

## Documenting Mexican Folk-art Linguistic Heritage: The Application of the Sets Theory to Determine its Common Terminology

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**Abstract:** This article shows the application of an ethnographical method (lexical availability method) and diverse strategies for lexical documentation (documentation of terminology in gray literature and other published documents) to the compilation and validation of the terminology of folk-art in Mexico, a knowledge area with scarcely written tradition. As one can foresee, the result obtained from the lexicon through the different methods and strategies of documentation applied allows registering several terminological lists. From these lists and by determining the intersection of two or more lexical sets, principle obtained from the set theory, one can obtain a group that contains the most frequent elements or the common terminology of a domain. In addition to the above, the article explains how a facets system for the basic organization of this terminology can be created from the lexical documentation obtained.

**Keywords:** cultural terminology, lexical documentation methods, ethnographical methods, folk art terminology, dictionary-making.

This paper is the result of a line of research on the lexicon in a permanent research seminar around art history and folk art at Instituto de Investigaciones Estéticas (IIE) of Universidad Nacional Autónoma de México (UNAM).<sup>2</sup> The purpose of this seminar is the research on folk art in Mexico, the cataloging of a collection of folk art's works, kept by the University, which were exhibited in 1968 in the Cultural Olympiad of Mexico, and the elaboration of the Historical Glossary of terms related to Folk Art.<sup>3</sup>

The work related to the elaboration of the *Glosario histórico de términos relacionados al arte popular* aims to develop an innovative model of a historical-chronological glossary, its online publication, the creation of a model of historiographic definition, and the documentation and identification of terms of the domain. Regarding the latter, the scope of this article is to integrate the proposals and concerns of linguistics, librarianship, and terminology, and apply them to an area in which the absence of textual tradition predominates, proposing a methodology of ethnographic character that allows the construction of a terminological corpus from the recovery of predominantly empirical and oral knowledge. In this way, I want to address a subject that has not been approached from this perspective, although there is ample historical and ethnographic research.

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<sup>2</sup> PAPIIT Project IN400520: "Artesanías en transición 1950-1980", whose head is Deborah Dorotinsky Alperstein, PhD.

<sup>3</sup> Folk-art's works are not exclusive to Mexico. In the 1968 Olympics, which took place in Mexico, a cultural Olympiad was held, and one of its activities was the integration of a collection of folk-art's works from all the participating countries in the Olympics. The research group to which I belong works with this collection called "Muestra del arte mundial". If you are interested in knowing more about it, I will provide the following link: <https://artsandculture.google.com/asset/%E2%80%9Cmuestra-del-arte-mundial%E2%80%9D/oQHQCvVx4tmGjw>.

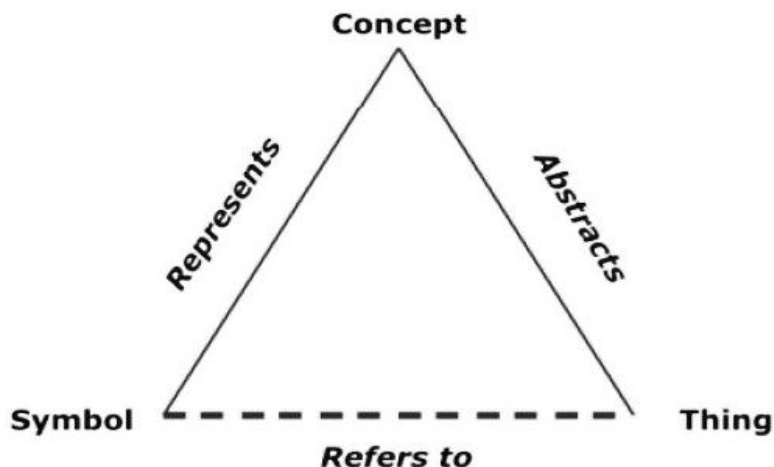
## Why Document Folk-art Heritage Terminologies?

The description and protection of cultural heritage have been mainly focused on objects, putting aside vital linguistic components linked to them, their names, and the meaning the concepts evoke within their social context. Due to this, it is possible to find cases of terminological variability in which a work is documented with different terms, or even where the names are unknown, as well as several cases in which the meaning related to a concept is ambiguous for the members of an area of knowledge.

To summarize, the tradition centered on the objects of the institutions of the Mexican cultural sector has focused on the descriptions of the work and their preservation conditions, and it has neglected the description of the linguistic component whose purpose is to denominate objects. To provide a theoretical explanation of the signification of these elements, Ullmann's semiotic triangle is presented (Ullmann, 1967, p. 67; Geeraerts, 2010, p. 279), in which the linguistic elements (denominative and significative) and their relationship with objects are represented.

### Figure 1

*Ullmann's triangle (Ullmann, 1967, p. 67), reconstruction of Ogden & Richards' triangle*



In this instance, "symbol" is the phonetic or orthographic component that represents a notion generally known as denomination or term (Cabr  i Castellv , 1998; Lara Ramos, 2018). "Concept" refers to the information that communicates with "symbol"; it is also the meaning or notion (Cabr  i Castellv , 1998; Lara Ramos, 2018); and finally, "thing" or the non-linguistic referent in question. In general, it is taken as read that these three elements cannot be conceptually separated, and that together form a single meaning unit or sign (Ullmann, 1967; Lara Ramos, 1997a; Geeraerts, 2010).

Taking into consideration the unavoidable relation between things and their denominations, as well as the fact that there are multiple international works on heritage, art, and architecture terminology (linguistic component), such as *The Getty Vocabularies* (The Getty Research Institute, n.d.) and their different translations to other languages, *Tesauros-Diccionarios del Patrimonio Cultural de Espa a* (Ministerio de Cultura y Deporte, n.d.), *Iconclass* (RKD Iconclass, 2012) or *Tesauro de la UNESCO* (UNESCO, n.d.), a method of terminological documentation is proposed in this article that allows focusing efforts on the

documentation of terms of folk art in Mexico, and later to build controlled vocabularies related to the country's cultural sector.

### **Written Texts Corpora and Terminology Control of Folk Art in Mexico**

The current approach and study of human knowledge have resulted in the creation of a research area where human disciplines, means, and digital tools converge (Combi, 2016) (also known as digital humanities).

Within the context of this research and the disciplines in charge of the study and control of vocabularies (corpus linguistics, terminology, and library science), working approaches that have taken into account the use of big textual sets have been developed, of which terminologies are extracted through methods that make use of mathematical and linguistic rules, as well as artificial intelligence (European Association for Digital Humanities, 2006). These methods of terminological extraction based on big linguistic corpora, allow for the management of a bigger number of empirical data and, in turn, the quantification of the frequency of terms that allow determining the preferred, alternative, and canceled terms, among others. Unfortunately, this approach has application issues in areas where an established textual tradition is lacking, such as folk art in Mexico. This renders the frequency estimation of lexical items virtually impossible with commonly used methods such as calculation of relative frequency (Muller, 1973), relative frequency per million (Biber et al., 1998; McGillivray et al., 2020), or corrected frequency, as reported in Ham (1979) or Bogaards et al. (2004) and, therefore, the determination of a common vocabulary for an area of knowledge.

