

Cultural Data Toolkit

Sculpting your data

What is your research question?

What do you want to record?

What is the purpose?

Data model

A data model shows the logical structure of a database, including the relationships and constraints that determine how data can be stored and accessed. Individual database models are designed based on the rules and concepts of whichever broader data model the designers adopt. Most data models can be represented by an accompanying database diagram.

Finding data models



1 manuscript items

1.1 Label and Description

1.1.1 Label

1.1.2 Description

1.1.3 Alias

1.2 instance of

1.2.1 manuscript type

1.2.2 lost manuscripts

1.3 core information (DFG:Schlagzeile)

1.4 Project information

1.5 Provenance

1.6 online resources

1.7 Literature

2 special information for codices

2.1 instance of

2.2 materiality of codices

3 manuscript content

3.1 section in a document

3.1.1 necessary information

3.1.2 PhiloBiblon textual witness

3.1.3 manuscript related information

3.1.4 content related information

3.1.4.1 PhiloBiblon: treatment of incipit Property:P70 and

3.1.5 external information

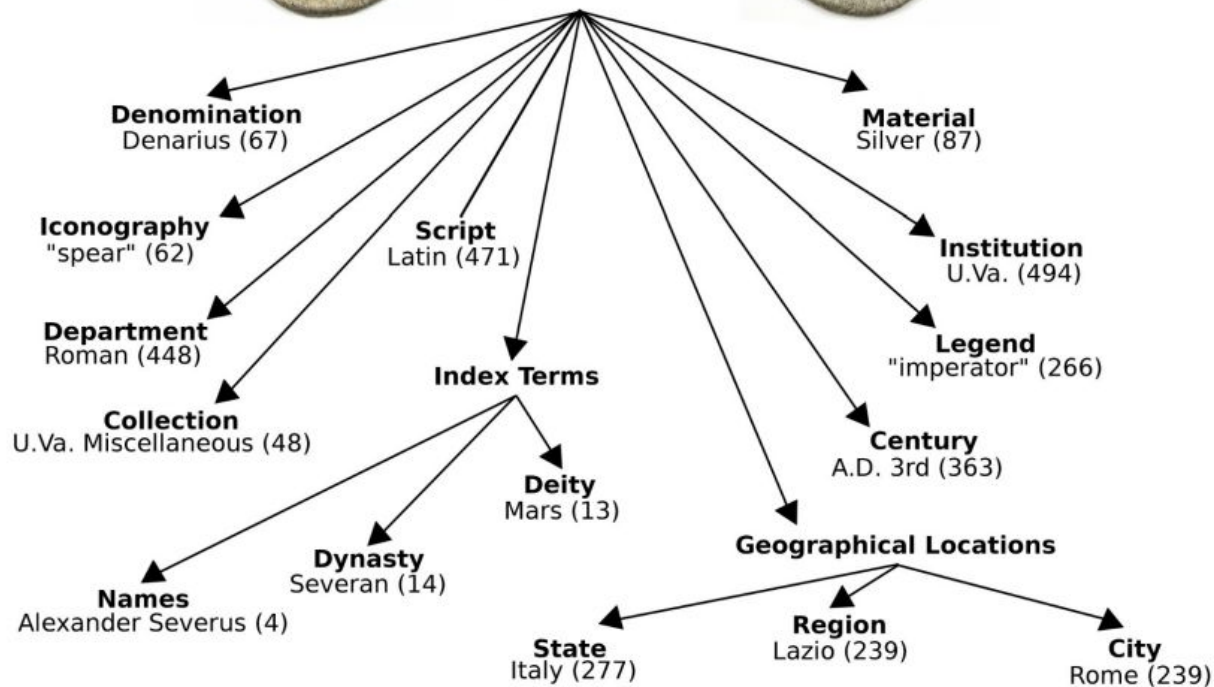
3.2 work

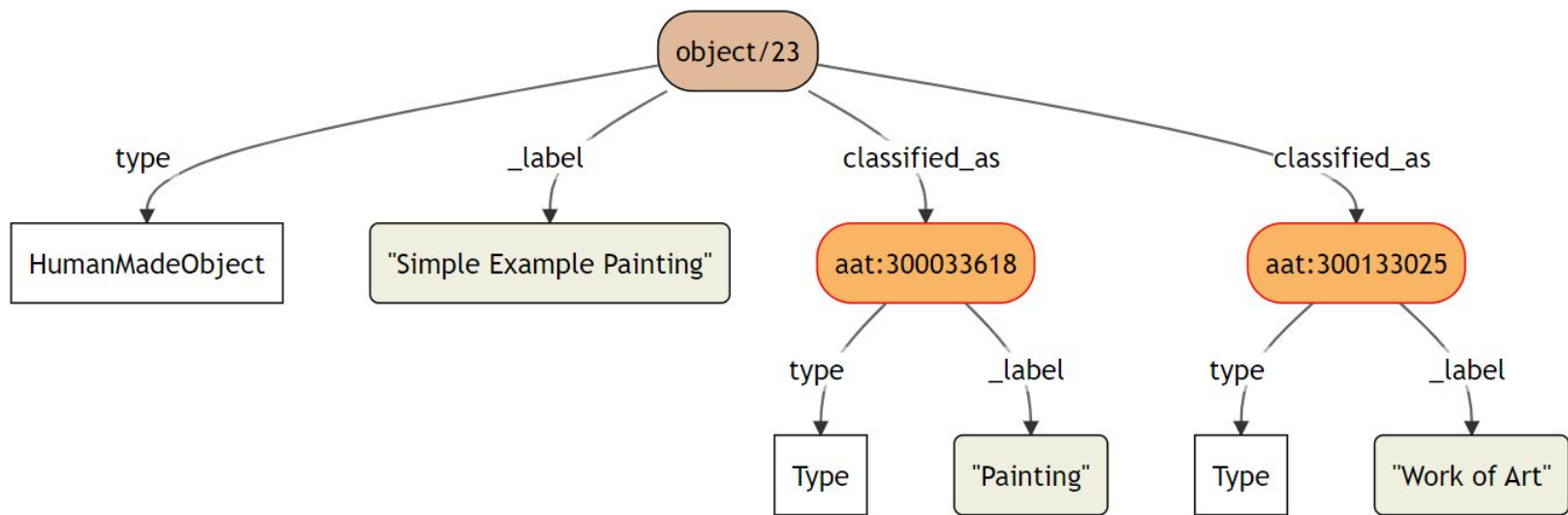
3.2.1 PhiloBiblon: Treatment of work

3.3 Field of Knowledge and Topic/Object of Discourse



Alexander Severus
A.D. 231-235





Data Structure

ID - unique identifiers

Data types

Controlled Vocabularies

Cleaning & Normalization

Controlled Vocabularies

Pablo Ruiz Picasso / Pablo Picasso

Consistency

Use of capital letters - Jan Steen / jan steen

Dates - 03/05/1865 - 05/03/1865 - 1865/05/03

Language - Musée du Louvre / Louvre Musuem

Accents - Diego de Velázquez / Diego de Velazquez

Duplicates - same record with different ID

789393 - Rijksmuseum / 3984 - Rijksmuseum

Multilingual databases

Use controlled vocabulary

Set a method / take decisions



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Art & Architecture Thesaurus® Online

Search the AAT

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Find Term or ID:

[Search](#)☒ AND ☐ OR[Clear](#)

Note:

[Pop-up Search](#)[Browse the AAT hierarchies](#)

Copyright information

Search Tips

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

About the AAT

Learn about the purpose, scope and structure of the AAT. The AAT is an evolving

Have a Question?

- [✉ Contact the Vocabulary Program](#)



Union List of Artist Names® Online

Full Record Display

 [New Search](#)

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Click the  icon to view the hierarchy.

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

ID: 500011658

Record Type: [Person](#)

Page Link: <http://vocab.getty.edu/page/ulan/500011658>

