributors; but not authoritarian (may use variant terms)
- **Scope**: Getty Vocabularies strive to be ever more multilingual, multicultural, and inclusive, within scope of visual arts
- **Target Domain**: Traditional audience (art and architecture domains: visual resources, catalogers, museums), plus scholars, and related disciplines (archaeology, conservation)
- **Collaborative**: Grow through contributions from expert user community: institutions, consortia, and projects
Features of the Getty Vocabularies

- **Coreferences**: They contain coreferences to other resources where topics overlap (e.g., ULAN http://vocab.getty.edu/page/ulan/500337743 = LOC https://lccn.loc.gov/nr2002038798)

- **How unique**: Getty Vocabularies are unique in their global coverage of the defined domain of visual arts, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies.

- **Rich knowledge bases**: They are not simple 'value vocabularies' or authorities; they are rich 'knowledge bases' in themselves, intended for research and discovery.

- **Minimum vs rich**: Although each Vocabulary requires a small set of minimum data, the data model allows for rich data that may be exploited for research and discovery.

- **Multicultural**: Getty Vocabularies strive to be ever more multilingual, multicultural, and inclusive.

https://www.getty.edu/research/tools/vocabularies/
History of the Getty Vocabularies

- The AAT, ULAN, and TGN were begun in the mid-1980s
- To meet the needs of the art museum, visual resources, archives, and art library communities
- Authoritative vocabularies to aid in the indexing and retrieval of art information
- CONA development began in 2004; IA development was part of CONA
- AAT, ULAN, TGN, CONA, and IA have same core data structure and same core editorial rules
- Vocabulary Program and Getty Digital technical team provide instruction for use of and contribution to the Getty Vocabularies at conferences and in online training materials
Accessing the Getty Vocabularies

- Compiled, merged, edited, and published by the Getty Vocabulary Program and Getty Digital technical team; refreshed every two weeks

- Open Data Commons Attribution License (ODC-By) v1.0
  - More open license, allows sharing, creation, adaptation of data with attribution

- Data is made available in various ways: via online searching; Web services APIs; relational tables and XML format annual releases

- Linked Open Data: structured and published to make it openly accessible and shareable on the Semantic Web
• Getty Vocabularies are thesauri compliant with national (NISO) and international (ISO) standards for thesaurus construction

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

https://www.getty.edu/research/tools/vocabularies/
What Are Controlled Vocabularies?

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

Purpose of Controlled Vocabularies

• To provide terminology to catalog and retrieve information
  • To capture the richness of variant terms
  • For some users, to promote consistency in assignment of the same terms to similar content
  • For some users, in retrieval, to utilize variants, broader/narrower contexts, and other rich data and links
  • For other users, as a resource for researching variant names and rich contextual information
Controlled Vocabularies vs. Controlled Format

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

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

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

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

Controlled format

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

- Also for fields where numbers or codes are used

- E.g., recording measurements, geographic coordinates

- May regulate the number of digits allowed, the expression of decimals and negative numbers, etc.,

- *Ideally in compliance with ISO, NISO, or another appropriate standard*
## Controlled Vocabularies vs. Controlled Format

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

<table>
<thead>
<tr>
<th>display</th>
<th>indexing with controlled terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials/Techniques Description: egg-tempera paint with tooled gold-leaf halos on panel</td>
<td><strong>Role:</strong> medium  <strong>Material Name:</strong> egg tempera</td>
</tr>
<tr>
<td><strong>Role:</strong> support  <strong>Material Name:</strong> wood panel</td>
<td><strong>Technique Name:</strong> painting</td>
</tr>
<tr>
<td>Dimensions Description: comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)</td>
<td><strong>Extent:</strong> components  <strong>Value:</strong> 10  <strong>Type:</strong> count</td>
</tr>
<tr>
<td><strong>Value:</strong> 280  <strong>Unit:</strong> cm  <strong>Type:</strong> height</td>
<td><strong>Value:</strong> 215  <strong>Unit:</strong> cm  <strong>Type:</strong> width</td>
</tr>
<tr>
<td><strong>Value:</strong> 17  <strong>Unit:</strong> cm  <strong>Type:</strong> depth</td>
<td></td>
</tr>
</tbody>
</table>
Types of Controlled Vocabularies

• Most controlled vocabularies in art indexing are structured vocabularies

• Structured vocabulary = emphasizes relationships

Relationships in General

• Connections between terms and between concepts
  Are a *rose window* and a *Catherine wheel* the same thing? How is *pot-metal glass* related to the more general term *stained glass*?

• Between equivalents (synonyms)

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

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

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

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

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

- **Generic terms, not proper names**
  - *oil paint, olieverf, acetoysis, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ba-toji, sralais*

- AAT is multilingual; large translation projects are underway
- Conceptually organized from terms to describe abstract concepts to generic terms for concrete, physical artifacts
- Facets are the upper levels of the AAT structure
- AAT is not organized by subject matter or discipline
<table>
<thead>
<tr>
<th><strong>Sample record</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ID:</strong> 300132869</td>
</tr>
<tr>
<td><strong>Terms:</strong></td>
</tr>
<tr>
<td>bobbin lace (pref, en)</td>
</tr>
<tr>
<td>bone lace (en)</td>
</tr>
<tr>
<td>cushion lace (en)</td>
</tr>
<tr>
<td>梭心蕾絲 (zh)</td>
</tr>
<tr>
<td>線軸編織花邊 (zh)</td>
</tr>
<tr>
<td>kloskant (nl)</td>
</tr>
<tr>
<td>dentelle aux fuseaux (fr)</td>
</tr>
<tr>
<td>encaje de bolillos (es)</td>
</tr>
<tr>
<td>encaje de bolillo (es)</td>
</tr>
<tr>
<td>Klöppelspitze (de)</td>
</tr>
<tr>
<td>Klöppelspitzen (de)</td>
</tr>
</tbody>
</table>

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

**Hierarchical Relationships (poly)**
[Objects Facet]

**Visual & Verbal Communication**

**Visual Works**

**needlwork (visual works)**

**lace (needlework)**

**bobbin lace**

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

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

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

**German..... Zusammen mit der “Nadel spitze” eine der wichtigsten...**

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

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

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

AAT records are merged information from multiple contributors

Getty Vocabularies grow through contributions from the expert user community

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

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

Indexing Using the Getty Vocabularies

- bobbin lace (preferred, C, U, LC, English-P, D, U, PN)
- bone lace (C, U, English, U, N)
- cushion lace (C, U, English, U, N)
- lace, bobbin (C, U, English, U, N)
- pillow lace (C, U, English, U, N)
- 梭心蕾絲 (C, U, Chinese (traditional)-P, D, U, U)
- 線軸編織花邊 (C, U, Chinese (traditional), U, U)
- 骨架花邊 (C, U, Chinese (traditional), U, U)
- 枕墊花邊 (C, U, Chinese (traditional), U, U)
- suō xīn lèi sī (C, U, Chinese (transliterated Hanyu)
- suo xin lei ssu (C, U, Chinese (transliterated Pinyin)
- klokkant (C, U, Dutch-P, D, U, U)
- dentelle aux fuseaux (C, U, French-P, D, U, PN)
- merletto a tombolo (C, U, Italian-P, D, U, PN)
- encaje de bolillos (C, U, Spanish-P, D, U, PN)
- encaje de bolillo (C, U, Spanish, AD, U, SN)
- Klöppelspitze (C, U, German, AD, U, SN)
- Klöppelspitzen (C, U, German-P, D, U, PN)
ULAN, the Union List of Artist Names®

