Domain Analysis: Artist's Books
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Introduction

This document serves as the domain analysis of a collection of Artists' Books held by the University of Washington (UW) on the institution's Seattle campus, specifically within the Special Collections (SC) department of the libraries there. The purpose of conducting this domain analysis is to assess the context of work done in regards to this collection by current and previous UW library staff in identifying preferred indexing terms in an authority file, and to ultimately combine those efforts with a thesaurus construction project.

Functional Requirements

The functional requirements of this University of Washington Special Collections Artists' Books thesaurus construction project (UW-SCAB) have been considered and adopted in direct reaction to the existing facts of the collection upon which this thesaurus is intended for use. In that vein, the following discussions highlight the particularities of this collection that set its indexing needs apart from more typical monograph collections.

The Collection

The University of Washington's Special Collections holdings of Artist's Books are located between three collections: the Book Arts Collection, the Book Vault, and the Binding Collection. A summary of those collections is as follows:

- Book Arts Collection
  - 15,000 - 16,000 items
  - 1600 to present
- Book Vault
  - anything dating prior to 1600
  - one of a kind items
  - fragile items
- Binding Collection
  - 3,000 - 4,000 items
  - 1600 to present
  - specific publishers
  - a large representation of decorative cloth bindings of the 19c

There is significant need for crossover, not only among these three listed collections, but in allowing Artists' Books held by the university that are suited for representation in other collections on campus to be so integrated. Most frequently, this consideration finds application in regards to the Children's Books Collection, the Author's Collection, and the History of Science

Collection. This overlap and the ambiguity it creates combines with the specific history of Special Collections and its catalog to explain why the Artists' Books in possession of the University of Washington are not currently served by the catalog.

Without indulging the tangential details of the Special Collections catalog as a whole, it is clear that this collection faces organizational challenges due to the inertia of accumulated practices and the consequences of decisions made without the foreknowledge of technological advances. These facts create the need for a set of unifying, descriptive terms that will improve access to a set of items that, due to their uniqueness, are possibly underused. At the time of writing, if a library visitor wants to view Artists' Books in the collection, they are recommended to make an appointment with Sandra Kroupa, Book Arts and Rare Book Curator, rather than consult the catalog - proof that the catalog is not currently trusted to represent Artist's Books in a way that best serves users. By narrowing the focus of this thesaurus construction project to the holdings of this very specific collection, it is our hope to avoid some of the larger, conceptual debates that plague the Artists' Books community of creators and consumers (and especially intermediaries such as curators and catalogers), and make decisions appropriate to the needs of these items that uphold the intentions of those who have sculpted them.

The Root Term

Artists' Books are objects that resist definition. In the broadest sense that the term "painting" loosely describes an artwork's materials and "sculpture" implies an object that extends into physical space beyond a picture plane, existing definitions of "Artist's Book" offer little specificity. The shared understanding of the form allows for an Artist's Book to be any artwork that incorporates a loosely interpreted structure of bound or folded pages, but efforts to further elucidate are not without controversy and contest. Stefan Klima, in his *Artist's Books: A Critical Survey of the Literature* states that "this determination to define artists books, and (the) failure to do so, in many ways serves as a metaphor for the still insecure position of artists books in the world" (Klima, 1998). Echoing that insecurity are the myriad of terms that are used in reference to the same domain: Book Arts, Books by Artists, and the lack of a standard presence of the apostrophe in the term that our team has identified as preferred--Artists' Books--which sometimes makes an appearance as Artists Books.

Even the standards available for thesaurus construction present a conundrum on the proper handling of this root term. On the topic of singular and plural forms (D3.2.), Aitchison, Gilchrist and Bawden advise that, in English, there is typically a distinction between *count nouns* and *non-count nouns*. While *count nouns*--terms for which one can ask "How many?"--ought to

be represented within the indexing language in the plural form, *non-count nouns*--terms for which one can ask "How much?"--ought to be represented in the the singular form. Under these rules, Artists' Books would be considered *count nouns* and be referred to in the plural. However, "in the case of museum catalogues, 'objects are typically given as unique items', and for this reason indexing terms should be given in the singular." (Aitchison, Jean et al, 2000) Even the most exacting attempts to corral the simplest interpretation of Artists' Books end in a quagmire.