 **Gentileschi, Artemisia** (Italian painter, 1593-after 1654)

Note: Artemesia Gentileschi was the most ambitious and influential female painter of her time. She spread the Caravaggesque style throughout Italy and expanded the narrow possibilities for female artists. Artemesia was taught to paint by her father, Orazio Gentileschi, who painted directly on the canvas and used live models. Her paint-handling in her early works reflects her father's influence, yet she also departed from him by choosing to paint tense, dramatic narratives starring female heroines. In 1612, Artemesia left Rome for Florence, after taking part in a trial against her art teacher, Agostino Tassi, who allegedly raped her. Shortly after, she painted her interpretation of Caravaggio's "Judith Beheading Holofernes," taking a more arresting and gruesome approach to the subject than was common at the time. In the 1620s, Artemesia was living again in Rome, making brief trips to Genoa and Venice and continuing to paint narrative paintings as well as female nudes, a subject shyed away from by other female artists of the period. In 1630, Artemesia had moved to Naples where her style became less Caravaggesque and her themes turned to more conventional religious subjects. In 1638 Artemesia moved to London to care for ailing father. From then on, her work was less frequent and poorly documented. Her last commission was in January of 1654. Comment on works: Portraits; History; Religious

Names:

Gentileschi, Artemisia ([preferred](#), [V](#), [index](#), [LC](#), [Dutch-P](#), [NA](#))

Critical Approaches to Datasets

- **What**
- **Where**
- **Who**
- **How**
- **Why**
- **How**

AUTOR: LOPEZ GARCIA, DIEGO.

TITULO: RETRATO DE SU ESPOSA CON MANTILLA.

INVTº N°: 534.

ESCUELA: SEVILLANA.

FECHA: AÑO 1922.

MEDIDAS: 159 x 133 cm.

MATERIA: OLEO/LIENZO.

PROCEDENCIA: COLECCION DE D. DIEGO LOPEZ GARCIA.

CONCEPTO DE INGRESO: DONACION DE D. RAFAEL LOPEZ GARCIA.

FECHA DE INGRESO: 1 DE ENERO DE 1957.

- FIRMADO Y FECHADO EN LA ZONA INF. DRCHA.: "A mi esposa. Diego Lopez.
1922".



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AUTOR: LOPEZ GARCIA, DIEGO.

TITULO: RETRATO DE D. JOSE LOPEZ (HERMANO DEL AUTOR).

INVTº N°: 530.

ESCUELA: SEVILLANA.

FECHA: AÑO 1898.

MEDIDAS: 60 x 46 cm.

MATERIA: OLEO/LIENZO.

PROCEDENCIA: COLECCION DE D. DIEGO LOPEZ GARCIA.

CONCEPTO DE INGRESO: DONACION DE D. DIEGO LOPEZ GARCIA.

FECHA DE INGRESO: 1 DE ENERO DE 1897.

- FIRMADO EN EL ANG. INF. DRCHO.: "Diego Lopez a su hermano Pepe (+ en 10 de
Enero de 1903). /Hecho en 1898.".



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Feminist approaches

1. Rethink binaries
2. Embrace pluralism
3. Examine power and aspire to empowerment
4. Consider context
5. Legitimize affect and embodiment
6. Make labour visible