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

- Named people and corporate bodies
  
  *Bartolo di Fredi, Xueshi Bai, 白雪石, National Palace Museum (Taipei)*

- Anonymous creators known by appellation: *Santa Eufemia Master*

- Scope also includes “Non-Artists” (e.g., sitters and patrons)

- “Unknown People by Culture” (e.g., *unknown Aztec*)

- “Unidentified Named People” (e.g., known from archival documents)

- ULAN includes current and historical associative relationships (e.g., students to teachers; firm and studios to members)

- Contributions to ULAN are from experts at authorized institutions (e.g., museums, special collections, art libraries, cataloging projects, bibliographic projects, etc.)
ULAN, the Union List of Artist Names®

Sample record

**ID:** 500060426

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

**Nationalities:**
Japanese (pref)

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

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

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

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

**Gender:** male

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

**Sources:**
Bowie, Drawings of Hokusai (1964);
Grove Dictionary of Art online (1999-2002);
Library of Congress Authorities database (n.d.);
Metropolitan Museum of Art [online] (2003-);
Bouquillard, Hokusai: First Manga Master (2007)
TGN, the Getty Thesaurus of Geographic Names®

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

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

- TGN is a structured vocabulary

- TGN is a thesaurus compliant with ISO standards

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

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

## Sample record

<table>
<thead>
<tr>
<th>ID: 7011179</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Names:</strong></td>
</tr>
<tr>
<td>Siena (it, en, es, fr, nl, de)</td>
</tr>
<tr>
<td>Сиена (el)</td>
</tr>
<tr>
<td>锡耶纳 (zh)</td>
</tr>
<tr>
<td>シエーナ (ja)</td>
</tr>
<tr>
<td>Sienese (en-adj)</td>
</tr>
<tr>
<td>Sienna (h-en)</td>
</tr>
<tr>
<td>Sena Julia (h-la)</td>
</tr>
<tr>
<td>Sanna (h)</td>
</tr>
<tr>
<td>Saena (h)</td>
</tr>
</tbody>
</table>

### Hierarchical Rel. (polyhier.)
- World (facet)
  - Europe (continent)
  - Italy (nation)
  - Tuscany (region)
  - Siena (province)
  - Siena (inhabited place)

- World (facet)
  - Italy (nation)
  - Italian Peninsula (peninsula)
  - Etruria (former confederation)
  - Siena (inhabited place)

#### Historical: Late Etruscan

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

| Lat: 43 19 07 N (43.3180) |
| Long: 011 19 50 E (11.3300) |
| Elevation: 1056.430 feet (322.0000 meters) |

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

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

### Contributors:
BHA, FDA, GRLPSC, VP

### Sources:
IA, the Getty Iconography Authority™

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

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

**ID:** 1000085

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

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

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

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

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

**Hierarchical Relationships**
Top of the IA hierarchies
Legend, Religion, Mythology
Buddhist iconography
Buddhist characters
Avalokiteshvara (Buddhist iconography)
CONA, the Cultural Objects Name Authority®

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

- In development, may be used to record works depicted in visual surrogates and for other purposes.
- CONA compiles titles, attributions, depicted subjects, and other metadata about works of art, architecture, and cultural heritage, both extant and historical works, works never built, disassembled works, conceptual works for multiples.
  - Hagia Sophia, Mona Lisa, Thirty-six Views of Mount Fuji, 富嶽三十六景
- Scope is multicultural and multilingual; grows through contributions.
- CONA is linked to images; CONA is linked to the AAT, TGN, ULAN, and IA.
- Through this rich metadata and links, CONA may provide a powerful conduit for research and discovery for digital art history.
CONA, the Cultural Objects
Name Authority®

Sample record

**ID:** 700001950

**Titles:**
Shiva met de maan in het haar (nl)
Shiva with the Moon in his Hair (en)

**Catalog Level:** item

**Work Types:**
sculpture (visual work)

**Classifications:**
sculpture (preferred)

**Creation Date:** 1000/1200

**Creator Display:**
anoniem
sculptor: unknown Chola

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

**Creation:** Tamil Nādu (India)

**Materials:** bronze founding

**Dimensions:** 40 cm (height) x 24 cm (width) x 10.5 (depth)

**Events:** exhibition: Metamorfoze/Geheugenproject Willem Witsen

**Cultures:**
Indian
Chola

**General Subject:**
human figure(s) (preferred)
religion and mythology

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

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

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

| Work Types: church; mosque; museum |
| Date: original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century |
| Creators: Anthemios of Tralles (Byzantine architect, ca. 474-ca. 534) and Isidore of Meletus, the Elder (Byzantine architect, active mid-6th century); Patron: Justinian I (Byzantine emperor, ca. 482-565) |
| Built Work... Hagia Sophia depicted in View of the Hagia Sophia in Constantinople; Eduard Hildebrandt; watercolor; ca. 1852; Hermitage Museum (Saint Petersburg, Russia) [700008345] |

| Location: İstanbul (Marmara, Turkey) |
| Address Note: 41.008548°N; 28.979938°E |
| Materials: system bearing masonry; centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics |
| Dimensions: central dome: diameter 31 m (102 feet); height 56 m (184 feet) |
| General Subject: architecture |
| Specific Subject: Holy Wisdom |
| Religion/Mythology |
| Note: Domed basilica was constructed by the Emperor Justinian; built in Constantinople in 6th century... |
| Contributors: Avery, BHA, FDA, VP |

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

**Indexing Using the Getty Vocabularies**

- **AAT**
- **ULAN**
- **TGN**
- **CONA IA**
Works depicted in visual surrogates

- What is advantage to linking to CONA for work depicted?
- Access for all surrogates for same work
- Multilingual access, links, etc.

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

How to Index: Key Points

• Display fields, descriptive notes, and other text fields are not access points for retrieval; they are free-text note fields.

• Therefore, if a cataloger mentions important information in such a note, in order to facilitate retrieval, it must be indexed in the appropriate controlled fields elsewhere in the record.

• Use controlled terminology (such as AAT, TGN, ULAN, IA, CONA).

• Or another controlled vocabulary such as Iconclass or Library of Congress Authorities.

• For some fields, controlled lists or controlled format is appropriate.
Use the most specific term appropriate

How to Index: Key Points

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

- Catalogers should include information only when known.
- Assign terms with appropriate specificity, based upon available information.
- However, to not record a specific term, for example Work Type, if documentation does not support it.
- If you are not certain of a specific work type, use a term about which you are certain.
- Catalogers should not guess or make assumptions unless they have authoritative documentation.
Sub-facets (called “hierarchies”) establish the context of the term
Guide terms in angled brackets
Indexers may choose the term that best describes the work.

The concept and each term are identified by unique numeric IDs.

- e.g., singular for a single item, language

Some systems or local cataloging rules do not allow linking at the term level.

