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Artists' books: a cataloguers' manual

Definition: In the introduction to this manual the range of possible definitions of the term "artist's book" has been discussed. It is not proposed to impose a definition but to provide a manual that will assist in the cataloguing of material that a library has decided it wishes to define or treat as artists' books.

AACR2: This manual is intended to be used alongside AACR2¹⁴. Rules in AACR2 are not repeated where they are accepted, but are referred to where there is a difference or a discussion. As the items under consideration are artists' books, and we consider them to be books, we have focused on AACR2 chapters 1 and 2. The numbering of the paragraphs relates to both chapters 1 and 2, for example 1.5 may refer to both 1.5 and 2.5.

Level of description: It is recommended that artists' books should be catalogued to the greatest depth or highest level that the available information allows. However, time restraints may impact on the cataloguer's ability to do this and each library must therefore decide on an appropriate level of description.

Before starting to catalogue an artist's book the cataloguer should examine it carefully to gather information and to understand it as fully as possible. As discussed in the introduction, the cataloguer should use all the tools at his or her disposal including published sources, booksellers' catalogues and other library catalogues. As artists' books are often acquired directly from the artist any information that the acquisitions librarian has learnt should be passed on to the cataloguer. The acquisitions librarian should be encouraged to make notes of conversations with the artist (for example using record forms or informally) or to ask the artist to provide written information. Any statements should be passed to the cataloguer. The type of information that the acquisitions librarian should request from the artist could include:

¹⁴ Joint Steering Committee for Revision of AACR, *Anglo-American cataloguing rules*, 2nd ed. 2002 revision with 2005 update (London: Facet Publishing, 2005).

- a short statement concerning the conception and idea of the book
- information on the materials used to make the book
- information on printing techniques
- information on binding

Chief source of information

AACR2 states that: "The chief source of information for printed monographs is the title page or, if there is no title page, the source from within the publication that is used as a substitute for it" (Rule 2.0B1). If the artist's book contains a title page then treat that as the chief source of information.

However artists' books appear in many forms. They may lack a title page, they may have more than one title page, they may have no text at all. AACR2 continues: "For printed monographs published without a title page, or without a title applying to the whole work ..., use the part of the item supplying the most complete information, whether this be the cover (excluding a separate book jacket), caption, colophon, running title, or other part. Specify the part used as a title page substitute in a note (see 2.7B3). If no part of the item supplies data that can be used as the basis of the description, take the necessary information from any available source" (2.0B1). Hence the cataloguer may, if the item is lacking a title page, select the part of the book giving the most information. When there is no substitute the cataloguer may "take the necessary information from any available source". When cataloguing artists' books the cataloguer should exploit these rules to the full.

Description

1.1 Title and statement of responsibility area

Title

Items with a title page

Transcribe the whole title exactly as it appears on the title page or its substitute, including any subtitles, parallel titles etc.

The Nam

D.I.Y. : thirteen stories

If the title is taken from a title page substitute do not use square brackets but include a note giving the source.

S books

Note: Title taken from colophon

Yellow bird with worm

Note: Title taken from outside back cover

Ignore the AACR2 instruction to abridge lengthy title information (1.1E3).

Design, overprinting, and use, or lack, of colour may make the title page difficult to read. Typography and layout may make the title difficult to distinguish or to order, for example if a title is printed in a circle where does it begin? If necessary the cataloguer should consult outside sources to determine title: bibliographic sources should be preferred. If this proves unfruitful, the cataloguer must make a decision and provide notes and added entries to support it.

Book[let] of patience

Note: Title: "let" appears in a speech bubble inserted into the title

Added title entry: Book of patience

History of the/my word : fragments of a testimonial to history, some lived and realized moments open to claims of memory

Note: Cover title: The history of the/my world

Added title entry: History of the word
Added title entry: History of my word
Added title entry: History of the world
Added title entry: History of my world

Futhorc

Note: Title in Nordic runes; can also be transcribed as:

Futhark

Added title entry: Futhark

AACR2 Appendix A gives instructions for the normalisation of capitalisation. However, if capitalisation is significant it should be retained. It is recommended that punctuation be retained.

genericNamedshirti

If there is a title page which consists simply of the artist's name, 1.1B3 states that the cataloguer should "transcribe such a name as the title proper."