Clive Phillpot, former art librarian at the Museum of Modern Art (1977-1994), identifies the ambiguity of proper presentation formats required for Artist's Books in his definition from 1976: "consider whether what is presented in a given book could equally well be shown on the wall, or still be conveyed by photocopies or photographs of the original" (Klima, 1998). This point emphasizes the main tension that exists when contemplating the form of an Artist's Book: that it rests squarely between the bibliographic and aesthetic realms. Sandra Kroupa, Book Arts and Rare Book Curator at the University of Washington Special Collections, has a number of items that she insists are best understood when "performed" for the visitor, changing even the auxiliary language that is familiar to both books and artworks. It is for reasons like these that she is disinclined to define the very term that is the basis of the collection that she oversees. That being the case, we are not in a position to override her preferences and will therefore proceed in a fashion that defines Artists' Books by extension, or example, rather than by intention. (J. Tennis, personal communication, April 19, 2011).

The struggle to pin down a single definition to circumscribe the art form has been further thwarted by the changing definition of the form itself. In the 1960s, when the term was first introduced, it identified any small and inexpensive edition of photography, often self-published. That interpretation has exploded to include a nearly uncontainable population of art objects referencing the tradition of the codex. It has been suggested that this evolution suggests a need to indicate the chronology of terms and their appropriation in the course of creating this thesaurus (J. Tennis, personal communication, April 19, 2011). Our team will proceed with vigorous historical notes as they are available on a term-by-term basis and from that accrual will make recommendations as to notational devices that might be necessary.

The Term Type
The complexity of indexing Artists' Books, and any rare bibliographic material, for that matter, is evidenced in the six vocabularies edited and maintained under the umbrella of the Rare Books and Manuscripts Section, a subsection of the Association of College and Research

Libraries division of the American Library Association. The admitted terms are divided among the following:

- o Binding Terms,
- o Genre Terms,
- o Paper Terms,
- o Printing & Publishing Terms,
- o Provenance Evidence, and
- o Type Evidence

As seen here, one way to create access to the materials in SC has been through the creation and use of genre headings. These headings provide a different type of access than a subject heading. According to Kroupa, a subject heading tells what a book is about, whereas a genre heading tells what the book is an example of. This convention creates a shared space in which the cataloger can consider attributes beyond subject matter to identify an item by association with other like items in the context of indexing it. This practice sets the precedent for how using extension rather than intention has proved useful in the SC environment as a way to define and create access to these materials.

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Limiting the scope of this thesaurus construction allows the catalogers of UW SC to usefully interpret the guidelines given by Shera and Egan (1956) for identifying those "indispensable" objectives of the collection for reflection in the catalog. Currently, the structure, materials, and processes are the best means of unifying the works in the collection the principals of "formal description of subject content," (Shera and Egan, 1956) while allowing for existing subject classification to create "the relationship of the catalog to the other available bibliographic devices" (Shera and Egan, 1956). In this way, the methods of production become the primary "affiliation among subject fields" (Shera and Egan, 1956) that identify this collection uniquely from other subject areas. As the bank of descriptors grows, the specific concerns of adhering to Shera and Egan's eight objectives will come to light and be addressed. As a general rule, the ability to identify the Artists' Books among the SC holdings by structural, process, and

material terms is the first step in creating unity among these artworks that supersedes the placement of specific items among multiple UW collections.

Systematic Definition of the Domain (Hjorland)

There are a number of already-existing vocabularies used to discuss, create, index and retrieve a range of objects overlapping the field of book arts and Artists' Books. Some have been developed deliberately by organizations focused on indexing and retrieval; others are more ad-hoc and used mainly by amateurs or practitioners. Following is a brief overview of the most salient special vocabularies and thesauri we have come across in our examination of the field, as well as a discussion of their usefulness for our purposes, and anticipated differences in the ground they cover versus our own goals. For each vocabulary, we address:

1) What the resource is
2) Where it is used
3) How we are using it to inform our decisions
4) How the domain it was designed for is different from ours

Art and Architectural Thesaurus (AAT)

The Art and Architecture Thesaurus (AAT) is one of four vocabularies created and maintained by the Getty Vocabulary Program in the service of cataloging, retrieving and researching objects, places, individuals and concepts within art, architecture and material culture. While it is currently hovering around 131,000 terms, the AAT is not an exhaustive resource, as it relies upon contributions from the professional community for expansion and updates. Compiling terms began in the late 1970s and, by 1997; the ability to faithfully represent the AAT in print was made impossible by its rapid growth. Since that time the thesaurus has been available in a web interface. The primary users of AAT include museums, art libraries, visual resource collection catalogers, and students, researchers and information specialists working on projects relating to archaeology, conservation, and art history.