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

**AAT subject_id** 300127141

- cartes-de-visite (card photographs) (preferred, C,U,English,P,D,U,PN)
- (fotografische kaarten) (Dutch-P,D,U,PN)
- (photographies) (French-P,D,U,PN)
- carte-de-visite (card photograph) (C,U,English,AD,U,SN)
- card photographs (cartes-de-visite) (C,U,English,UF,U,N)
- carte-de-visite photographs (C,U,LC,English,UF,U,N)
- sure cards (C,U,English,UF,U,N)
- Visitenkartenporträts (fotografische Abzüge) (C,U,German-P,D,U,AD,U,SN)
- Visitenkartenporträt (fotografischer Abzug) (C,U,German-P,D,U)
- tarjetas de visita (obra visual) (C,U,Spanish-P,D,U,PN)
- tarjeta de visita (obra visual) (C,U,Spanish,AD,U,SN)
Ideally, choose the term within the record that best indexes the object at hand, e.g., singular for a single item
Some systems or local cataloging rules do not allow linking at the term level

CONA ID: 700008890
Titles: [Young boy seated on a chair], 1890
Author/Creator: Calamita, Pierre
Creation Date: 1890
Descriptive Note: Physical Desc.: Mounted 105 mm. x 63 mm. Positive Process: Albumen Negative Process: Glass. Photographers' credit on verso, stating he is the successor to O. Signature/Stamp: Printed photographer's logo on verso.
Work type: cartes-de-visite
General Subjects: portrait
Keywords: Portrait, studio
Format: Still image
Coverage: Cairo (Egypt)
ID/Acc. No.: 2008.R.3 Jacobson number: 2574
Is Part Of: Ken and Jenny Jacobson Orientalist Photography Collection
See Also: Collection description
Use Restrictions: Digital images and files saved from this website should be suitable for most purposes.
Persistent Link: http://hdl.handle.net/10020/2008r3_2574
Include Required “Core” Information

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

**Core elements**

<table>
<thead>
<tr>
<th>[ID]</th>
<th>Catalog Level</th>
<th>Classification</th>
<th>Work Type</th>
<th>Title</th>
<th>Creator</th>
<th>Creation Date</th>
<th>General Subject</th>
<th>Specific</th>
<th>Current Location</th>
<th>Dimensions</th>
<th>Materials &amp; Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>item</td>
<td>paintings</td>
<td></td>
<td></td>
<td></td>
<td>landscapes</td>
<td></td>
<td>National Palace Museum (Taipei, Taiwan)</td>
<td>158.3 x 108.1 cm</td>
<td>painted scroll</td>
</tr>
</tbody>
</table>

**What is a minimum record?**

**[CONA ID 70000285]**

- Catalog Level: item
- Classification: paintings
- Work Type: painting (visual work)
- Title: Scene of Early Spring
- Creator: Guo Xi (Chinese painter, 1023 - ca.1085 CE)
- Creation Date: 1072 CE
- General Subject: landscapes
- Specific: spring (season) | trees | Pinus (genus) | streams
- Current Location: National Palace Museum (Taipei, Taiwan)
- Repository Number: 000053N0000000000
- Dimensions: 158.3 x 108.1 cm
- Materials & Techniques: painted scroll
- Index: ink | silk | paper

Example from CONA, an implementation of CDWA/CCO
- For these elements, always include data when cataloging
- Index display data
- In this example, the record is in CONA; if the data is in another system, include a unique ID if possible
- Include repository ID/number too, if any
Catalog level: item  
Classification: musical instruments  
Work Type: guitar  
Title: Archtop Guitar  
Date: 1993  
Culture: American  
Material: spruce, maple, ebony  
Dimensions: W. 17 in. Chordophone-Lute-plucked-fretted  
Location: Greenport (New York, United States) Type: creation  
Current Location: Metropolitan Museum of Art (New York, New York) Accession Number: 2012.246  
Credit Line: Gift of Steve Miller, 2012

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

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

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

- Certain key elements of art information must be formatted (e.g., years for dates) or linked to vocabularies (e.g., AAT, TGN, ULAN, IA) to facilitate retrieval.

- **Indexing** in this sense should be a conscious activity performed by knowledgeable catalogers.

- Consider the retrieval implications of indexing terms.

- Do not use an automated method that simply parses every word in a text intended for display into indexes.
Controlled Vocabularies vs. Controlled Format

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

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

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

- Display vs indexing  
- Display for the end-user, indexing for access, using controlled vocabularies  
- Indexing is important for access  
- Display allows expression of uncertainty or ambiguity in a note for end-user  
- Or Display may be concatenated from controlled values

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

**Mat & Tech Display:**
- jade (nephrite)
  - **index:**
    - jade (rock) [AAT 300011119]
    - nephrite [AAT 300011120]
### Controlled vocabulary:

**Controlled list or link to AAT?**

<table>
<thead>
<tr>
<th>Cat. Level:</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification:</td>
<td>ceremonial object</td>
</tr>
<tr>
<td>Work Type:</td>
<td>bi</td>
</tr>
<tr>
<td>Title:</td>
<td>Disc (Bi)</td>
</tr>
<tr>
<td>Creator:</td>
<td>unknown Chinese</td>
</tr>
<tr>
<td>Creation Date:</td>
<td>2nd century BCE</td>
</tr>
<tr>
<td>General Subject:</td>
<td>ceremonial object</td>
</tr>
<tr>
<td>Specific Subject:</td>
<td>funerary object</td>
</tr>
<tr>
<td>Current Location:</td>
<td>Metropolitan Museum of Art (New York, New York); 2008.286</td>
</tr>
<tr>
<td>Dimensions:</td>
<td>diameter: 8 1/4 inches (21 cm)</td>
</tr>
<tr>
<td>Materials:</td>
<td>jade (nephrite)</td>
</tr>
</tbody>
</table>

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

**Materials/Techniques Display:** egg-tempera paint with tooled gold-leaf halos on panel

- **Role:** medium  
  **Material Name:** egg tempera | gold leaf

- **Role:** support  
  **Material Name:** wood panel

- **Technique Name:** painting | gold tooling

**Dimensions Display:** comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)

- **Extent:** components
  - **Value:** 10  
  - **Type:** count

- **Value:** 280  
  - **Unit:** cm  
  - **Type:** height

- **Value:** 215  
  - **Unit:** cm  
  - **Type:** width

- **Value:** 17  
  - **Unit:** cm  
  - **Type:** depth

**Indexing Using the Getty Vocabularies**
Which vocabularies are used to index a work record

**Cat. level:** item

**Classification:** prints and drawings

**Work Type:** •drawing •rendering

**Title:** Bulto

**Creator Display:** rendered by Eldora P. Lorenzini (American, 1910-1993)

**Index:** Eldora P. Lorenzini (American, 1910-1993)

**Role:** rendered

**Materials display:** watercolor, pen, and ink on paper

**Index:** •watercolor •pen •ink •graphite •laid paper

**Dimensions:** overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)

**Value:** 55.9 Unit: cm **Type:** height **Value:** 40.2 Unit: cm **Type:** width

**Creation Date:** 1938   Start: 1938   End: 1938

**Current Location:** National Gallery of Art (Washington, DC, USA)

**Repository number:** 1943.8.16638

**Creation Location:** Santa Fe (New Mexico, USA)

**General Subject:** •another work •religion & mythology

**Specific Subject:**
- Bulto, Andrés Garcia
- sculpture •figures •bulto •farming •plow •oxen
- St. Isadore

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

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

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

- ULAN
- TGN
- AAT
- Iconography Authority
- Work Record
- Source Records
Issues for Indexing