Redford

Matt Mullican

N. E. Thing Co. Ltd.

Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner

Where a title contains or consists of a symbol or symbols not available on a normal keyboard or diacritic set then the cataloguer should follow 1.0E1 and "Replace ... with a cataloguer's description in square brackets", that is, the cataloguer should enter the name of the symbol¹⁵, an appropriate interpretation or the intended reading of the symbol in square brackets. Give an explanation in a note if necessary. Added title entries may be necessary for different interpretations.

[Is not]

Note: Title taken from box, where it consists of the

¹⁵ The following publication may help in identifying symbols: Carl G. Liungman. *Dictionary of symbols* (Santa Barbara, Calif.; Oxford, England: ABC-CLIO, 1991). Also available online at: <http://www.symbols.com>

mathematical symbol for "is not equal to" (i.e. a crossed through equals sign)

Added title entry: Is not equal to

[Triangle]'s ; Two pinwheels

Note: First title includes a triangle symbol

Mirrors

Note: Title page is printed in reverse (as though seen in a mirror)

Where the artist's book is an altered book (i.e. an artist has taken a previously existing volume and changed it in some way, or where an artist has done this and then published it in an edition) then the title proper should be the title that the artist has given the book (21.9A). The original title should be given in a note and an added title entry given for the original book, if it is significant to the cataloguing library.

Les habitants de Malmö

Note: Artist's book consisting of an altered book. The original volume is the 1993 Malmö telephone directory. The artist has attached a label to the front cover bearing the title, statement of responsibility and publisher and inserted an "Errata" consisting of a list of names with the text: "You can't reach these inhabitants of Malmö on the phone any more. They died in 1993"

Be true : an altered book

Note: Artist's book consisting of an altered book. The artist has taken a book, drawn and written on it obliterating the majority of the text, and printed the result. Of the original the title page and the dedication are unaltered. The artist has added his own title page from which the title and statement of responsibility are taken

Note: Details of the original book: Be true! : a few words to the confirmed youth of the Ev. Lutheran Church / by Rev. G. T. Cooperrider. Columbus, Ohio : Lutheran Book Concern, [191-?]

Where an artist's book is an altered book but the artist has not

given the book a new title, then the title of the artist's book is that of the original volume (because the artist has chosen to retain it).

The Lincoln stamp album : for British, colonial and foreign postage stamps

Note: Artist's book, made by adding colour rubber stamps to pre-existing postage stamp album. Title taken from stamp album

Where the item consists of a number of volumes bound together the artist's title should be used. If there is no title, the cataloguer should supply a title following the guidance given below for Items lacking a title page, giving the source of the title in a note. The titles of the individual volumes should be given in a note.

Martin Kippenberger : as time goes by

Note: Artist's book consisting of catalogues of exhibitions held at Karsten Schubert, London, between 1987 and 1991, bound in one volume. The catalogues included are: Victor Willing (1987); Michael Craig-Martin, Gary Hume, Christopher Wool (1990) two copies; Celtic stone sculptures (1989); Michael Landy (1991) two copies; Piero Manzoni (1989) three copies; John Baldessari, Vernon Fisher, Stephen Prina, Ed Ruscha, Alexis Smith (1989) two copies; Tony Tasset (1987); Günther Förg, Thomas Grünfeld, Thomas Locher, Rosemarie Trockel, Peter Zimmermann (1987), upside-down and separated from its cover; and Alison Wilding (1988)

Note: Title taken from cover.

More than one title page

An artist's book may have more than one title page. This may be because the title page covers successive leaves or there may be more than one separate title page, for example with the use of dos-à-dos (two "books" bound back to back, sharing a single back board, with pages the same way up) or tête-bêche (texts bound head to tail in a single volume) binding.

In the first case, AACR2 states that "if the information traditionally given on the title page is given on facing pages or on pages on

successive leaves ... treat those pages as the title page" (2.0B1). This rule may be expanded to include covers (1.03Aa)iv).