The AAT is reserved for generic terms that do not indicate particular works, but the most distilled components of materials and manufacture. This stipulation serves the purposes outlined in the Term Type section of the Functional Requirements of this domain analysis well.

The facets that determine the structure of the thesaurus represent some central concepts that are worth adopting in this environment, including: physical attributes, agents, activities, materials, and objects.

Rare Books and Manuscript Thesaurus

The Rare Books and Manuscripts (RBMS) division of the Association of College Research Libraries has developed a set of controlled vocabularies for use in rare book and special collections cataloging. These vocabularies address binding terms, paper terms, genre terms, printing and publishing evidence, provenance evidence, and type evidence. For our purposes, we will be able to harvest some candidate terms and structural relationships from the vocabularies that deal with bindings, papers, and type since these areas overlap with our focus on materials, structures, and processes. Many of these terms are designed to deal with aiding in the retrieval of items based on their physical qualities rather than their intellectual content.

This is the type of retrieval we wish to accommodate with our thesaurus. However, the RBMS terms only cover a portion of the types of materials, processes, and structures we will encounter with modern artists books. So while this vocabulary is useful in describing traditional structures and materials found throughout all book arts, it is not designed to describe terms that fall more within the realm of "artist" rather than "book."

Grove

The Grove Encyclopedia of Art is the most all-encompassing encyclopedia of art that is published. Grove covers Western and non-Western art making it unusual in the world of art encyclopedias and was designed to be used as a scholarly tool originally published as a 34 volume set of encyclopedias. Its contemporary manifestation, *Grove Art Online* includes the content of the last published encyclopedias as well as being updated three times a year during which time additional articles are added.

GAO also includes search-able images of commonly studied pieces of art. GAO maintains partnerships with the Metropolitan Museum of Art, the Bridgeman Art Library, the British Museum, the Museum of Modern Art, ARTStor, Art Resource and many individual galleries throughout the world. This network enables GAO to provide access to rich materials, stay up to date and include the scholarship of a wide variety of artists and art historians within the scope of its material.

LC TGM

The Thesaurus of Graphic Materials (TGM) was compiled in October 2007 by the Prints and Photographs Division of the Library of Congress, a combination of two previous vocabularies (one addressing subjects, and one genre and formats). The vocabulary was developed as a tool for indexing various types of visual materials, including photographs, prints, design drawings, and ephemera; it includes over 7,000 subject or topic terms, and 650 genre/format terms. As a thesaurus that has undergone systematic development and is intended for indexing and retrieval purposes, the TGM's overlap with the visual elements included in Artists' Books provides a source from which to draw terms for our own indexing language. As noted, however, the number of structural terms (which will comprise our focus) is not large, and the thesaurus was developed to provide categorization of the most commonly requested graphic materials. (The TGM was developed to match vocabulary from both the Library of Congress Subject Headings (LCSH) and the Art and Architecture Thesaurus (AAT)). Thus, while it is broadly applicable, it is likely to not contain many more specific terms that might be found useful in a narrow field such as Artists' Books.

Practitioners/Keith Smith & Hedi Kyle

Another source of vocabulary in the field of Artists' Books is generated by practicing artists, book conservators, and book binders. This realm of practitioners ranges from highly trained conservators and binders like Keith Smith and Hedi Kyle-- to artists like Shereen LaPlantz and Dorothy Simpson Krause who promote the form to the general public, through simple "how-to" type guides. In a number of these general guides, Smith and Kyle are frequently referenced for their influence.

Keith Smith is a well-known book artist who has also authored a number of instructional texts on book binding and book arts practice; his work is frequently referenced in the field in discussions of both practice and theory. These instructional works contain glossaries with explanations (and in some cases functional definitions) aimed at practitioners teaching themselves to create their own books; the number and scope of the terms are limited, covering mainly materials and processes used in bookmaking, as well as other structural terms.

Hedi Kyle works as the chief conservator for The American Philosophical Society and teaches at The University of Arts in Philadelphia. She is also one of the founding members of the Paper and Book Intensive (The Center for Book Arts). While Kyle has written few works

herself, she is credited with developing a number of commonly used structures in the field of Artist's Books such as the flag book and the tunnel book. General practitioners like LaPlantz credit Kyle for the techniques they outline in their how-to guides.