As one can foresee, the folk-art domain in Mexico is an area of expertise with a mostly empirical knowledge inherited among generations of artisans and artists, and with a prescientific character. Therefore, there are not enough moderated publications and where there is an absence of a wide textual tradition that can help build a representative and balanced terminological corpus. Based on this, a method is proposed that takes into consideration the ethnological work in practice communities and the application of the set theory to determine the basic terminology of the area of knowledge, as well as the differentiated terminologies.

### **An Opportunistic Selection of the Terminology of Folk Art in Gray Literature (Museum Labels)**

By the end of the 19th century, the *Vocabulario de mexicanismos comparado con los de otros países Hispano-Americanos* (Icazbalceta García, 1899) was published. In this document's prologue, a common problem that affects the coverage or effectiveness a dictionary has at the moment of recording the lexicon is discussed. Icazbalceta García (1899) points out that basing the documentation of a dictionary on published works by prestigious authors or "Authorities" is the right path for documenting the uses of the lexicon; however, he also suggests taking into consideration common uses that lie in regional and colloquial texts and spontaneous spoken manifestations to obtain a more representative lexicon compilation and description of languages.

Currently, in more recent works regarding Spanish such as the *Diccionario del Español de México* (Lara Ramos, 2010), a corpus which serves as documentation of the dictionary compiles both literary works and periodical publications of science and techniques, as well as recorded conversations, popular literature, and regional and occasional documents (Lara Ramos & Ham Chande, 1974).

Therefore, considering this methodology for documenting lexicon (widely accepted in Hispanic tradition, to say the least) and taking into consideration the poor documental availability the domain has, a first step proposed for the documentation of the lexicon of folk

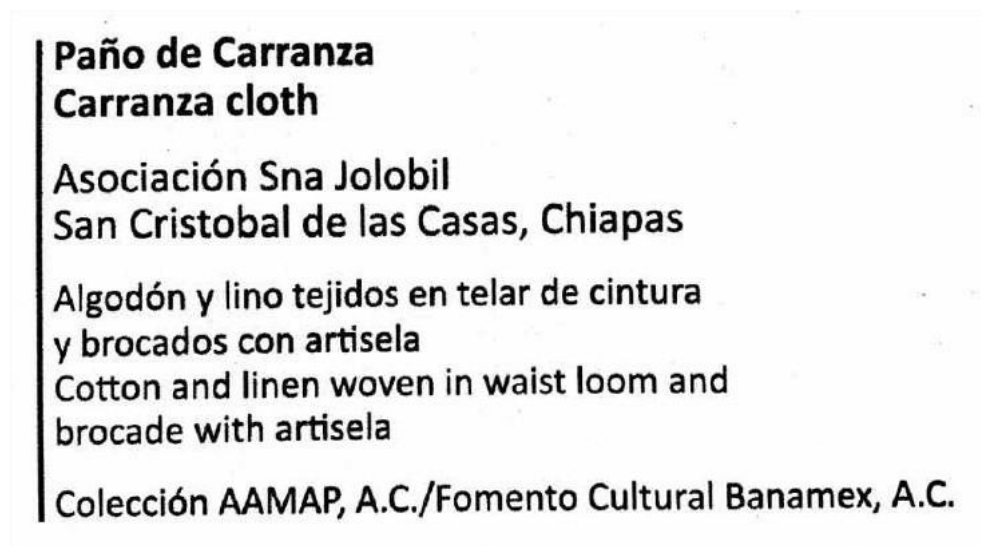
art in Mexico is to recover the terminology of the domain from the museum labels and exhibitions presenting works of folk art. This first step corresponds to a type of convenience or purposive sampling (Casal & Mateu, 2003) where we gathered the lexicon registered in the exhibition labels of folk art. Even though this course of action does not statistically represent the domain's reality, as shown later, the following steps of the proposed method compensate for the overrepresentation or underrepresentation of this type of sampling.

The course of action in this step was as follows: art historians, linguists and other specialists involved attended different folk-art exhibitions regularly during 2019 and the beginning of 2020. All of them are or were presented in 10 museums of Mexico that exhibit or exhibited folk-art collections. These institutions were: the Museo Regional de Cholula, the Museo Carrillo GIL, the Museo del Centro Cultural "Los Pinos", the Museo de Arte Popular de la Ciudad de México, the Museo Universitario de Arte Popular de Colima, the Museo del Palacio de Valparaíso, the Museo del Palacio de Iturbide, the Museo Nacional de Culturas Populares, the Museo Nacional de Antropología (ethnography section) and the Museo de la Máscara de la Peña de Bernal.

The labels for these museums are like the case represented in Figure 2 in the arrangement of their work's information. This example was photographed at the Museo de Arte Popular de la Ciudad de México:

**Figure 2**

*Museum label of folk art in Mexico City*



As can be seen in Figure 2 (bilingual label), information related to the type of object is presented, such as (*pañó de Carranza/Carranza cloth*), the agent or institution producer of such work, (*Asociación Sna Jolobi*), the work's place of origin (*San Cristóbal de las Casas, Chiapas*), the materials and techniques involved in its manufacturing (*algodón y lino tejidos en telar de cintura y brocados con artisela/cotton and linen woven in waist loom and brocade with artisela*) and the agents owner of the object (*Colección AAMAP, A.C/Fomento Cultural Banamex, A.C.*).

The example in Figure 2 represents a challenge for identifying the terminology since some information elements in museum labels, such as materials and techniques involved in the works manufacturing are presented in a single field, and due to a matter of reading style of the labels, the terms are within a single phrase, and not as a list.

Therefore, to identify the terms, we address two criteria. First, linguistic criteria as a way in which the terms designate or refer to concepts (Cabr e i Castellv , 1998; Lara Ramos, 2006) and the implementation of tests related to the composition of the Spanish lexicon<sup>4</sup> (Alonso Ramos, 2010); and secondly, the linguistic competence of the documentalists involved in the task.

The linguistic tests applied to identify the terms of the domain are expressed *grosso modo* below, and they are illustrated with examples taken from the label in Figure 2.