Rent-free in the East-Village

Note: Title is spread across cover, p. [1] and p. [3]

Single words for Ian Hamilton Finlay

Note: The word "single" is on the leaf preceeding the leaf bearing the rest of the title

Added title entry: Words for Ian Hamilton Finlay

Antwerp airport

Note: Title from cover: "Antwerp" on front cover and "airport" on back cover

In the second case where there are separate title pages relating to separate works within a single volume, AACR2 1.0A3 states that the cataloguer may "treat the chief sources of information for the different works as if they were a single source". When cataloguing artists' books the cataloguer should use this rule to transcribe titles from dos-à-dos or tête-bêche bindings in one title statement.

Dog that bit son ; First hand

Note: Bound tête-bêche. Catalogued from both title-pages

Added title entry: First hand

Worldly love ; Heavenly love

Note: Title taken from the first pages of each work

Added title entry: Heavenly love

Where an item has more than one title page but they bear the same information, do not repeat it unless that is seen as the artist's intention.

Good book, bad book

Note: Artist's book. Dos-à-dos binding with a title page at the start of each volume. On these title pages the title is the same, with the words "bad book" printed in reverse

1.0A3 may be used to justify entering titles in different languages from separate title pages, but for the same work, in a single title statement. Added entries can be given for those titles that do not appear first.

L'ange des poetes / Cozette de Charmoy = Anioł poetów / Cozette de Charmoy ; w przekładzie Agnieszki Taborskiej = The angel of poets / Cozette de Charmoy ; English translation by Rodney de C. Grey

Note: Bound in a triple dos-à-dos binding. Catalogued from three title-pages

Added title entry: Anioł poetów

Added title entry: Angel of poets

Items lacking a title page

Some artists' books simply do not have a title on the item.

In this case the cataloguer should supply the title from "any available source" (2.0B1). The cataloguer should consult published references such as *Artist's book yearbook* or include information gained as a result of a conversation or correspondence with the artist(s). See bibliography for suggestions of published sources.

If the item does not have a title page then supply the title from another source in the following order of preference:

the item itself

the container

the artist

accompanying textual material

bibliographic sources

a reliable non-bibliographic source (for example acquisition records)

Enter the supplied title in square brackets and give the source in a note.

[Moon book]

Note: Title taken from accompanying information sheet

[Mountain]

Note: Title supplied verbally by the artist

[Letterbuch. (1)] / Claudia Koelgen

Note: Title supplied by bookseller

[Astronomy domine / Matthew Arnatt]

Note: Title taken from accompanying documentation supplied by Greengrassi

If the text prompts a title then enter that text as the title in square brackets. Include an explanatory note.

[A distance of 312 feet and an imaginary distance of 587 feet ...] / Stanley Brouwn

Note: Title taken from text repeated at the start of every page

If the cataloguer can not supply a title from any source then AACR2 states that the cataloguer should "devise a brief descriptive title" (1.1B7). Add a note to say that the cataloguer has supplied the title.

[Postcard album] / Scott McCarney

Note: Title supplied by cataloguer

Optional. A supplied descriptive title can be prefixed with the word "Untitled" to emphasise the distinction between a title that has been supplied by the cataloguer and one that has been taken from outside the chief source of information.

If, however, it is not possible to give a succinct non-controversial descriptive title enter only "Untitled artist's book" and give a description in a note.

Enter the supplied title in square brackets and give notes as necessary.

[Untitled : wooden book]

Note: Artist's book consisting of two pieces of wood attached together by hinges

Note: Title supplied by cataloguer

Statement of responsibility

AACR2 states: "Transcribe statements of responsibility appearing prominently in the item in the form in which they appear there. If a statement of responsibility is taken from a source other than the chief source of information, enclose it in square brackets" (1.1F1).

If there is a title page with a statement or statements of responsibility then transcribe as instructed in AACR2.