While these types of resources are more useful for construction and study than indexing or retrieval, they do help provide a broad understanding of the practice of Artists' Books and the terminology that is used within the field. This allows us to better understand the types of structural distinctions that inform the requests made by those consulting Artists' Books housed in the University of Washington's Special Collections, and anticipate the types of natural language queries that will occur within our domain.

Sandra's Brain Dump

Another source of informal terminology comes from Sandra Kroupa. As a librarian who has worked with Book Arts and Artists' Books materials for the last 40 years, she has developed an extensive knowledge of the characteristics, qualities, methods, and materials used in developing these items. While the majority of her knowledge is not written down, she has provided us with a "brain dump" that she created about 10 years ago in an effort to begin a systematic description of Artists' Books. Until recently this document has not been used, but it does provide us with a few hundred terms that she has encountered and used throughout her career. The document is divided into the following categories: Intellectual Content, Production Elements, Physical Bibliographic Elements, and Structure. Not all terms listed will be of use to us since we are primarily focusing on materials, processes, and structures, but it does provide us a sense of what is in the UW collection, and the terms that Kroupa has used to describe items in the collection.

Indexing and Retrieving Specialty

Hjorland (2002) notes that "indexing and retrieving information is always specific" (p.430). And while Information Science has a tendency to ignore the demands of specific domains, in order for an indexing and retrieval system to be successful, it must pay attention to the specific needs of the domain it is serving. In order to provide better access to artist's books, Special Collections at the University of Washington is currently developing a database of materials from several local book artists.

For Kroupa, building this database has heavily involved the input of the artists of their own work. In collaborating with artists, Kroupa is hoping to create an online tool and vocabulary

that faithfully represents their work. However, this process presents the challenge of balance the natural language of artists with the controlled vocabulary of library search tools. Kris Kinsey, Library Specialist, who is working to construct the database it hoping to develop a tool that will enable users to access these artists books by their materials, bindings, processes, and genres. Kinsey wants to develop controlled vocabularies for materials, bindings, and processes, whereas the genre field will contain the same information created for the OPAC record.

The current means of access produces a number of issues that warrant the creation of a separate database. The primary issue in retrieving and indexing artist's books is that current online catalog records for artist's books are either inadequate in their level of description, or even if they contain useful information; they can be difficult to locate by physical characteristics of the work. Currently in the OPAC it is possible to retrieve the items by the creator's name, the work's title, or a genre-heading, however there is no way to search by physical attribute or processed used in the creation of the work. From discussing the primary user base of the artist's books within Special Collections, Kroupa remarked that users were primarily other book artists looking to see examples of techniques and structures.

Aside from Kroupa's extensive knowledge of the collection, this user population is not served by the OPAC or other existing databases. Additionally, the problem will become worse upon Kroupa's retirement as the main method for retrieval is based on her familiarity with the collection. At this point, users are encouraged to make an appointment with Kroupa in order to find the materials they are looking for. While this method may protect the books, and gives users the opportunity to learn from Kroupa's extensive knowledge, it hinders the overall accessibility of the collection and limits the assistance that other reference workers can provide in Special Collections.

Developing a database that focuses specifically on the domain of Artists' Books will provide users and Special Collections staff a way to find these items not just through their genre headings, titles, or authors, but also by materials, processes, and structures. These additional fields for retrieval directly address the types of queries that Special Collections received with regard to these materials.

Empirical User Study

Hjorland's skepticism about the efficacy of user studies is evident in his writing from the introduction of the section, in which he states: "user studies have an air of being proper research, which, however, only seldom corresponds with reality." (Hjorland, 2002) His argument escalates with the reasoning that "the lack of adequate theories guiding research" (Hjorland,

2002) are the result of continued hopes that simply amassing data equates progress. As a final and grim diagnosis of any attempt to quantify the domain by gathering empirical data, he questions the logic of relying on user behaviors and opinions at all (Hjorland, 2002). Nonetheless, best practices in research methods encourage reaching out to the user community. Indeed, that community has been the analytical barometer by which successful programs have been measured in library systems for the past decade.