• Indexing fields are intended for retrieval

• The following are examples of indexing fields:
  • Any field that contains a controlled number (e.g., Start Date) or values controlled by pick lists (e.g., Preferred / Non-preferred flag), controlled files (e.g., bibliographic sources), or links to controlled vocabularies (e.g., Location is linked to TGN)

• Consider retrieval issues when you assign terms and values to such fields

• Indexing fields may be visible or hidden from end users

• If the indexing field is visible to end users, do not use overly broad estimations that will be confusing or misleading
Issues for Indexing

Applying vocabularies

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

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

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

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

• How precise are your indexing terms?
  - “temples” or “wats”
  - “photographs” or “daguerreotypes”

• Collection size
• Collection focus
• Expertise of cataloguers
• Expertise of users
Materials and Techniques

Display Mat & Tech: watercolor on ivory

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

- Free-text Materials and Techniques display and index using controlled terminology (AAT)
- Simple matching for display to AAT terms
What if your source information does not indicate the type of tempera?
Hierarchy
<paint by composition or origin>
water-base paint
  tempera
    casein paint
    egg-oil tempera
  egg tempera
    gum tempera
  oil tempera
<br>
Scope Note for egg tempera:
Tempera paint using egg as its vehicle, traditionally the yolk only, in other cases, the whole egg.

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

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

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

Specificity

You may index technique or implements separately from materials.
Classification: graphic arts
Work Type: drawing, preparatory study
Title: Man in Korean Costume
Creator: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date: ca. 1617-1618
Descriptive Note: This is one of several studies of persons in exotic costumes that Rubens did during ...
Dimensions*: 38.4 x 23.5 cm
*Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper
Role: medium
Flag: material
Technique: painting | gold tooling
Subject Matter*: Korean man, costume
Context-Historical/Cultural: Man is portrayed in formal costume; is one of the first portrayals of a Korean on European soil ...
Mat & Tech [AAT]: chalk
Role: medium Flag: material
Mat & Tech [AAT]: laid paper
Role: support Flag: material
Classification

- Classification = broad
- Work Type = specific

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
- Classification is controlled by an extensible list
- For movable works provided by the repository
Catalog level: item  
Class: photographs  
American art

Work Type: gelatin silver print

*Title: Panoramic Photograph of the White House, Washington, DC
*Creator Display: Haines Photography Co. (American, 19th-20th century)
*Role: photographers
*Creation Date: ca. 1909 (controlled: Earliest: 1904, Latest: 1914)
*Subject: architecture, White House (Washington, DC, USA), panoramic view
*Current Location: Library of Congress (Washington, DC, USA)
*Measurements: 15.85 x 55.88 cm  (6 1/4 x 22 inches)
*Materials and Techniques: gelatin silver print

Work type should indicate what the work is, with the greatest specificity warranted by sources.
Classification is drawn from an extensible list, mapped behind the scenes to one or more AAT terms.

- Work Type is drawn directly from the full AAT, primarily terms in the Objects facet.

**Specificity**

Classification = broad  Work Type = specific

**Work Type and Classification**

Classification controlled, extensible list

<table>
<thead>
<tr>
<th>Classification</th>
<th>Work Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>machines</td>
<td></td>
</tr>
<tr>
<td>vehicles / transportation</td>
<td></td>
</tr>
<tr>
<td>minerals / rocks</td>
<td></td>
</tr>
<tr>
<td>needlework / sewing</td>
<td></td>
</tr>
<tr>
<td>numismatics / philately</td>
<td></td>
</tr>
<tr>
<td>natural history</td>
<td></td>
</tr>
<tr>
<td>paintings</td>
<td></td>
</tr>
<tr>
<td>performance art / installations</td>
<td></td>
</tr>
<tr>
<td>personal accessories</td>
<td></td>
</tr>
<tr>
<td>photographs</td>
<td></td>
</tr>
<tr>
<td>prints</td>
<td></td>
</tr>
</tbody>
</table>

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

Work Type: Homographs

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

- Be sure to link to the correct concept
- Beware of homographs
- Homographs are distinguished by hierarchical placement and other information, an in AAT by "qualifier" which is stored in separate field from term
Work Type: Plural, language

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

Linking to the AAT and other Getty Vocabularies allows the variant terms and other links and information in the AAT, ULAN, or TGN record to be used in retrieval of the work.
Firenze (preferred, vernacular, Italian-preferred)
Florence (English-preferred)
Florenz (German-preferred)
Florencia (Spanish-preferred)
Fiorenza (historical)
Date: Medieval
Start: 900 End: 1700

Florentia (historical, Latin)
Date: name of Roman colony on North bank of Arno
Start: -100 End: 1500

Florentine (adjectival, English)

- Names and terms may be historical, may have dates
Specificity

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

CONA ID 700000137
Catalog Level: item
Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971

Location: Columbus (Indiana, USA)
Address: Plaza, Cleo Rogers Memorial Library

Dimensions: 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)

General Subject: abstract
Specific Subject: bone

Stonehenge
Descriptive Note: The shape of the sculpture suggests human hip and leg bones, while the negative space on the interior of the arch suggests an abstracted human torso with head. I.M. Pei had the idea of a large work of art to sit in the Fifth Street public plaza that would pull together the space between his newly built Cleo Rogers Memorial Library, the Irwin Gardens by Henry A. Phillips (just east of the library) and the First Christian Church by Eliel Saarinen (across the street).

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

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

ULAN names
Moore, Henry (preferred, index, LC)
Henry Moore (display)
Moore, Henry Spencer
Catalog level: item  Class: Sculpture  Work Type: hacha
Title: Hacha (Ceremonial Ax)
Creator Display: unknown Veracruz
Creation Date: Late Classic Veracruz (600-900 CE)
Current Location: Dumbarton Oaks (Washington DC, USA)  ID: B38 VCS
Discovery Location: Veracruz (Mexico)
Subject: religion/mythology  human figure  face  game  sacrifice  ceremonial object  Inca  ballgame

Dimensions: 35 x 22.2 cm  (height)  (13 3/4  x 8 3/4  inches)
Mat & Tech: and Techniques: marble
Descriptive Note: The hacha had ritualistic significance and likely served as an actual ballcourt marker.