Luminous perceptions / by David Horton

Ten to twenty : sizing up the opposition / S. Perera x 2

The onion as it is cooked / design: A.S.C. Rower ; text: Steven J. Bernstein ; concept: Sally Schneider

The uses of literacy / Jeremy Deller

Note: Title and statement of responsibility taken from colophon

An anecdoted topography of chance (re-anecdoted version) / Daniel Spoerri ; done with the help of his very dear friend Robert Filliou and translated from the French, and further anecdoted at random by their very dear friend Emmett Williams ; with one hundred reflective illustrations by Topor

Unforeseen alliances / by Sally Alatalo writing as Anita M-28

Legendary, lexical, loquacious love / Karen Reimer writing as Eve Rhymer ; edited, compiled & designed by Sally Alatalo

Statements of responsibility may appear in the form of a signature. Cataloguers should consider whether a signature appears on every copy of the book or just on the one in hand. If the signature is considered to appear on every copy and is identifiable then the name can be transcribed according to the above criteria. If the signature is not considered to appear on every copy and is identifiable then the name should be given in a local note. Care should be taken when transcribing a signature and acquisition records should be checked.

A thousand feet above sea level / [Anette Frontzek]

Note: Statement of responsibility taken from signature

ABC / [Hedi Kyle]

Note: Statement of responsibility taken from signature at back of book

[Untitled : wooden book / Nitsch]

Note: Statement of responsibility taken from signature.

Although statements of responsibility should be transcribed as they appear on the item, cataloguers should also be aware that artists use pseudonyms which may have implications for headings (see the discussion of pseudonyms under Choice of access points).

Title page consisting of successive pages or leaves

If there is a title page which does not bear a statement of responsibility, but the statement of responsibility appears on the page or leaf before or after the title page, then treat the pages or leaves as one title page (2.0B1, 1.0A3, see above: More than one title page) and transcribe without use of square brackets.

Many / Peter Downsborough

Note: Title taken from front cover, author taken from back cover

Title page with no statement of responsibility, but prominent statement of responsibility elsewhere

If there is a title page which does not bear a statement of responsibility, but a statement of responsibility appears prominently elsewhere then give it in square brackets. Interpret "prominently" as appearing in a formal statement anywhere on the item. Give the source of the statement of responsibility in a note.

GM future / [Sarah Bodman]

Note: Statement of responsibility taken from copyright statement on t.p. verso

A history of the airfields of Lincolnshire / [Simon Cutts]

Note: Title taken from front cover. Statement of responsibility taken from colophon

Edges / [designed and illustrated by Debra Weier and Bill Bridgers]

Note: Statement of responsibility taken from colophon

Title page consisting solely of artist's name

If there is a title page which consists simply of the artist's name 1.1B3 states that this should be transcribed as the title proper.

Redford

Matt Mullican

Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth,
Sol LeWitt, Robert Morris, Lawrence Weiner

No statement of responsibility in book

The artist's book should be thoroughly checked for responsibility, but if the book bears no statement of responsibility consult outside sources. Acquisition records should contain any information available at the time of purchase. Bibliographic sources may also be helpful.

Give the artist's name and the source of the name in a note.

Waddington's

Note: Artist's book by Simon Cutts (information taken from acquisition records)

Note: Title taken from front cover

genericNamedshirt

Note: Artist's book by Francis Elliot (from conversation with artist)

1.2 Edition area

While many artists' books appear in only one edition, some do have further editions. This sometimes has implications for the meaning of the work. Ed Ruscha's *Twentysix gasoline stations*, for example, appears in several editions, the first of which was numbered, a decision that Ruscha later considered to be a "mistake"¹⁶. Hence an edition statement for this work is very important. See Appendix 1, Example 18 for a full catalogue record for an edition of this title.

Sometimes artists' books may appear in a standard and a deluxe or special edition, perhaps with added prints or features. It may be necessary to supplement the edition statement with a note.

¹⁶ Ed Ruscha, "Concerning 'Various small fires': Edward Ruscha discusses his perplexing publications," *Artforum* 3.5 (1965): 25.

Transcribe an edition statement if found on the item.

If there is no edition statement but it is known that the work contains significant changes from other editions include an edition statement in square brackets (Rule 1.2B4). It may be necessary to supplement this with a note.

A humument : a treated novel / Tom Phillips

Edition: 4th ed.

Crossing map / Liliane Lijn

Edition: [Limited ed.]