From a general user perspective the Artists' Books collection at the UW SC is not as frequently accessed by library visitors as it might be. It resides in closed stacks, and the catalog that serves as a guide to its holdings represents three separate collections. Because of this, those that visit the library in search of Artists' Books generally do so in the context of an appointment with Sandra Kroupa, the curator earlier mentioned who oversees the collection. In conversation with Kroupa, our assumptions that the best means of endeavoring to create this thesaurus would be to concentrate of physical attributes of items was affirmed. The majority of users, according to Kroupa, are themselves book artists, and most often they arrive with the intention of solving a structural problem that they are experiencing in their own work. To confirm this, we conducted a very small survey of regional book artists, located through their artist websites, and were assured that, in fact, the primary reason for visiting a library's Artists' Books collection was "to see examples of structure and craftsmanship" (86%). This answer far outweighed other options, such as "for inspirational content" (14%) and "to view works by a particular artist" (0%). In short, the attempt at an empirical user study has further solidified the decisions made in the Functional Requirements as to the scope of this undertaking.

Historical Studies

The realm of artists' books is an area particularly reluctant to be defined. This is a reality that the constructors of index languages always face, but in our case, this struggle with definition has been an issue within the field throughout the history of Artist's Books. Any branch of artistry is difficult to categorize, and the evolution of the Artist's Book being recognized as a craft, a genre or as malleable has been fraught with disagreement and uncertainty.

Hjorland believes that historical studies can provide a broader perspective in the pursuits of Information Science. He writes, "When it comes to understanding documents, organisations, systems, knowledge and information, a historical perspective and historical methods are often able to provide a much deeper and more coherent and ecological perspective.." (Hjorland, 2002). In this case, provision of a context for the many factors contributing to the attempts at

definition (none the less classification) of Artists' Books is absolutely essential to understanding and designing organizational systems for these objects.

The boundaries of Artist's Books point to the beginning of this class of definition being the inclusion of imagery or photography in books that were produced with the intent to express a multi-media aspect to Art. Betty Bright discusses the beginning of Artist's Books, "Modern artists' books came into being in the latter part of the nineteenth century in France…As the term itself indicates, artists' books undoubtedly have a dual, not to say schizoid, nature: textual/verbal and visual/pictorial."(2005).

There are four strong contributors to the framework of the Artist's Book's history. The changes that have taken place in publishing: it is now a popular practice that can make material available widely, cheaply and the form of the production itself allows for artists expression; the collaboration between writers/artists of words and visual artists in the purposes of the creation of "books"; the social/political/artistic movements taking place during differing periods of evolution within Artist's Books; and the acceptance of Artist's Books as works of art themselves.

The Artists' Books that were produced at the turn of the century marked a change in the conceptualization of what a book *was*, what it was actually allowed to be. Further down the line, the expansion of the publication of Artist's Book had profound consequences for the consumers of publications. "The proliferation in the 1950s of art books from trade publishing helped to develop a more visually sophisticated reading audience..Most American museums and collectors had yet to accept contemporary printmaking as a fine art, and with the deluxe book, they also had to confront a prejudice against books as an art form" (Bright, 2005).

Along with the popularization of publishing as a business, a trade, and a hobby came the distinguishing of the aesthetics of publication. Figures in the publishing world (such as William Morris) made their own mark on the history of publishing which intertwined with the history of Artist's Books, "..his (Morris')work and writings awakened American type and book designers to an awareness of the design potential of the book, a respect for and sensitivity to a book's presentation and materials, and an integrity conferred upon historically based typefaces" (Bright, 2005).

If the inception of Artist's Books was a partnership between writers and visual artists; it's a natural step that the publication branch of the production process would become part of that equation "..enterprising publishers functioned as matchmakers who would bring together, on equal terms, a poet and a compatible painter. In recent years the codex has undergone radial transformations that it no longer resembles a portfolio or requires an equal partnership between writer and artist but rather the grand design of a single planner." (Bright, 2005)

Artist's Books stand at the cross-roads navigating business, production, inspiration, technology and art. Because Artist's Books are themselves art, they inherently take on the characteristics of the art periods in which they were created. Art and social change go hand in hand and Artist's Books are no exception, "The Arts and Crafts movement (1861-1914) exerted the greatest early influence on America's fine press book. The Arts and Crafts was an established, international art movement infused with a revivalist spirit that accepted the book as an expressive partner equal to other art forms". (Bright, 2005). The Arts and Crafts Movement had the social aspect desiring that work be meaningful, and for workers to have something to be proud of in their labor. Artist's Books were in the center of this movement because they were expressing the publishing industries changing roots and influence over society while also being art in and of themselves.

Bright goes on to give more examples of how cultural/artistic movements and Artists' Books overlap, "Book workers as a rule show affinities with the avant-garde movements of their time, such as Futurism, Dadaism, Surrealism, Fluxus, and Pop Art. Outstanding revolutionary artists, such as Duchamp, Schwitters and Warhjol, who negate the boundaries confining the various arts, have produced at least one work that can qualify as an artist book" (2005).