Location: Geographic, repository, flags for Type

- Current Location
- Flag with extensible list of Types creation, discovery, original, architectural context
- Location may be a Repository (corporate body) linked to ULAN (in ULAN, the repository place is in turn linked to TGN)
- Location may be a Geographic Location linked to TGN
Subject: Several vocabularies

General
portraits
history and legend

Specific
Antietam National Battlefield
(Sharpsburg, Maryland, United States)  TGN
American Civil War (event)  IA
Abraham Lincoln (American president, 1809-1865)  ULAN
John McClernand (American Union General, 1812-1900)  ULAN
Allan Pinkerton (American Secret Service agent, detective, 1819-1884)  AAT
army camp  AAT
tents (portable buildings)  AAT
Title: Pomegranate with Blue Morpho Butterflies
Creator: Maria Sibylla Merian
Creation Date: ca. 1705
Materials: watercolor and gum arabic over partial transfer print on vellum
Dimensions: 14 5.8 x 11 7/8 inches (37.2 x 30.2 cm)
Subject: animal, botanical
Pomegranate (Punica granatum)
Blue Morpho (Morpho menelaus)
Banded Sphinx Moth (Eumorph fasciatus)
Description: Pomegranate with Blue Morpho Butterflies and Banded Sphinx Moth Caterpillar (Punica granatum with Morpho menelaus and Eumorph fasciatus).
Relationship Type: part of
Related Work: The Insects of Suriname (plate 0)
Current Location: The Royal Collection (London, England), copyright 2010 Her Majesty Queen Elizabeth II

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

May link to scientific or common name, as well as to plurals, singulars, languages as necessary
Catalog Level: item
Classification: prints and drawings   Work Type: screen print
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

**Title:** Brushstroke

**Title Type:** repository

---

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

**Titles or names**

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

- **Cat. level:** item
- **Classification:** prints and drawings
- **Work Type:** poster | lithograph

**Title:** Chat Noir

**Title:** Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret

**Creator:** Théophile-Alexandre Steinlen (Swiss artist, 1859-1923)

**Creation Date:** 1896

**General Subject:** advertising/commercial | animals

**Specific:** domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater

**Current Location:** Santa Barbara Museum of Art (Santa Barbara, California): ID:1991.17

**Dimensions:** 61.6 x 39.62 cm  (24 1/4 x 15 5/8 inches)

**Mat & Tech:** lithograph | ink | paper | lithograph

**Inscription:** along right side and bottom: Prochainement / la très illustre Compagnie du Chat Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis

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**Specificity**

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

Catalog level: item
Class: architecture • European art

Work Type: entrance

Title: Pyramids: Entrance to the Louvre

Creator Display: I. M. Pei

Current Location: Louvre Museum Courtyard (Paris, France)

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

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

General Subject: architecture Type: isness Specific: museum entrance

Dimensions: 21.6 m (71 feet) pyramid

• Value: 21.6 Unit: m Type: height

Shape: pyramidal

Material & Techniques: glass and steel rods and cable

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

But is Work Type “pyramids” here?

Not a tomb; geometric figure not a “work type”

Better to use Work Type for function = “entrance”

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

Relative to catalog level

Group-Level or Item-Level cataloging?

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

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

Cataloging work or image?

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

- **Exhaustivity** refers to the degree of depth and breadth that the cataloger uses, often expressed by using a larger number of indexing terms or a more detailed description.

- However, is it useful to index every possible applicable term?

- If not, where do you draw the limit? Index the most important or most prevalent characteristics.

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

Catalog level: volume
Class: books and manuscripts
Work Type: gradual
Title: Gradual for Monastic Use
Creator: illumination: workshop of: Pacino di Bonaguida; patron: probably Augustinian
Creation Location: Florence (Italy)
Creation Date: 1303/1340
Style: Gothic
Measurements: 174 folios; overall (page dimensions): 35.7 x 26.2 cm (14 1/16 x 10 5/16 inches)
Materials: tempera and ink on parchment; bindings of calfskin over boards with metal clasps
Current Location: Museum of Fine Art (Boston, Massachusetts)
Description: A gradual (a liturgical book, containing chants for the Mass) for monastic use, possibly the Augustinian order, with 174 folios (ff.) and 2 leaves:
ff. 1 - 109: Gradual: Temporale and Sanctorale (partial)
ff. 109v - 113: Litany
ff. 114 - 160: Gradual: Temporale (continued)
ff. 161 - 168: Temporale sequences
(f. 168v: Originally blank, with a 15th-century addition in Italian on three staves: "Sanctus della domenica...")
ff. 169 - 174v: Credo (four repetitions of "Patrem omnipotentem," each with a different melody)

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

Cat. level: item  Class: Prints, Drawings, and Photographs
Work Type: fraktur  birth certificate baptismal certificate
Title: Birth and Baptismal Certificate
Creator: Francis Portzline (American (Pennsylvania German), active 1838-1855)
Creation Location: Pennsylvania, United States
Creation Date: 1840/1855
Materials: watercolor wash, pigments in gum medium, and ink on wove paper
Measurements: sheet: 12 13/16 x 15 9/16 inches (32.5 x 39.5 cm)

Description: The colorful drawings known today as fraktur (so called because of the “fractured” Gothic script employed) were created as blessings, rewards of merit, or personal records of confirmation, marriage, or baptism, as in this example. Like many fraktur artists, Francis Portzline taught school and had special skills in lettering and painting. In his work, the surrounding birds, butterflies, and flowers reinforce the celebratory nature of the religious ceremony. Such records were important for membership in the Lutheran or Reformed Churches; their texts also offered spiritual guidance for their owners.
### Exhaustivity

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

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

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

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

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

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

Whole/Part Records for a series and a part
Exhaustivity

- Another conceptual relationship
- Entries in an architectural competition may be considered a group (non-archival)
- Link a drawing to the appropriate competition group through hierarchical relationships
- [Record competitions as events in Events]
- Examples are from CONA, but applicable to any system

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

CONA ID 700008521
Cat. level: item Class: drawings Work Type: drawing
Title: Temple design for the Lincoln Memorial
Maker: architect: Henry Bacon; draftsman: Jules Guéren
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 700008522
Cat. level: item Class: drawings Work Type: drawing
Title: Temple design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: Otto R. Eggers
Date: 1912
Location: National Archives (Washington, DC)

CONA ID 700008523
Cat. level: item Class: drawings Work Type: drawing
Title: Pyramid design for the Lincoln Memorial
Creator: architect: John Russell Pope; draftsman: attributed to Rockwell Kent
Date: 1912
Location: National Archives (Washington, DC)
In this case, are all the works in one cave considered a set or object grouping?

Linked to the Caves Complex through associative relationships?
Exhaustivity

Associative relationship

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

CONA ID 700000120  Catalog level: item
Class.: drawings  Work Type: architectural drawing
Title: Case Study House No. 21
Creator: Pierre Koenig
Current Location: GRI Special Collections, Getty Center (Los Angeles, California) 2006.M.30-

CONA ID 700000090  Catalog level: item
Class.: architecture  Work Type: house
Title: Case Study House No. 21
Title: Bailey House  Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

CONA ID 700008539  Catalog level: item
Class.: photographs  Work Type: photograph
Title: Case Study House No. 21
Creator: Julius Shulman
Current Location: GRI Special Collections, Getty Center (Los Angeles, California); 2004.R.10-26622-32-LF
RELATIONSHIPS BETWEEN WORKS may be rich and complex.