- From the point of view of how the term refers to the thing:
  - All terms are lexical units that designate an object, concept, or process of a knowledge area (Cabr e i Castellv , 1998). Therefore, we consider as a term every monolexical or multilexical unit that designates a reality. In this sense, *algod n* “cotton” and *telar de cintura* “waist loom” are terms, because they refer to the material and an object.
  - The lexical units of Spanish usually have idiomatic or componential meanings (Alonso Ramos, 2012); i. e., in some cases their meanings can be recovered from the elements that form the term, such as in *telar de cintura* “waist loom” – ‘a loom which holds to the weaver’s waist’ – or idiomatic cases, in which the lexical meaning cannot be inferred from the elements that form the term. In the case of *pa o de Carranza* “Carranza cloth”, the surname does not make a direct reference to the type of object. In this example, the documentalist must be careful given that in some cases of compositional meaning, they could be phrases and not lexical units. For this, the interaction with the following tests regarding the conformation of the lexicon becomes crucial.
- From the point of view of the tests related to the conformation of the lexicon:
  - For the case of complex terms (multilexical), it is important to consider the positioning of the term and the loss of referentiality as a criterion to recognize lexical units (Alonso Ramos, 2012). In this case, by changing the order of *telar de cintura* “waist loom” or *pa o de Carranza* “Carranza cloth” for *\*cintura de telar* or *\*Carranza de pa o*, there is a loss of referentiality and grammaticality of the term. Therefore, one needs to consider *telar de cintura* and *pa o de Carranza* as terms.
  - Another common test is to replace, remove, or add lexical elements to the term (Alonso Ramos, 2012). If such tests do not substantially alter the meaning, they are not terms, but phrases. In the case of *telar de cintura* “waist loom” or *pa o de Carranza* “Carranza cloth”, any of the three procedures results in the loss of referentiality.
  - Lastly, it is important to consider that for a complex lexical unit (multilexical) to be considered a term, it must be morphologically fixed to it. Therefore, certain changes in number and gender would not be accepted in its components for Spanish (Alonso Ramos, 2012). Moving back to the previous example, it would be irregular to say *telar de cinturas* or *telares de cinturas*, given that the plural must solely affect the head of the compound: *telares de cinturas*.

From this documentation process through the museum labels, the documentalists classified and arranged the terms in lists corresponding to each one of the information elements present in the labels, regardless of them being highlighted with a title or not or differentiated as

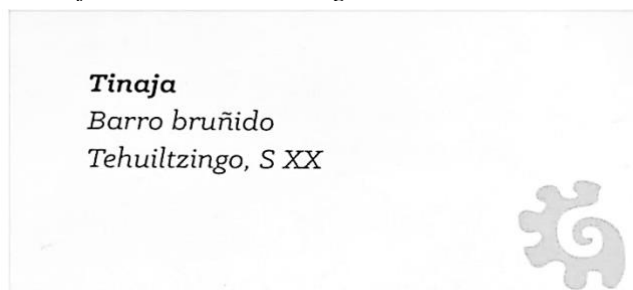
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<sup>4</sup> In this case study, formation rules for words in Spanish and tests for identifying our lexicon are considered, given that the terminology intended to be documented is for this language. Naturally, in cases relative to other languages, their own lexical unit’s identification tests must be carried out.

a type or mixing various terminological categories. This is shown in the example of Figure 3, an example photographed at the Museo Regional de Cholula.

**Figure 3**

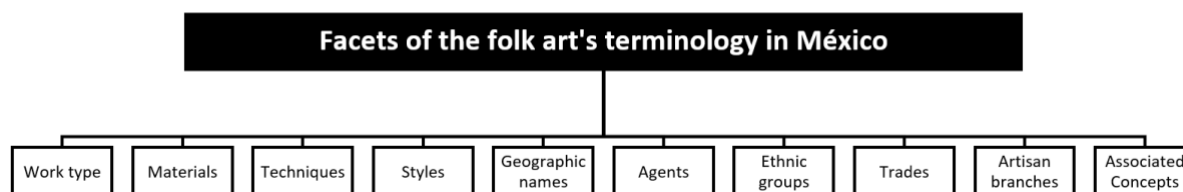
*Label for a vat. Museo Regional de Cholula*



From this label, three candidate terms were documented: tinaja “vat”, barro “mud”, and bruñido “burnishing”; a geographic name: “Tehuiltzingo”; and a timespan: S XX “twenty century”. This step started shaping a faceted system for the terms with this arrangement:

**Figure 4**

*A first approach to the facets of the Mexican folk art's terminology*



This first step allowed me to document 4330 candidate terms spread across the proposed facets as follows: work type (945), materials (1038), techniques (437), styles (25), geographic names (1336), agents (424), ethnic groups (9), trades (4), artisan branches (36), and associated concepts (76). All these terms were gathered in each terminological list.

Finally, two types of rules were applied to the transcription of the terms present in these terminological lists: first, the orthographic rules proposed for Spanish by the Real Academia Española y Asociación de Academias de la Lengua (2010) and the lemmatization rules that would allow us to identify the term representing all its inflectional forms (Lara Ramos, 1997b).

The orthographical rules applied to the terms are focused on the correct use of upper-case letters, Spanish accent marks, and the correct use of special orthographic characters. For example, we found cases such as \**Polvora*, \**Mascara*, *Arte “bajo”* and *Ex-voto*, whose upper-case letters were replaced, the corresponding accent marks were incorporated and the special characters were removed: ***pólvora***, ***máscara***, ***arte bajo***, and ***exvoto***.<sup>5</sup> In cases where many orthographic possibilities are available, the terms’ orthography was not modified, such as in *cempasúchil*, *sempasúchil* y *zempasúchil*.

The applied lemmatization rules imply switching forms that were documented in the plural to singular, such as in *nacimientos* or *candelabros*, for *nacimiento* and *candelabro*, although cases in Spanish that are always conceptually conceived as plurals remained

<sup>5</sup> The application of these rules is indicated in bold to understand the changes.

unchanged: *aretas* o *cubiertos*. Lastly, all terms in female gender were switched to male, as in *tejida*, *bordada*, and *pintada*, for *tejido*, *bordado*, and *pintado*.

### **The Application of the Lexical Availability Method for Documenting Terms of Folk Art in Primary Documentation Sources**

The available lexicon is a potential set of lexical units that are part of the mental lexicon of a speaker. This set is cognitively arranged from various themes, also known as *centre d'intérêt* (Lara Ramos, 2006; López Morales, 1995). From this concept, in the mid-20th century in France and other European countries, various methods of lexical availability were developed. Grosso modo, the lexical units allocated in the mental lexicon of an informant were retrieved from the presence of some stimulus or question made to them (Gougenheim et al., 1956).

Some applications of the lexical availability method have been focused on determining the fundamental lexicon of a particular language (López Morales, 1995), detecting the main shortcomings of vocabulary in students of pre-university or middle-level schools (López Chávez, 2003), knowing the variety in the general lexicon present in different dialectal areas of Spain and Hispanic America (Bartol Hernández, 2006), and more recently, gathering the terminology of an area of knowledge through the application of a questionnaire (Molina Salinas et al., 2018).

This adaptation of the lexical availability methodology for documenting terms involves the application of a presential questionnaire to a group of informants, specialized in domain knowledge. The list or lists of lexical units obtained are open since the surveyed informants have the freedom to write all possible lexical items that they relate to the themes (Molina Salinas et al., 2018).

In this case, I seized the seminar reunion of the PAPIIT IN400520 project “Artesanías en transición” of the Universidad Nacional Autónoma de México’s Instituto de Investigaciones Estéticas, where seventeen specialists of folk art (historians, art historians, anthropologists, museologists involved in the topic, and students of history and Latin American studies majors), answered a lexical-terminological availability questionnaire I developed ad hoc. This questionnaire has six questions related to six topics or *centre d'intérêt*.

It is also important to point out that such questionnaires recorded variables related to the informant, such as age, gender, academic background, professional formation, and nationality, to keep a record and take into consideration the terminological variety when including the results. The full questionnaire can be checked at the end of this article, in “ANNEX I. Cuestionario de disponibilidad léxica aplicado a especialistas”.