During the 1960's, the artist and print maker Edward Ruscha created Artist's Books of photography that purposefully contained no differentiation between copies. He believed that art should be equal and equally available to its consumers. His vision and his production method are a reflection of the political and artistic climate of the time, "Artists' books really took hold around 1969, inspired by Ruscha's example, the rise of conceptualism, the activities of Siegelaub, and the political and social events of the late sixties. This was an incredible moment in art when definitions were wide open" (Lauf, Phillpot & Weatherspoon, 1998).

Contemporarily, Artist's Books are no easier to conceive through definitions than they were at their inception. Technology will continue to move forward and influence the temporal nature of art works and their place in our world and society. It continues to remain true though that, "Artists' books are distinguished by the fact that they sit provocatively at the juncture where art, documentation and literature all come together." (Lauf, Phillpot & Weatherspoon, 1998)

Document and Genre Studies

In his discussion of document and genre studies in domain analysis, Hjorland (2002)emphasizes the importance of addressing "general theories of documents, their communicative purposes and functions, their elements and composition and their potential values in information retrieval" (p.437). He goes on to reference the creation of specific kinds of

documents within a domain arising from the needs of that domain—i.e., scores in music, or maps in geography--as illustrating the social and historical dimensions of communication.

Within the domain of artists books as we seek to approach it, these documents and the ways in which they function are slightly different than most. As mentioned above, there is no agreement on a particular definition of Artists' Books within the field; Johanna Drucker puts it this way: "'Artists' books take every possible form, participate in every possible convention of book making, every possible "ism" of mainstream art and literature, every possible mode of production, every degree of ephemerality or archival durability.'" (Drucker, as quoted in Klima, 1998). Thus, there are many different types of documents making up the field, and much of their functional diversity is based not on their content, but on their structure.

For some genres (such as geography or music) the documents created for and by the genre are representations of or reference to other "content"--physical terrain, or an aural experience of sound. Within the field of artist's books, the documents *are* the genre. They are primarily physical manifestations of (literary and/or aesthetic) ideas and views, rather than content vehicles. Thus the structural variety provides defining characteristics both for the types of documents in the genre, and the jobs that they do. One major use of artists books (as shown in the results of our empirical user study, above, and mentioned in our interview with Sandra Kroupa) is for reference to bindings or other construction methods; this is also the most common characteristic by which people request artists books from the UW Special Collections. Thus, the documents are used largely in the service of creating new documents.

The genre and its specialized documents walk a fine line between cataloging and curation; the literary and the artistic; the interplay of structure, content, and aesthetics; libraries and museums; documents and sculptures. Although artists books have a recent advent and relatively short history, the variety of discourse communities that have been involved in this world provide a rich background from which to draw understanding, and have created a field populated by documents as diverse as the people who created them.

Epistemological and Critical Studies

Hjorland's opinion is that the epistemological approach to domain analysis is "the most basic" (439), and the lens through which the substance of all other approaches is filtered. A full diagnosis of the epistemological underpinnings of Artists' Books as a field would include not only an examination of the myriad paradigms and theories informing art, literature, and book form criticism (and their intersections), but also the positions espoused during debates surrounding the advent of Artists' Books, their definition and political purposes (Klima, 1998). A

thorough investigation into these relationships is beyond the scope of this analysis, but we will make a few brief statements about the origins and major perspectives on the domain, and our basis for deciding what concepts to include and exclude in our own treatment.

Experimentation within the printing industry of what it meant to display information in a book, and how space could be used to effect, was taking place as far back as the 1800s (Bright, 2005). The emergence of the idea of "Artists' Books" in the mid-twentieth century was, if not conceived thus, popularly spoken of as a movement toward the democratization of art, in the form of multiple, cheaply available art books. While many artistic movements do address the acquisition and critique of what can be known or identified as art, the Artists' Books movement more directly addresses the heuristics of creation, dissemination, and exhibition of art and ideas about art than the "how" of knowing. In some senses the book form was discovered by artists as a vehicle through which to react against the art world, and in response to the fact that the rules by which art was identified as such were changing (Klima, 1998).