- **St. Peter’s in Rome and its dome**
- **Examples are from CONA, but applicable to any system**

**CONA ID 700008435 Class:** prints and drawings
**Work Type:** design drawing
**Title:** Section and Elevation of the Drum of St. Peter’s
**Title Type:** descriptive
**Creator:** Michelangelo (Florentine sculptor, painter, architect, 1475-1564)
**Date:** mid 1550s
**Medium:** incised lines, charcoal with traces of brown ink on paper
**Dimensions:** 270 x 267 cm
**Type, Purpose, Method of Representation:** Descriptive Note: This is the only known section of St. Peter’s Basilica, Rome
**Related Work:** Dome (St. Peter’s Basilica, Rome)

**CONA ID 700008437 Class:** prints and drawings
**Work Type:** measured drawing
**Title:** External elevation of the model for St. Peter’s
**Title Type:** descriptive
**Creator:** circle of Etienne Dupérac
**Subject:** •elevation •Model of St. Peter’s
**Related Work:** Model of St. Peter’s
**Date:** probably late 1560s
**Medium:** brown ink on paper
**Dimensions:** 5 x 4 x 2 m
**Current Location:** Musée des Beaux Arts (Lille, France)

**CONA ID 700008436 Class:** sculpture
**Work Type:** half model
**Title:** Half Model for the Dome and Drum for St. Peter’s, Rome
**Title Type:** descriptive
**Creator:** Michelangelo and Giacomo della Porta; Luigi Vanvitelli
**Date:** 1558-1561
**Medium:** linden wood, gesso, paint
**Dimensions:** length 730 feet (220 m); width 5 x 4 x 2 m (without modern base)
**Scale:** 1:15
**Current Location:** Musei Vaticani (Vatican City, Italy)

**CONA ID 700002014 Class:** architecture
**Work Type:** basilica cathedral
**Title:** Old Saint Peter’s Basilica
**Title: Antica basilica di San Pietro in Vaticano
**Title: Antigua Basílica de San Pedro
**Title: Basilica Sancti Petri
**Title: Basilique de Saint-Pierre
**Creator:** principal architects: Donato Bramante, Giacomo della Porta, ...
**Date:** second church on the site, 1506, constructed 1546 to 1564 and 1590, consecrated in 1626
**Material:** masonry
**Dimensions:** length 730 feet (220 m); width 500 feet (150 m); height of dome above street level: 452 ft (138 m)
**Location:** Rome (Italy) 41°54′8″N 12°27′12″E

**CONA ID 70000016 Class:** architecture
**Work Type:** basilica cathedral
**Title:** Basilica di San Pietro in Vaticano
**Title:** San Pietro in Vaticano
**Title:** Petersdom
**Title:** New St. Peter’s
**Title:** Basilica San Pietro
**Date:** designed mid-1550s
**Material:** brick, with iron chain compression ring
**Dimensions:** 42 m (138 feet); height of dome: 138 m (452 feet) above the street, 119 m (390 feet) above the floor
**Location:** Rome (Italy)
Exhaustivity

Titles or names

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

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

Title: Willis Tower  Historical: Current
 Preference: preferred
 Date: renamed 16 July 2009
 Start: 2009  End: 9999
 Language: English  Lang.Pref.: preferred

Title: Sears Tower  Historical: Historical
 Preference: variant/alternate  Other [type]: former
Roles of various creators

Creator Display: Andy Warhol (American, 1928-1987)

Role: printmaker [link]: Warhol, Andy
Roles: • artist collaboration • supervision • proofing [link]: Tyler, Kenneth
Role: edition printing [link]: Wasserman, Jeffrey
Role: assistant: [link]: Dressen Robert
Role: assistant: [link]: Knisel, Robert
**Creation and patronage**

<table>
<thead>
<tr>
<th>Category level: item</th>
<th>Classification: architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type:</td>
<td>mausoleum</td>
</tr>
<tr>
<td>Titles:</td>
<td>Taj Mahal</td>
</tr>
</tbody>
</table>

**Creator Display:**

- architect: Ustad Ahmad Lahauri (Indian architect, ca.1580-1649);
- patron: Shah Jahan (Mughal emperor, born ca. 1592)

**Creation Date:** 1632-1653

**General Subject:** architecture  **Type:** isness

**Specific burial Extent:** purpose | Mumtaz Mahal Extent: dedication | Shah Jahan Extent: dedication

**Current Location:** Agra, Uttar Pradesh, India; 27°10′30″N 78°02′31″E

**Dimensions:** height: 561 feet (171 m)

**Mat & Tech:** white marble

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

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

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

- Which will your local system or authorities allow?
- What is your local methodology?
Material: red silk

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

- Compound terms are multiple-word terms
- A published vocabulary typically limits inclusion of compound terms, only “unique concepts”
- You may construct additional compound terms in the work record, “precoordination”
- E.g., if you have a red silk and black wool vestment, indexing should bind “red” and “silk” together
- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field
Using local compound terms that bind the two words together.
Indexing Using the Getty Vocabularies

post-coordination

- Index using separate terms
- Combine terms for retrieval, not in the cataloging process

Work Record
Free-text Materials field: *red silk with embroidery*

Controlled fields
Material/Technique:
- embroidery (process) [AAT 300053653]
- silk (textile) [AAT 300243428]
- red (color) [AAT 300126225]

AAT
Materials Facet
uther:<materials by form>
.........<textile materials>
..................silk [AAT 300243428]

AAT
Physical Attributes Facet
.........colors
.........chromatic colors
.........red [AAT 300126225]

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

Select records where material like ‘silk’ and like ‘red’
[Select records where material_is like ‘300243428’ and like ‘300126225’]
Uncertainty and Ambiguity

and Unknown and Undetermined
Uncertainty and Ambiguity

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

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

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

See CONA guidelines
“3.6.1.18.5.1 Minimum requirements for Start Date and End Date”
**Start and End Dates**

- **Creation Date:** early to mid-20th century  
  **Start:** 1900   **End:** 1960

**Cat. level:** item  
**Classification:** costume  
**Work Type:** mask  
**Titles:** Face Mask  
**Creator:** unknown Igbo  
**Creation Date:** early to mid-20th century  
  **Start:** 1900   **End:** 1960

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

**Dimensions:** unavailable  
**Mat & Tech:** wood, cloth, glass beads, metal, buttons, kaolin

CONA ID 700008595
Example: When a particular year is unknown

Start and End Dates

Catalog Level: item
Class: prints and drawings  Work Type: drawing
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC)
Mat & Tech: watercolor, graphite, and gouache on paperboard
Dimensions: overall: 34 x 28 cm (13 3/8 x 11 in.)

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

237
Index of American Design; 1943.8.8102

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

Related Work: Pennsylvania German Dish

Creation Date: ca. 1935

Start: 1930  End: 1940

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

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

Start and End Dates

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

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

*General Subject:* architecture  
*Type:* description  
*Specific:* façade

*Descriptive Note:* This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...
Possible resolutions if data is unknown or ambiguous:
index using broader term or index both

Other Issues for Indexing

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

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

• However, if a specific value is in question, use a broader value or use both of two possible values, depending upon the circumstances.
Other Issues for Indexing

• **Work Types, materials, culture:** Using the AAT, choose the most specific term appropriate; however, do not guess

• For example, if you are not sure if the process by which the work was made is *steel engraving*, use the broader term *engraving*

• For any uncertain or ambiguous situations, explain in a display field or the descriptive note

• For further guidance, see CONA Guidelines: “3.6.1.2 Work Type,” “3.6.2.2 Material Term,” “3.6.2.15 Culture Term”

• Use Getty Vocabularies to choose broader values; a broader value is the parent in the hierarchical display

• Various issues regarding work type, style, etc. are discussed in CONA documentation
Example: Index to specificity known
(“Specificity and Exhaustivity” are discussed in more detail above)