Regarding the questions, they were defined and adapted from the faceting proposal of the terminological documentation in the museum labels (Figure 4). Although this initial proposal is comprised of ten facets: work type, materials, techniques, styles, geographic names, agents, ethnic groups, trades, artisan branches, and associated concepts, I included three facets in one: first, because there were cases such ethnic groups and trades, which only registered nine and four terms each, and having only one category for a handful of elements is impractical. Secondly, because facets such as artisan branches, ethnic groups, and trades could be conceptually included in a wider facet such as associated concepts.

Finally, agents were not taken into consideration given that they are a facet that connects a lot of information, and due to the time limit of three minutes indicated for each answer. Because of this, the application of a second questionnaire was taken into consideration<sup>6</sup>. By making this decision, our facets system was reconsidered and adopted this shape, in which the

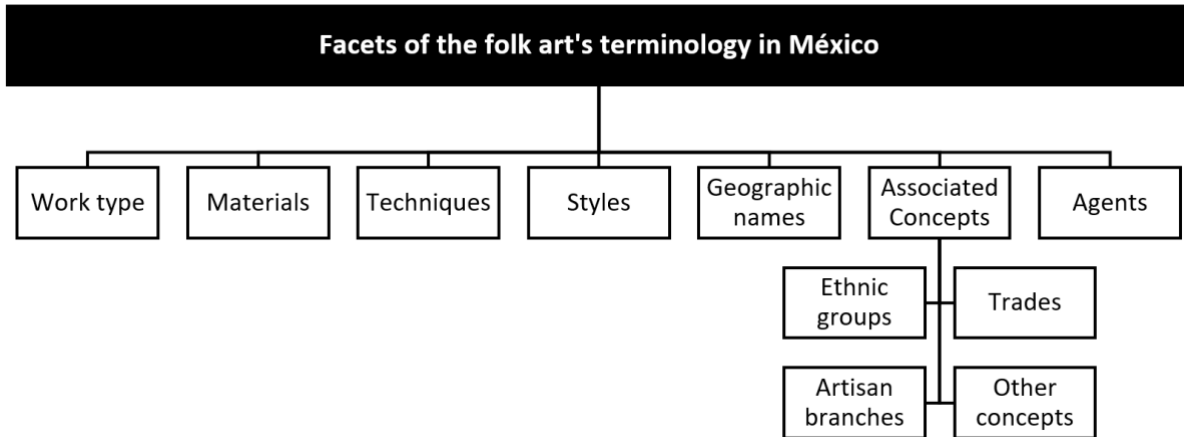
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<sup>6</sup> Unfortunately, given that the method implies the presential application of the questionnaire to a large group, and due to the 2020 pandemic preventing us from continuing with this work, the documentation of the names of the agents is a research line we will address as soon as possible.

themes artisan branches, ethnic groups, and trades become subordinates under the associated concepts category.

**Figure 5**

*A second approach to the facets of folk-art terminology in Mexico*



Considering a future need to systematize the folk-art terminology in facets that correspond to the way of cataloging using international metadata standards, a revision of the information elements considered in standards for the cataloging of heritage objects was carried out.

From this revision, it can be concluded that there are at least three widely-used and known standards in the recording, study, and preservation area of cultural objects that would be compatible with the organization of our terminology in these facets: Object ID (Thames et al., 1999), VRA Core 4 (Visual Resources Association, 2007), and CIDOC CRM (Aalberg et al., 2018), given that they take into account information elements that require concepts such as work type, materials, techniques, styles, geographic names, and agents. Additionally, one can say that this faceting reconsideration is also consistent with vocabularies such as The Getty Vocabularies (The Getty Research Institute, n.d.), as well as the Tesoros-diccionarios del patrimonio cultural de España.

By processing the results of the seventeen questionnaires, rules were applied that corresponded to how Spanish lexical units are treated, before their inclusion in a reference work. These orthographic and lemmatization rules have already been explained in the previous section.

Finally, the results obtained in this step are the following: in total, we documented 1311 of which 349 are work type, 295 materials, 186 techniques, 88 styles, 210 geographic names or regions where folk art is present, and 183 associated concepts. Each one of them is recorded in the terminological lists.<sup>7</sup>

### **Validation of the Terminology and Estimation of Common and Differential Terms of Folk Art**

In this last step proposed for the validation of common and differential terminologies of folk art, two procedures have been implemented: the first one is the integration of a textual corpus of available documents of the area; the second one is the comparison of the two sets of terminological lists obtained with the sources of documentation of the corpus, and the determination of the common and differential terminologies.

<sup>7</sup> The full terminology list can be checked at the end of this article, in "ANNEX II. Listado terminológico".



As mentioned before, the available textual documentation on the area of folk art in Mexico is scarce. For example, the searches in the catalog of the “Biblioteca ‘Justino Fernández’”<sup>8</sup> only records a total of 272 documents under the theme “folk-art”: less than 0.5% of all the works of the library. If this data is already of concern, it is relevant to consider that this figure is even lower for the case of the description of folk art in Mexico since the documentation regarding Mexico is comprised of only 116 documents (around 0.2% of the whole collection).

In virtue of this, during the last two years, a proposal to work in a seminar has been put forward: the seminar “Artesanías en transición” whose objective is to share, concentrate and discuss several theoretical lectures on folk art in Mexico. The revision process and bibliographic discussion of the seminar have allowed us to concentrate and review 118 texts of folk art (ninety documents in Spanish and twenty in English and French), that do not strictly match the ones present at the “Biblioteca ‘Justino Fernández’” but that have the features of academic rigor and relevance the seminar requires. All these documents were organized in the Mendeley bibliographic reference manager<sup>9</sup> given that this tool allows for the bibliography to be organized, kept online to be used by the working group, and perform advanced searches by author, title, publication, year, and notes.

After finishing the terminological documentation work in the museums and the application of the terminological availability questionnaire with specialists in the area, six lists of candidate terms with more than five thousand lexical items could be incorporated<sup>10</sup>. However, to provide a guarantee that the candidate terms were terminological units of the domain, a procedure of validation of the terms in the documentation of our corpus was implemented. For this, the “Authority” principle from library science has been considered, where it is expected that different information sources can provide a guarantee about a terminology, let it be a specialist, a practice community, or an institution (Barité, 2009).

Naturally, the obtention steps of terms in museums and with specialists could guarantee the use of terms in folk-art in Mexico. However, the idea about documentation errors or errors related to the information given by the informants has been taken into consideration. For example, I have noticed that a specialist reported that “s. XVIII” is an associated concept, while the museum labels and the rest of the specialists indicated it is a time span. Assuming this type of human errors is natural and more common than expected, a proposed solution is based on the obtention procedure of the “common lexicon” of a practice community, an approach based on the set theory.