At the same time as debates were raging concerning the identity and purpose of Artists' Books, what was occurring in the arena of discussion did not necessarily match the experience of practitioners, illustrating a tension over what, exactly, was up for discussion. Our own approach to the field stems, as mentioned above, in great part from our interactions with Sandra Kroupa, who as a librarian has frequent interaction with book artists and notes the tendency (also mentioned in accounts of the debates surrounding Artists' Books over the decades) of the creators to want to operate and describe their work independently. Based on the UW's open collecting policy regarding Artists' Books, then, we hesitate to provide a delimitation on books (or knowledge) that would exclude an artist who considers their own work as book art. Thus, we operate from a framework of multiplicity that might raise accusations of relativism, but addresses the very real choices that must be made in acquiring and cataloging Artists' Books with a limited amount of time and resources.

Our own foray into descriptive language begins with the core structural elements that apply to a large number and genre of Artists' Books, and its limited size avoids intellectual judgments on content, or of aspects near the fringes that might require a more refined discernment of what constitutes an Artists' Book. Operating under the more current usage of the term that we have encountered thus far (less concerned with number of books produced, or motivations of the artist/author than with structural components) we seek to honor the plurality that we have found at every turn in exploring this domain.
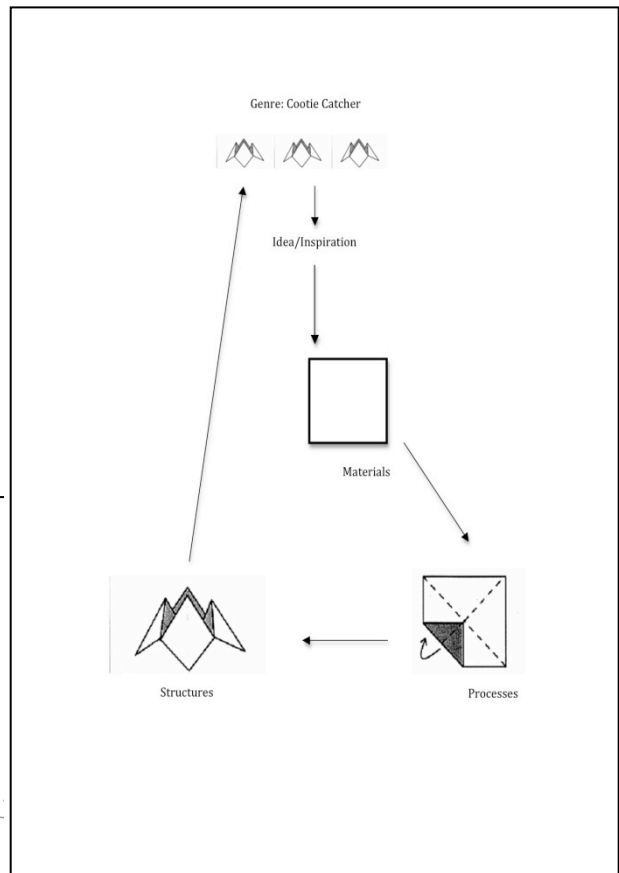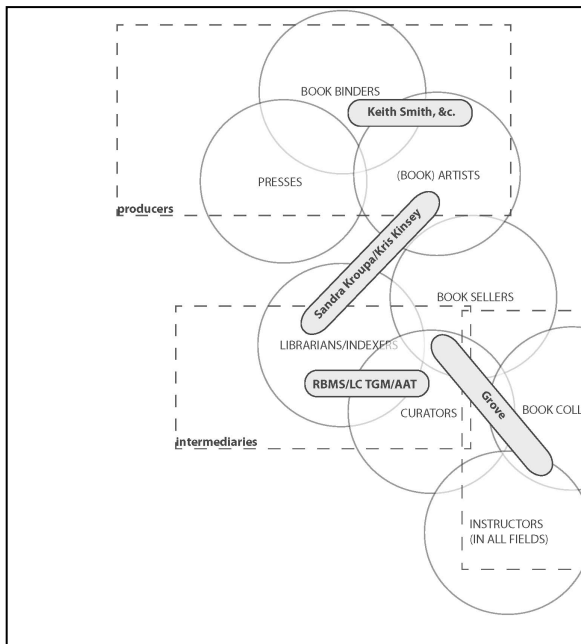
Diagrams and Relationship Structures

Processes, Materials, Structures, & Genres

This diagram represents the relationships between the major retrieval fields that will be used in the UW Artists' Books database: Genre, Materials, Processes, and Structures. We see Genre as a way to collocate all examples of a type of work. These genres provide ideas and inspiration for book artists, which then leads into the creation stage. Creation of an item begins with materials, moves through the various processes of creation, and results in structures. These structures can then be identified as a particular kind of genre.