Materials Indexing Terms

Catalog level: item  Classification: prints  Work type: steel engraving
Title: A mandarin paying a visit of ceremony
Title: Mandarin rendant une visite de ceremony
Date: published: ca. 1845
Creator Display: Fox, Angus, after drawing by Thomas Allom; published by Fisher, Son and Company
Related Person: Fox, Angus (British printmaker, 19th century) role: engraver
Related Person: Allom, Thomas (British architect, 1804-1872) role: draftsman
Related Corporate Body: Fisher, Son and Company (British publisher and printer, active 1821-1845) role: publisher
Materials: steel engraving, hand colored
Materials Display: steel engraving, hand colored
Materials Index:
steel engraving (printing process) [AAT]
hand coloring  [AAT]
ink [AAT]
paper [AAT]

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

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

CONA ID: 700001088

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

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

Materials Indexing Terms

Catalog level: other  Classification: installations
Work Type: installation
Title: Four Corner Piece
Creator: Bruce Nauman (born 1941)

Materials Display: installation with four cameras and four monitors

Materials Index:
variable media  [AAT]

Components:
monitors (data processing equipment) [AAT]
cameras (photographic equipment) [AAT]
Issues for Indexing

- **Locations:** For example, if sources disagree about whether a work was created in 15th-century Bruges or Brussels, you could
  1) index the culture as *Flemish* (encompassing both Bruges and Brussels during this period), and/or
  2) index both cities using TGN; links to TGN should be repeatable
- Explain in the Descriptive Note that scholars disagree regarding if the work was created in Bruges or Brussels
- For further guidance, see CONA Guidelines: 3.6.1.19.5.2 How to record the Location
- Flags: For flags and other fields that are not repeatable, where you must choose one value only, make the best choice possible based on the information at hand

- Indexed place names display to the end user
- Various issues regarding location are covered in CONA documentation
Location

Catalog level: item  Classification: manuscripts  Work Type: folio
Title: Bishop Theophilus Finding the Grave of Saint Anthony
Creator: Master of the Brussels Romuléon or workshop (Flemish, active about 1465)
Culture: Flemish
Locations: Current: J. Paul Getty Museum at the Getty Center (Los Angeles, Los Angeles county, California, United States) [ULAN 500329598]  Repository Numbers: 83.MN.127.29; Ms. Ludwig XI 8, fol. 29
Other: Creation: Bruxelles [TGN 7007868]
Other: Creation: Brugge [TGN 7007867]
Date: about 1465 - 1470  Type: creation
Materials: tempera colors, gold leaf, gold paint, and ink on parchment
Dimensions: Leaf: 24.8 × 17.6 cm (9 3/4 × 6 15/16 in.)
General Subject: religion and mythology (preferred)  human figures
Specific Subjects: Bishop Theophilus(bishop, active 4th century) [500354875] (ULAN)  Saint Anthony (IA)
Hierarchy: part of    Invention et translation du corps de Saint Antoine

Example: When the location could be either of two places

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

Creator and other people

Cat. level: item
Classification paintings Work Type painting | leaf
Title Sitting on Rocks Gazing at Clouds
Title 宋 李唐 坐石看雲
Title Assis sur des rochers en regardant les nuages

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

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

**Catalog level:** item  
**Classification** sculpture  
**Work Type** figurine  
**Title** Beltrame di Milano

**Creator Display:** Meissen Porcelain Manufactory  
(German porcelain factory, 1710 to the present)  
**Corp. Body:** [ULAN 500054662]

**Creation Date** ca. 1720  
**General Subject** literature  
**Specific** Beltrame di Milano | Commedia dell’Arte  
**Current Location** J. Paul Getty Museum (Los Angeles, California); 86.DE.542  
**Creation Place:** Meissen (Germany)  
**Dimensions** 6 1/2 x 2 11/16 x 2 5/8 inches  
**Mat & Tech:** hard-paste porcelain

- Creator may be a *corporate body*, defined as two or more people working together (not necessarily “incorporated”)

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**Example: When creator is a corporate body**

- **Corp. Body:** [ULAN 500054662]
Example: When creator is anonymous

Anonymous creators

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

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

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

- Hand is identified  
- Known by appellation devised by scholars or repositories  
- Nationality and dates surmised from loci and dates of activity
Example: When creator is unknown

Unknown creators

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

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

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

Creation Place: Mexico
Dimensions: height: 8 3/4 inches
Mat & Tech: ceramic
Culture: Aztec

- Identity of hand is unknown
- Creator field refers to culture of creation, not an individual
- If creator is missing in contributed data, map from Culture
Example: When creator is qualified

Attribution qualifiers

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

Catalog Level: item
Class: decorative arts  •  furniture  • Work Type: side chair
Title: Side chair
Current Location: Metropolitan Museum of Art (New York, New York, USA)  ID: 62.16

Creator Display:
attributed to Samuel McIntire (American, 1757-1811)
Role: designer
Person: McIntire, Samuel
Qualifier: attributed to

CONA ID: 700000089  Indexing Using the Getty Vocabularies
Style and culture

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

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

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

• When information is unavailable at the time of cataloging, the cataloger may use values such as unknown, unavailable, undetermined, or not applicable, provided documentation or context explains to the user the meaning of these words for the given field.

• For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research.

• Has the cataloging institution simply forgotten to include the information?

• Or has the field been considered, but at this time the information is not available?

• Including such values for unavailable information clarifies the situation for users, while a blank field does not.
Knowable vs. Unknowable

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

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

• In various fields, rules regarding how to deal with unknown information, uncertainty, and ambiguity may differ

• One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display

• Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect
Using the hierarchy for indexing

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

- **Index with a specific narrower term only if information is supplied by sources**
- **if unknown, use a broader term, even “vessel”**
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

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

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

Catalog level: item
Class.: textiles
Work type: tapestry
Titles: Tapestry: Le Cheval rayé from Les Anciennes Indes Series (preferred,C,U,English-P,U,U)
Tapestry: The Striped Horse from The Old Indies Series (C,DE,undetermined,U,U)
Catalog Level: item
Work Types:
tapestry (wall hanging) [300205002]
textile (visual works) [300014063]

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

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

Belin, Jean-Baptiste, the younger (French painter, 1688-1730) [500016562]
Post, Frans (Dutch painter and draftsman, 1612-1680) [500017077]
Eckhout, Albert (Dutch painter and draftsman, ca.1610-1666) [500019675]

Bonnemer, François (French painter and engraver, 1637-1689) [500096667]
Houasse, René-Antoine (French painter, ca. 1645-1710) [500115105]
Desportes, Alexandre-François (French painter, 1661-1743) [500115333]
Monnoyer, Jean-Baptiste (French painter and etcher, 1636-1699, active in Paris and London) [500121569]

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

Repository Numbers: 92.DD.21

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

Display Materials: Wool and silk; modern cotton lining wool (textile) [300243430]
silk (textile) [300243428]
cotton (textile) [300014067]

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

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

General Subject:
animals (preferred)
human figures
Specific Subjects:
zebras (mammals) [300265992]
hunting [300239666]
alligators [300252286]
Using associative relationships for indexing

### Names:

**Richard Meier & Partners** *(preferred, display, V)*

**Richard Meier and Partners** *(V)*

---

**Associative Relationships:**

*members are*

- Richard Meier
- Michael Palladino
- James R. Crawford
- Bernhard Karpf
- Reynolds Logan