To determine the “common lexicon” of a practice community, a speaker’s knowledge about his lexicon is considered and contrasted with other community members. The lexical items common to all members of this practice community constitute the “common lexicon” (Lara Ramos, 2006). A graphic explanation of this can be seen below:

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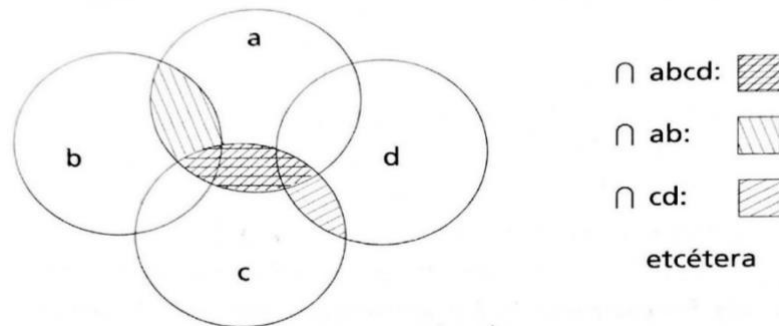
<sup>8</sup> Biblioteca del Instituto de Investigaciones Estéticas de la Universidad Nacional Autónoma de México, regarded as the most important documental collection in Mexico regarding fine arts, which has more than 55000 specialized works. The library's website and its catalog can be found on the following address: <http://www.esteticas.unam.mx/biblioteca>.

<sup>9</sup> This decision is justified since our university offers 100GB of storage for each collaborator.

<sup>10</sup> As explained before, at this stage only 5 lists will be worked on (work type, materials, techniques, styles, geographic names, and associated concepts), leaving the list of agents for other stages of the research.

**Figure 6**

*The intersection of the individual lexicon of four speakers or the “common lexicon” (Lara Ramos, 2006, p. 152)*

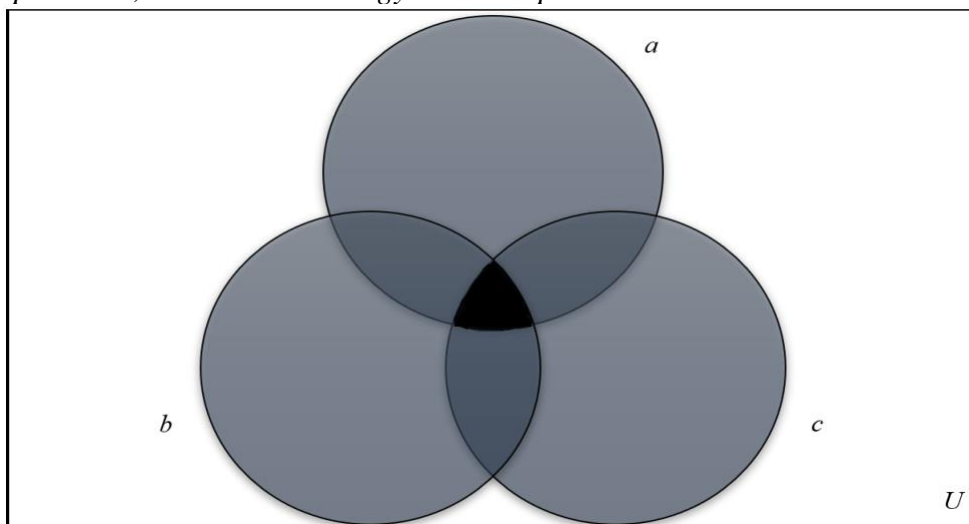


In Figure 6, sets a, b, c, and d, represent the common lexicon of four informants and the intersection of a, b, c, and d (“ $\cap abcd$ ”) represents the “common lexicon” of these informants. Taking into account the above, as well as the possible terminological documentation errors presented, a validation of the terminological lists by crossing information in the same way illustrated in Figure 6 has been put forward in a way that, if a term is registered both in the lists of available terms, and in the museum labels and corpus documents, this set of terms could be considered a type of “common lexicon” or, more precisely, the common terminology of folk art.

To summarize, the efforts to validate and determine the common terminology of the domain, considering our data, is comprised of three steps: first, we start from the lists of terms obtained in the museums; secondly, we corroborate that the terms were recorded in the lists of candidate terms obtained through the lexical availability method. Finally, we looked for the terms in the documents of the corpus. In this way, we could validate and identify the common terminology of folk art in Mexico, assuming each source of terminological information works as a different type of “Authority.” The result of this information crossing can be graphically represented as follows:

**Figure 7**

*Representation of the intersection of the terminology labels, the available terminology among specialists, and the terminology in the corpus*



Where the intersection of the terminology documented in labels (set a), the available terminology (set b), and the terminology documented in the corpus (set c) can be seen in black (“ $\cap abc$ ”) and represents the common terminology of the domain. Three additional sets where sets a and b (“ $a \cap b$ ”), b and c (“ $b \cap c$ ”), and a and c (“ $a \cap c$ ”) intersect can be seen which, in this case, represent the differential terminologies used in museums and by specialists, specialists and in documents, and in museums and by specialists. These sets would be a more specialized selection of the terminology, while the intersection of the three sets (“ $\cap abc$ ”) would be the most common.

An objection that could be set forward to this analysis is related to the set differences: “ $a \setminus bc$ ,” “ $b \setminus ac$ ,” and “ $c \setminus ab$ ” which are not considered in the analysis and were excluded from the verified terminology, although, in the end, they collect terms. The fact is that these subsets, by being unable to be validated against another “Authority,” should not be included as terms of the domain, given that there is a risk to validate a one-time occurrence or hapax legomenon. However, this does not discard that these terms could be documented and validated in the future.

## Conclusions

This article has presented the case study of folk art in Mexico and the way its common and differentiated terminologies are determined, as well as the steps to shape the facets that organize them. The method consists of six steps that are presented below for those interested in carrying it out, and replicate the procedure:

It is necessary to select the terminological sources that serve as a documental basis. There must be at least two, with no limit to the amount.

- Regarding the case of gray literature sources like in this case, museum labels or other types of informal informational sources<sup>11</sup>, the realization of an opportunistic selection of the terminology will be considered, manually identifying the terms, and applying them in the transcription of these orthographic and lemmatization rules.
- Regarding the primary sources of documentation, that is, the informants, a questionnaire must be applied to obtain the available terminology.
- For all the previous cases, the terms must be organized in lists.
- A facets system of the domain could be built, was it to be the case, based on the findings made by carrying out the terminological work. This faceted system can and must be corroborated, comparing it to other existing initiatives such as ontologies, sources of reference, statements of specialized organizations in the area, among others.
- Finally, the intersection of the sets must be performed or corroborate which terms of a list appear in the rest of the lists or the terms that appear exclusively in others. This allows the analyzer to have a better idea about the more common terms, and about the ones which are for a specific use, depending on the kind of sources.

As explained before, this method removes the problem of overrepresentation of terms, in the case of the intersection of all the sets, given that by crossing the terminological information with other sources', errors coming from the information sources and the hapax legomenon are removed. Regarding the intersection between two sets, this is an alternative to

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<sup>11</sup> In this case, fieldwork with artisans and artists of folk-art was also taken into consideration; however, the social and sanitary conditions of 2020 have prevented us from doing it, which does not mean that, as soon as these conditions change, such fieldwork can be carried out.

validate the terminology and to compensate overrepresentation of terms. Lastly, the problem with the method is that it does not validate terms that could be useful for the domain. However, the proposed alternative is to establish a constant program of terminological documentation, something that, in my opinion, is desirable in every knowledge area.