Publication details: London ; New York : Thames and Hudson, c1983

Physical description: 5 v. : col. ill. ; 23 cm.

Note: Also issued in a one volume unlimited edition from the same publisher

Rex reason / Simon Patterson

Edition: [Special ed.]

Note: Special edition of 10 signed and numbered copies in slipcase

Note: Also published in an edition of 2,000

See also Appendix 1, Examples 2 and 3.

1.3 Material (or type of publication) specific details area

This is not used in describing artists' books.

1.4 Publication, distribution, etc. area

Transcribe the place, name and date of publishing activity as given on the artist's book. If that information is not given on the item, supply from elsewhere, such as published sources. Place supplied information in square brackets. Often the artist will be the publisher. If this is assumed but not known for certain, include a question mark.

[London : Sam Winston, 2002]

[Edinburgh] : Morning Star Publications, 1994

[Newcastle? : Bookville?], 2005

Add printer's details where they can be established.

London : Booth-Clibborn Editions, 1997 (China : printed and bound by Toppan Printing)

1.5 Physical description area

Artists' books come in many formats and this field may prove inadequate to describe them fully. However, follow AACR2, giving as full a description as possible within the allowed constraints and then give a more detailed description in a note.

Extent

If the artist's book is in codex or codex-like form, the number of pages, leaves or sequences should be ascertained whenever possible. Where the volume is not paginated, count all the pages, excluding only fly-leaves. Ignore the AACR2 instruction not to count blank pages. Place unnumbered pages in square brackets. If it is not possible to ascertain or estimate the number of pages, leaves of plates etc., or if the artist's book is not in codex or codex-like form, then follow 2.5B8 and give 1 v., 1 case or 1 portfolio as appropriate (see AACR2 Appendix D for definition) or 2.5B9 for loose-leaf items.

[68] p.

1 v.

2 v. (loose-leaf)

Illustrative matter

2.5C1 states: "Give *ill.* for an illustrated printed monograph. ..."

48 p. : *ill.*(some col.)

Optional. A library may consider that images play a role other than "illustration" in artists' books and feel that the description "*ill.*" may not always be appropriate. Concrete poetry, for example, may

create an image but is not an illustration. Individual libraries may wish to interpret the volume's content as images but not as illustrations and not give a statement here.

[104] p. ; 15 cm.

Note: Artist's book consisting of drawings using different combinations of 1 cm cubes. No text

[28] p. ; 21 cm.

Note: Artist's book consisting of geometric shapes printed in matt and glossy black on black. No text

Dimensions

Measure the book according to AACR2.

If the book is of a more complex arrangement measure at longest points and give further information in a note.

If the book has been placed in a container by the artist follow 1.5D2. If further description is necessary give in a note.

[68] p. : *ill.* ; 14 x 15 cm.

1 v. ; 75 mm.

1 v. ; in box 18 x 34 x 12 cm.

Note: Box contains leather shoe and a roll of 31 "dollar" bills

Accompanying material

If the book is accompanied by other material follow 1.5E1d. If further description is necessary then give details in a note.

[10] p. : *col.ill.* ; 12 cm + 1 CD-ROM

1 v. : *ill.* ; 21 x 25 cm. + 1 penknife

1 v. ; 12 x 16 cm. + 2 sheets + 6 bars of soap

334 p. : *ill.* (chiefly *col.*), *ports.* ; 34 cm. + 1 sheet of stickers + 4 overlays + 1 poster

Note that if the items are of equal prominence, the cataloguer should follow the provisions given below in 1.10.

1.6 Series area

Give the series statement as described in 1.6 and 2.6

Urban tree series

Diana's bimonthly ; vol. VII

Pocketbooks

Zweite Enzyklopädie von Tlön

Give statement of responsibility as instructed in 1.6E1

New writing series / series editors: Michael Bracewell & Jane Rolo

1.7 Note area

The note area is particularly important when cataloguing artists' books as it allows the cataloguer to give information that supplements data given elsewhere or to provide information which can not be entered in another area of the record.

Cataloguers should fully exploit the notes as stated in AACR2, even if not included below.