---

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

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

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

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

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

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

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

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

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

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

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<th>Description</th>
<th>Code</th>
<th>Description</th>
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<td>31301</td>
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<td>seascapes</td>
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<td>31902</td>
<td>still lifes</td>
<td>31903</td>
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<td>31965</td>
<td>found objects</td>
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<td>31967</td>
<td>time-based works</td>
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</tr>
</tbody>
</table>
Specific Subject is controlled by AAT, ULAN, TGN, CONA, and IA

Power of the synonyms and associative relationships, and biography

By linking to AAT, you have the power of synonyms, the hierarchy, associative relationships, and other links to power retrieval on Subject

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

ULAN ID 500312828
Names
- Pinceloup de la Grange, Magdaleine
- Parseval, Magdaleine
Related Person
spouse of .... Pinceloup de la Grange, Charles-François

CONA ID 70000215  Catalog Level: item
Class: paintings  Work Type: painting
Title: Magdaeline Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID: 84.PA.664

General Subject: portraits
Specific Subject:
- Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
- Felis domesticus (species)
- single-sitter portrait

AAT ID 300265960
Terms
- Felis domesticus (species)
- domestic cat (species)
- house cat (species)
- Felis catus (species)

ULAN ID 500312828
Names
- Pinceloup de la Grange, Magdaleine
- Parseval, Magdaleine
Related Person
spouse of .... Pinceloup de la Grange, Charles-François

CONA ID 70000215  Catalog Level: item
Class: paintings  Work Type: painting
Title: Magdaeline Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
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General Subject: portraits
Specific Subject:
- Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
- Felis domesticus (species)
- single-sitter portrait

AAT ID 300265960
Terms
- Felis domesticus (species)
- domestic cat (species)
- house cat (species)
- Felis catus (species)
Specific Subject is controlled by
AAT, ULAN, TGN, CONA, and IA
Power of synonyms, hierarchy, relationships, coordinates, historical

TGN ID 7002473

Names
• İstanbul
• Constantinople
• Константинополь
• Костантиниye
• قسطنطينية

Related Places
located on ….Silk Road

Coordinates
Lat: 41.0110 Long: 28.9578

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

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

CONA: ID 700008633
Class.: manuscripts maps
Work Type: cityscape map
Titles: Map of Constantinople
Karte von Konstantinopel
Creator: Cristoforo Buondelmonti  Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)
Dimensions: 25.4 x 16.4 cm, one of 66 leaves
Tech & Mat: ink and wash on vellum
Inscription: All folios inscribed; author page: Cristoforus Bondeldont de Florencia presbiter nunc misit cardinali Iordano de Ursinis MCCCCXX

part of:
Liber insularum archipelagi CONA 700008634

General Subject:
cityscapes architecture

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

Indexing Using the Getty Vocabularies
Specific Subject is controlled by AAT, ULAN, TGN, CONA, and IA

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- See the search tips on each Vocab’s site

**AAT**

Search Tips
For the Find Term or Note field, you may use **AND** and **OR** (all in upper case) [e.g., 1) Windsor chairs, 2) chairs OR rockers, 3) chairs OR rockers OR armchairs, 4) bow-back AND Windsor, 5) Windsor AND (rockers OR chairs), 6) (Windsor OR Boston) (rockers OR Chairs)]. Wildcard is the asterisk (*) - right truncation only. To find an exact match rather than a key word in the Find Term field, use quotes [e.g., "chairs"]. If you wish to search the term and note together, click on the buttons for AND or OR.

**ULAN**

Search Tips
For the Find Name field, you may use **AND** and **OR** (e.g., 1) Eldon Garnet, 2) Garnet OR Garnet, 3) Garnet OR Garnet OR Garnet, 4) Eldon AND Garnet, 5) Eldon AND (Garnet OR Garnet), 6) (Eldon OR Eldon) AND (Garnet OR Garnet). Boolean operators must be in all caps (AND and OR). Wildcard is the asterisk (*) - right truncation only. To find an exact match rather than a key word, use quotes [e.g., "Garnet"]; there is an implied AND between the Find Name, Role, and Nationality fields.

**CONA**

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

**IA**

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

**Display Materials & Techniques**

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>oil on panel</td>
<td></td>
</tr>
</tbody>
</table>

**Index:**

Title: Vase of Flowers
Creator: Jan van Huysum (Dutch painter, 1682-1749)
Current Location: J. Paul Getty Museum (Los Angeles, CA); 82PB:70

Classification: paintings
Work Type: painting (visual work)
Title: Vase of Flowers
Creator: Jan van Huysum (Dutch painter, 1682-1749)
Creation Date: 1722
Subject (general): still life
Subject (specific): flowers, tulips, roses
Current Location: J. Paul Getty Museum (Los Angeles, California); 82PB:70
Dimensions: 79 x 61 cm (31 1/4 x 24 inches)
Materials: oil on panel
| oil paint | panel |

---

CONA ID: 700000101
Which homograph to use? “oil” in such a materials statement is short for “oil paint”

Display Materials & Techniques

oil on panel

Index:

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

To find a smaller number of results for panel, use quotes to get an exact match rather than keywords [“panel”]. Which homograph is correct?
2. Find terms in AAT to index display materials and techniques

Display Materials & Techniques
steel engraving, hand colored

Index:

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

Display Materials & Techniques
steel engraving, hand colored

Index:

<table>
<thead>
<tr>
<th>AAT term</th>
<th>AAT ID</th>
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<tr>
<td>hand coloring</td>
<td>300133555</td>
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</table>

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

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

Index:

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

Title/Name: Empire State Building
Creator Display: William F. Lamb for Shreve, Lamb and Harmon
Location: New York (NY)
Address Note: 40°44'54.36"N 73°59'08.36"W ; 350 5th Ave, New York, NY 10118
Display Materials & Techniques

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

Index:

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

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

Index:

<table>
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<th>Role: AAT term</th>
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</tbody>
</table>
Even if the creator is unknown, it should be indexed rather than being left blank. Creator indexing is a core field and should always have a value.

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

**Index:**

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<td>architect</td>
<td>300024987</td>
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<td>Qianlong, Emperor of China</td>
<td>500372572</td>
<td>patron</td>
<td>300115251</td>
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5. Find repository in ULAN and geographic location in TGN to index Locations

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

**Index current location:**

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**Index creation location:**

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<tbody>
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</table>
For works in repositories, include the repository ID for retrieval, if possible.

For uncertain creation location, include both possibilities for indexing.

**Location information**

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

**Index current location:**

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<td>1001882</td>
</tr>
<tr>
<td>Andhra Pradesh (state) (India)</td>
<td>1001828</td>
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</table>
Crite thought of himself as an artist-reporter whose assignment was to capture the daily lives of ordinary people. His skill as an acute observer of American life is apparent in School’s Out, which shows dozens of children leaving the annex of Everett elementary school in Boston’s South End at a time when boys and girls were taught separately. Although Crite acknowledged that School’s Out may reflect a romanticized view, it also presents a universal statement about community, stability, and the bonds of family life. (AAM)
<table>
<thead>
<tr>
<th>General Subject</th>
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<td>TGN</td>
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### General Subject

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<td>children</td>
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<td>community (social issue)</td>
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### ULAN

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### TGN

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

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

Patricia Harpring
Managing Editor
Getty Vocabulary Program

pharpring@getty.edu
vocab@getty.edu