The approach, insofar as it proposes an ethnographic methodology (lexical recovery in museums, documentary corpus, and interviews), implies a reflection on the historical construction of a cultural phenomenon: folk art, but not exclusively circumscribed to this domain. This method can be replicated in practically any area of knowledge that has a museum, gray literature, and documentation (biology, physics, anthropology, history, art, human rights...).

Studies derived from this method would be relevant for the study of cases of terminological variability, ambiguities, or absences, that is, the dynamic historicity of the significance of objects and, therefore, of the knowledge systems generated around them.

Finally, I would like to point out that the instruments generated from this proposal (vocabularies) are vital as new sources for the historical and ethnographic analysis of folk-art, understood as a social-historical phenomenon.

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### **Notes on Contributor**

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## **ANNEX I. CUESTIONARIO DE DISPONIBILIDAD LÉXICA APLICADO A ESPECIALISTAS**

### **Disponibilidad terminológica en el dominio del “Arte popular”**

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Nombre:	Edad:
Sexo:	Nivel educativo:
Formación profesional e intereses:	Nacionalidad:

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- a. Enuncie todos los TIPOS DE OBJETOS relacionados con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):
  
- b. Enuncie todos los MATERIALES relacionados con estos tipos de objetos y con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):
  
- c. Enuncie todas las TÉCNICAS relacionadas con el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):
  
- d. Enuncie todos los ESTILOS relacionados el “Arte popular” que le vengan a la memoria (tiene tres minutos para ello):
  
- e. Enuncie todas las REGIONES en las que el “Arte popular” tiene presencia y que le vengan a la memoria (tiene tres minutos para ello):
  
- f. Enuncie todos los CONCEPTOS ASOCIADOS (ramas artesanales, grupos étnicos, oficios, conceptos más generales, conceptos particulares, ideas afines) que se vinculan con la noción: “Arte popular” y que pueda recordar (tiene tres minutos para ello):

**ANNEX II. LISTADO TERMINOLÓGICO**

acero	material
acetato	material
acrilán	material
acrílico	material
acrílico	technique
actividad económica complementaria	associated concept
acuarela	technique
adorno	work type
aglutinante	material
agua	material
Aguascalientes	geographic name
aguja	material
aje	material
alebrije	work type
alfarería	work type
alfombra	work type
algodón	material
alhaja	work type
alimento	material
alisado	style
alisado	technique
alpaca	material
alta gama	associated concept
alta temperatura	work type
altiplano	style
Altiplano	geographic name
Altos	geographic name
amate	material
Amazonas	geographic name
América	geographic name
Amuzgo	geographic name
ancestralidad	associated concept
Andino	geographic name
añil	material
árbol de la vida	work type
arcilla	material
arco	work type
arena	material
arete	work type
aretas	work type
arte	associated concept
arte	associated concept
arte aborigen	associated concept
arte aplicado	associated concept
arte bajo	associated concept



arte campesino	associated concept
arte culto	associated concept
arte culto	associated concept
arte decorativo	associated concept
arte del pueblo	associated concept
arte del pueblo	associated concept
arte elitista	associated concept
arte folclórico	associated concept
arte hecho a mano	associated concept
arte indígena	associated concept
arte industrial	associated concept
arte ingenuo	associated concept
arte manual	associated concept
arte mecánico	associated concept
arte menor	associated concept
arte mexicano	associated concept
arte nacional	associated concept
arte naif	associated concept
arte no industrial	associated concept
arte popular campesino	style
arte popular elitista	style
arte popular indígena	style
arte popular nacionalista	style
arte popular rural	style
arte popular urbano	style
arte popular vanguardista	style
arte primitivo	associated concept
arte típico	associated concept
arte tradicional	associated concept
arte turístico	associated concept
artefacto	associated concept
artes aplicadas	associated concept
artes decorativas	associated concept
artesanía	associated concept
artesanía	associated concept
artesanía	work type
artesanías	work type
artesano	associated concept
artesano	work type
artilugio	associated concept
artista popular	associated concept
arts and crafts	associated concept
Asia	geographic name
atzopipa	style
Ayacuchano	geographic name
azúcar	material
Baja California	geographic name
Baja California Sur	geographic name
Bajío	geographic name

balero	work type
barniz	material
barnizado	technique
barra	work type
barro	material
barro	work type
barro bandera	style
barro bruñido	style
barro negro	material
barro negro	work type
barro talavera	style
barroco	associated concept
barroco	style
batea	work type
baúl	work type
bellas artes	associated concept
belleza	associated concept
bisutería	work type
blusa de telar	style
bolsa	work type
bolsa de mandado	work type
bolsa de mano	work type
bordado	material
bordado	technique
bordado	work type
bordado a mano	technique
bordado a máquina	technique
bordado en punto de cruz	technique
brocado	technique
broche	material
bronce	material
bruñido	style
bruñido	material
bruñido	technique
cabello	material
cajete	work type
calabaza	material
calabaza	work type
calavera de papel maché	work type
camisa	work type
Campeche	geographic name
canasta	work type
candelabro	work type
cántaro	work type
caña	material
caracol	material
Caribe	geographic name
caricatura	work type

carpintería	work type
cartón	material
cartonera	technique
cartonería	work type
cascabel	work type
cáscara de calabaza	material
caucho	work type
cédula de papel	material
celulosa	material
cemento	material
cenicero	work type
Centro	geographic name
Centro	geographic name
Centro de México	geographic name
Centro Occidente	geographic name
Centroamericano	geographic name
ceñidor	work type
cepillado	technique
cepillado de madera	technique
cera	material
cera	work type
cera de abeja	material
cera perdida	technique
cerámica	associated concept
cerámica	material
cerámica	work type
cerámica de alta temperatura	style
cerámica de alta temperatura	material
cerámica de baja temperatura	style
cerámica de baja temperatura	material
cerámica de fuego	style
cerámica de fuego	technique
cerámica ornamental	style
cerámica utilitaria	style
cerería	material
cerería	work type
cesta	work type
cestería	technique
cestería	work type
cesto	work type
cháchara	work type
chaquira	material
chiapaneco	style
Chiapaneco	geographic name
Chiapas	geographic name
Chihuahua	geographic name
Chinanteca	geographic name
chomado	technique
chospata	work type

cincelado	technique
cinta	work type
cinturón piteado	work type
cirios	work type
Ciudad de México	geographic name
Coahuila de Zaragoza	geographic name
Coatzacoalcos	geographic name
cobija	work type
cobre	material
cobre martillado	work type
cobre ornamental	style
cobre utilitario	style
cocido	technique
cocido de barro	technique
cocina	work type
colección	work type
colección cerámica	work type
colecciones metálicas	work type
coleccionista	associated concept
coleccionista	work type
colectiva	associated concept
colectivo	associated concept
Colima	geographic name
collage	technique
collar	work type
color festivo	associated concept
color para teñir	material
colorante	material
colorante animal	material
colorante vegetal	material
coloreado	technique
comal	work type
cómic	work type
comida	work type
comunidad	associated concept
concha	material
concha	work type
concurso	work type
conservación	associated concept
contenedor	work type
copal	work type
corrado	technique
corral	work type
corte	technique
corteza	material
corteza de árbol	material
coscomate	work type
costa	style