Domain communities and current vocabularies

This diagram addresses the multiple creator and user communities within the domain, represented with circles and loosely grouped based on their interactions with the Artists' Book objects that are the field's substance. Overlaid on the diagram according to the communities most likely to use them are ellipses marking the previously-existing vocabularies we have identified as related to the Artists' Books domain.

<u>**Sample Definitions**</u>

Term 1: Accordion Fold Book

Definition: A book made from a sheet of paper longer than it is wide that is folded back and forth into peaks and valleys similar to the shape of an accordion. This sheet is then attached to stiff covers to create a book. Variations of the form include the concertina which has folios attached to the peaks and valleys of the folds. This structure is also used as the basis for flag books and tunnel books.

Citations: AAT, RBMS, Simpson Krause

Notes:

UF: Double leaf format, Orihon format, Zig-zag fold books

BT: Text block.

RT: Concertina, Tunnel books, Flag books, Accordion Binding

Term 2: Adhesive

Definition: A substance, in the form of a liquid, paste, powder, or dry film; used for sticking or adhering one surface to another. A substance capable of holding materials together by a surface attachment. -AAT

Citations: AAT, LC TGM, Grove, Keith Smith, Simpson Krause

Notes:

UF: Bonding agent; Bonding material; Craft adhesive; Spray adhesive

NT: Poly-vinyl-acetate (PVA); Methyl cellulose; Acrylic; Tape; Laminate (adhesive); Glue; Paste, Cement (adhesive)

RT: Consolidant, Fixative

Catalogers note: We need to figure out how to segment this...how many narrower terms should we list? To what level of specificity (i.e., Hide glue, Wheat paste, Rice paste)

Term 3: Montage

Definition: : An image-making technique of making compositions from portions of existing images or objects, such as drawings or photographs, arranged into somewhat unified images.

Citations: AAT, Grove, LC TGM, Kris

Notes:

UF: Photocollages, Photomontages

BT: Pictures

RT: Collages, Composite photographs, Mixed media, Photographs

Catalogers Note: Do not confuse with COMPOSITE PHOTOGRAPHS, which are produced through multiple exposure of negatives or by combining negatives during printing.

Scope Note: Compositions made by juxtaposing or superimposing multiple pictures to create a single image are called collages. May be produced by pasting together whole or partial pictures or by recopying multiple images through photography or scanning. Includes photomontages in both the commercial graphic arts and fine art contexts.

(http://www.loc.gov/pictures/item/tgm006745/)

Term 4: Pop-Up

Definition: "Books, usually for children, in which elements of a picture spring out at the reader

when the pages are opened or a tab is pulled." -AAT
Citations: AAT, La Plantz
Notes:
UF: Stand-up books
RT: Explosion page

Term 5: Screen Printing
Definition: A printing process which utilizes a fine mesh that is stretched onto a frame. The desired design is made by blocking out certain parts of the mesh to create a stencil and forcing ink, dye, or paint through the unmasked surface of the mesh stencil onto the receiving surface. In commercial use from the 1920s, and art applications followed in the 1930s.
Citations: AAT, LC TGM; Grove
Notes:
UF: Serigraphy, Screenprinting, Screen-printing, Screen process, Silk Screening, Silkscreening, Silk-screening, Silk screen printing, Silkscreen printing,   Silk-screen printing;
BT: Stencils, Printing (process)

Term 6: TYVEK

Definition: Tyvek® is formed by a fully integrated process using continuous and very fine fibers of 100 percent high-density polyethylene that are randomly distributed and nondirectional. These fibers are first flash spun, then laid as a web on a moving bed before being bonded together by heat and pressure - without the use of binders, sizers or fillers.
Citations: Dupont Technical Information:
(http://www2.dupont.com/Tyvek/en_US/tech_info/test_results.html)
Notes:
Scope Note: Brand name. Use when specified in colophon or production notes.

Appendix: Problems encountered in the process of creating the domain analysis

Terminology Studies, Language for Special Purposes, Database Semantics, etc.
   "Letterpress" vs. "Letter Press" - Rachel mentioned this from 508
   Re-purposing of terms (Accordion).
   evolution of "Artists' Book" and other terms.
Differences in vocabulary usage throughout the domain.
Constantly evolving domain. We want the language to be descriptive but not limiting.

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