Costa	geographic name
costa chica	style
Costa Chica	geographic name
Costa Chica de Guerrero	geographic name
costa del golfo	style
Costa del Golfo	geographic name
costumbre	associated concept
coyotepec	style
creatividad	associated concept
crystal	material
cubiertos	work type
cuchara	work type
cuenta	material
cuerno	material
cuero	material
cuero	work type
cultura	associated concept
cultura de masas	associated concept
cultura material	associated concept
cultura popular	associated concept
curtido	technique
curtiduría	technique
danza	associated concept
danza	work type
de la Sierra Gorda	style
de Oaxaca	style
decoración	associated concept
decorado con pintura	technique
Del Bajío	geographic name
del centro de México	style
del Istmo	style
derecho de autoría	associated concept
deshilado	style
deshilado	technique
deshilado	work type
dibujo	technique
diseño	associated concept
diseño industrial	associated concept
Distrito Federal	geographic name
dorado en madera	technique
Durango	geographic name
ebanistería	associated concept
elaborado a mano	associated concept
embutido	style
enagua	work type
enchapado	technique
enredo	work type
ensamblaje	technique
ensamblaje	work type

enseres de casa	work type
entintado	material
entonchado	technique
entorchado	material
escamado	technique
escapulario	work type
esculpido	technique
escultura	technique
escultura	work type
escultura de madera	work type
escultura tallada	work type
esmaltado	technique
espejo	work type
espuelas	work type
Estado de México	geographic name
estambre	material
estatuilla	work type
estética	associated concept
estilo clásico	style
estilo étnico	style
estilo etnográfico	style
estilo huichol	style
estilo indígena	style
estilo por edad	style
estilo por pueblo	style
estilo posclásico	style
estilo preclásico	style
estilo purépecha	style
estilo región central	style
estilo región del sur	style
estilo región huasteca	style
estilo región sureste	style
estilo regional	style
estilo talavera	style
estructura madera	material
estructura portátil	material
exposición	work type
expresión cultural	associated concept
expresión tradicional	associated concept
exvoto	work type
faja	work type
falda	work type
faldilla	work type
fibra de lango	material
fibra de maguey	material
fibra natural	material
fibra natural	work type
fibra sintética	material

fibra vegetal	material
fibra vegetal	work type
fibras de origen animal	material
fibras sintéticas	material
fiesta regional	associated concept
figura de cera	work type
figura de madera	work type
figurilla	work type
figurilla de barro	work type
filigrana	work type
filmación digital analógica	technique
flecha	work type
florero	work type
folclor	geographic name
folk	associated concept
folk-art	associated concept
folklor	associated concept
folklore	associated concept
folklórico	associated concept
fondeado	material
fondeado	technique
fotomontaje	technique
fruta	material
frutero	work type
fruto	material
fundición	technique
fundición de metales	technique
fundición de vidrio	technique
fundido	technique
genio individual	associated concept
Golfo	geographic name
grabado	technique
grabado en madera	technique
gráfica	work type
Gran Nayar	geographic name
grana cochinilla	material
grupo	geographic name
Guadalajara	geographic name
guaje	work type
Guanajuato	geographic name
guayabera	work type
Guerrero	geographic name
guitarra	work type
henequén	material
herencia	associated concept
herencia cultural	associated concept
herramienta	material
herramienta	work type
herrería	technique

herrería	work type
Hidalgo	geographic name
hierro	material
hierro forjado	work type
hilado	technique
hilo	material
hilo de algodón	material
hilos de lana	material
hilvanado	technique
hipil	style
hispano	style
Hispanoamericano	geographic name
historia	associated concept
hoja de palma	material
hojalata	material
horneado	technique
horno	material
horno	work type
horno de gas	work type
horno de madera	work type
huanengo	style
huarache	work type
Huasteca	geographic name
Huave	geographic name
hueso	material
hueso	work type
Huichol	geographic name
huipil	style
huipil	work type
identidad	associated concept
imagen analógica	material
impresión en offset	technique
incensario	work type
incisión	technique
incrustación	technique
indígena	associated concept
indígena	style
indígena	work type
indígenas	associated concept
indumentaria	associated concept
indumentaria	work type
industria	associated concept
industria manual	associated concept
industria típica	associated concept
industrias populares	associated concept
innovación	associated concept
instrumento de cocina	work type
instrumento de servicio en mesas	work type



instrumento musical	work type
istmeño	style
Istmo	geographic name
Istmo de Tehuantepec	geographic name
ixtle	material
Jalisco	geographic name
jarra de vidrio	work type
jarro	work type
jarrón	work type
jícara	material
jícara	work type
jorongo	work type
joyería	technique
joyería	work type
judas	work type
juguete	work type
juguetería	work type
labrado	technique
laca	material
laca	work type
Lacandón	geographic name
lajadaria	work type
lámina	material
laminado	technique
lana	material
lapidaria	material
lapidaria	work type
laqueado	style
laqueado	material
laqueado	technique
Latinoamericano	geographic name
legado	associated concept
leyenda	associated concept
lienzo de manta	material
Limeño	geographic name
listón	material
lítica pulida	work type
lítica tallada	work type
litografía	technique
low art	associated concept
loza	work type
madera	material
madera	work type
manifestación etnográfica	associated concept
mano de obra	associated concept
mantel	work type
manualidad	associated concept
manufactura	associated concept
Mapuche	geographic name

máquina de coser	material
marginación	associated concept
mariposa	material
martillado	material
martillado	technique
máscara	work type
materia prima	work type
material repujado	technique
maya	style
Maya	geographic name
Mazahua	geographic name
mecanizar	associated concept
mecapal	work type
mercado	associated concept
mercado	work type
mercancía artesanal	associated concept
mesa tallada	work type
Mesoamérica	geographic name
metal	material
metal	work type
metalurgia	work type
metate	work type
Metepec	geographic name
mexica	style
Mexicano	geographic name
México	geographic name
michoacán	style
Michoacán	geographic name
Michoacán de Ocampo	geographic name
Michoacano	geographic name
migajón	work type
mineral	material
minerales	material
miniatura	associated concept
miniatura	work type
minoría	associated concept
mixe	style
Mixe	geographic name
Mixteca	geographic name
Mixteca Alta	geographic name
Mixteca Baja	geographic name
modelado	technique
modelado en torno	technique
molcajete	work type
molde	technique
moldeado	technique
moldeado en barro	technique
montaje	technique

montaña	style
Morelos	geographic name
morral	work type
mortero	technique
mueble	work type
muñeca	work type
mural	work type
museo	associated concept
museo	work type
música	work type
nácar	work type
nacimiento	work type
nación	associated concept
nahua	style
Nahua	geographic name
Nayarit	geographic name
norte	style
Norte	geographic name
Norte	geographic name
Norteamérica	geographic name
novohispano	style
Nuevo León	geographic name
Oaxaca	geographic name
Oaxaqueño	geographic name
objeto decorativo	work type
objeto utilitario	associated concept
objetos de la vida cotidiana	associated concept
obsidiana	work type
occidente	style
Occidente	geographic name
Occidente	geographic name
Occidente Mexicano	geographic name
oficio	associated concept
oficio	work type
ofrenda	associated concept
ofrenda	work type
óleo	material
óleo	technique
olinalá	style
Olinalá	geographic name
olla	work type
olmeca	style
orfebrería	associated concept
ornamento	associated concept
ornamentos de hogar	work type
oro	material
oro y minerales	material
Otomí	geographic name
paliacate	work type

palma	material
palma	work type
pan	material
Pápago	geographic name
papel	material
papel	work type
papel amate	work type
papel maché	material
papel periódico	material
papel picado	work type
parafina	material
pasta	work type
pasto	material
patrimonio intangible	associated concept
patrimonio tangible	associated concept
Pátzcuaro	geographic name
pegamento	material
peineta	work type
peletería	technique
película	work type
penacho	work type
Península	geographic name
Península	geographic name
Peninsular	geographic name
perfilado	technique
perfilado en oro	style
periódico	material
petate	work type
pedra	material
pedra preciosa	material
pedra volcánica	material
pedra volcánica	work type
piel	material
piel	work type
pieza única	associated concept
pigmento	material
pigmento animal	material
pigmento mineral	material
pigmento vegetal	material
pintado	technique
pintado en frío	technique
pintura	material
pintura	technique
pintura	work type
pintura automotiva	material
pintura mural	work type
pintura natural	material
pintura sintética	material

piñata	work type
piroxilina	material
plagio	associated concept
planta	material
plástico	material
plástico	work type
plata	material
Platera	geographic name
platería	work type
plomo	material
pluma	material
pluma	work type
plumaria	material
plumaria	technique
plumaria	work type
poblano	style
Poblano	geographic name
policromía	technique
política pública	associated concept
pólvora	material
porcelana	material
póster	work type
postetotémico	work type
prehispánico	associated concept
prendedor	work type
producción	associated concept
producción manual	associated concept
producción plástica aborígen	associated concept
producto	work type
Puebla	geographic name
pueblo	associated concept
pueblo originario	associated concept
pulido	technique
pulido de piedra	technique
Purépecha	geographic name
quechquemetl	work type
quemado	material
Querétaro	geographic name
quexquemetl	work type
Quintana Roo	geographic name
raíz	associated concept
raíz	material
Rarámuri	geographic name
rayado	technique
ready made	work type
rebozo	work type
región	associated concept
Región Central	geographic name
Región de la Cañada de los Pueblos	geographic name

Región de la Cuenca del Río Lerma	geographic name
Región de la Frontera	geographic name
Región de la Selva	geographic name
Región de Montaña	geographic name
Región de Oriente	geographic name
Región de Tierra Caliente	geographic name
Región del Bajío	geographic name
Región del Sur	geographic name
Región del Valle	geographic name
Región del Valle de Toluca	geographic name
Región Geográfica	geographic name
Región Geopolítica	geographic name
Región Lacustre	geographic name
Región Mazahua	geographic name
Región Norte	geographic name
Región Otomí	geographic name
Región Peninsular	geographic name
Región Sureste	geographic name
reivindicación	associated concept
relato	associated concept
representación	associated concept
repujado	technique
resina	material
retablo	work type
revista	work type
Rioplátense	geographic name
ritual	associated concept
ropa	work type
rural	associated concept
rural	geographic name
saber	work type
saber tradicional	associated concept
San Luis Potosí	geographic name
sarape	work type
secado al sol de materiales de barro	technique
seda	material
seda mariposa	material
semilla	material
sencillo	style
serigrafía	technique
sierra	material
Sierra Norte de Puebla	geographic name
silla	work type
silla de mimbre	work type
silla de montar	work type
silla tallada	work type
Sinaloa	geographic name
sociedad hegemónica	associated concept

sombrero	work type
Sonora	geographic name
souvenir	associated concept
subalterno	associated concept
Sudamérica	geographic name
suéter	work type
Sur	geographic name
Sur de México	geographic name
Sureste	geographic name
Sureste de México	geographic name
Tabasco	geographic name
talabartería	technique
talabartería	work type
talavera	work type
talavera de Puebla	style
talavera poblana	style
talla	work type
talla de madera	material
talla directa	technique
talla directa en madera	technique
tallado	technique
tallado	work type
tallado de piedra	technique
tallado en madera	technique
Tamaulipas	geographic name
tapete	work type
tapiz	work type
Tarasca	geographic name
tarasco	style
Taxco	geographic name
taza	work type
técnica	associated concept
técnica de producción	work type
técnica original	associated concept
tecnología	associated concept
tejido	material
tejido	technique
tejido	work type
tejido con aguja	technique
tejido con gancho	technique
tejido de palma	technique
tejido de sombreros	technique
tejido en crochet	technique
tejido en ixtle	work type
tejido en telar de cintura	technique
tejido en telar de pedales	technique
tela	material
tela	work type
telar	material

telar	technique
telar	work type
telar de cintura	style
telar de cintura	material
telar de cintura	technique
telar de cintura	work type
telar de pedal	material
telar de pedales	work type
telar horizontal	style
telar mecánico	material
telar mecánico	technique
telar vertical	style
teñido	technique
teotihuacano	style
Tepehuana	geographic name
textil	material
textil	work type
textiles	work type
tianguis	work type
tibor	work type
tierra natural	material
tijeras	material
tinta	work type
tinta industrial	material
tinta natural	material
tinte con plomo	work type
tinte natural	material
tinte natural	work type
tintura	material
títere	work type
tlaquepaque	style
Tlaquepaque	geographic name
Tlaxcala	geographic name
tocado	work type
Tojolabal	geographic name
tol	work type
Tonalá	geographic name
torito	work type
torneado	technique
torno	work type
totonaca	style
Totonaca	geographic name
totonaco	style
tradición	associated concept
tradición	work type
trama	work type
trenzado	technique
Triqui	geographic name



trompo	work type
Tzetzal	geographic name
Tzintzuntzan	geographic name
Tzotzil	geographic name
único	associated concept
urbano	geographic name
urdido	material
urdimbre	work type
Uruapan	geographic name
uso cotidiano	associated concept
uso de horno	technique
utensilio	work type
vaciado	technique
vajilla	work type
valle	style
Valle de México	geographic name
Valles	geographic name
Valles Centrales	geographic name
Valles de Oaxaca	geographic name
valor	associated concept
valor artístico	geographic name
vanguardia latinoamericana	associated concept
vasija	work type
vasijas	work type
vaso	work type
velas de cera	work type
Veracruz	geographic name
Veracruz de Ignacio de la Llave	geographic name
vernáculo	associated concept
vestimenta	work type
vidriado	style
vidriado	technique
vidrio	material
vidrio	work type
vidrio soplado	material
vidrio soplado	technique
xicalpextle	work type
xilografía	work type
yalalteca	style
Yucatán	geographic name
yute	material
Zacatecas	geographic name
zarape	work type
zempasúchil	material
Zona Lacustre	geographic name
zona maya	style
Zona Maya	geographic name
Zoque	geographic name