1.7B states: "Give notes in the order in which they are listed here. However, give a particular note first when it has been decided that note is of primary importance." Use this instruction to place the physical description note after the Nature, scope, or artistic form note.

Notes can be combined where appropriate.

Nature, scope, or artistic form

The first note should identify the item as an artist's book. Use the following terms as appropriate:

Artist's book(s) – book(s) created by one artist

Artists' book(s) – book(s) created by more than one artist

It is recommended that the catalogue record should be neutral rather than supply the cataloguer's subjective interpretation of the work (see Introduction: Challenges for the cataloguer, for discussion of this). However, if the artist has provided information about the concept of the work and its meaning, either directly to the library or on websites etc., this can be quoted.

Artist's book consisting of an altered book. The original volume is the 1993 Malmö telephone directory. The artist has attached a label to the front cover bearing the title, statement of responsibility and publisher and inserted an "Errata" consisting of a list of names with the text "You can't reach these inhabitants of Malmö on the phone any more. They died in 1993"

Artist's book consisting of catalogues of exhibitions held at Karsten Schubert, London, between 1987 and 1991, bound in one volume. The catalogues included are: Victor Willing (1987); Michael Craig-Martin, Gary Hume, Christopher Wool (1990) two copies; Celtic stone sculptures (1989); Michael Landy (1991) two copies; Piero Manzoni (1989) three copies; John Baldessari, Vernon Fisher, Stephen Prina, Ed Ruscha, Alexis Smith (1989) two copies; Tony Tasset (1987); Günther Förg, Thomas Grünfeld, Thomas Locher, Rosemarie Trockel, Peter Zimmermann (1987), upside-down and separated from its cover; and Alison Wilding (1988)

"Working alongside a poet & photographer to record & document a series of poems & photographs by residents of Bradbury Cystic Fibrosis Unit, Wythenshawe Hospital, Manchester. The theme: "Me myself I" was an aim to record how the patients wish to be seen themselves, not how the public "see" patients. I produced these books on hospital sheeting using letterpress & laser copies. All books are quilted, hand stitched & bound & held in a protective pillowcase. I wanted to produce books that are accessible. Many of the patients are no longer alive. So I felt that it was necessary to have a "holdable" tactile book. One that you could hold for comfort, throw when angry, & sleep on when lonely. All feelings that come with the loss of a loved one"
– – statement provided by the artist

If the book relates in some way to another work explain this relationship. Give an added entry (title or name-title) for the related work if it is important to the library.

Artist's book consisting of images of the burning of pages from Ed Ruscha's book *Various small fires*

Added name-title entry for Various small fires

Artist's book consisting of photographs of the intersections on the Sunset Strip. A parody of Ed Ruscha's book *Every building on the Sunset Strip*

Added name-title entry for Every building on the Sunset Strip

Physical description

Give a physical description of the artist's book in controlled language, which gives the reader an idea of the physical format of the book but does not prejudice their reading of the book. Useful sources for doing this include: *Art and architecture thesaurus* (AAT), Library of Congress Subject Headings (LCSH), publications of the Rare Books and Manuscripts Section of the Association of College and Research Libraries, books by Keith Smith (see Appendix 2: Bibliography).

If significant, include description of unusual layout, typography, pagination, folding, cut-outs, perforations and illustrative matter. Also describe the materials, method of printing, and binding used to make the book. This information may be given in the book, or may be obtained from other sources, for example published works, booksellers' catalogues or conversations/correspondence with the artist, or using the cataloguer's expertise. However the cataloguer should not guess techniques or materials.

Artist's book consisting of images blind embossed on wire

Artist's book consisting of a brick with a piece of card acting as cover secured to it

Unique artist's book. In each volume, the artist has

airbrushed every page (including preliminaries and colophon) of Edward J. Bohan's novel *The descension* (Dorrance, 1982), whilst permitting certain words and phrases to remain legible, creating a new sequence and meaning

Artist's book consisting of (probably) 6 sheets of A4 paper folded 4 times and stitched around the outside so that the book does not open. The stitching forms a rectangle approximately 5-7 mm from the book edge. On the front(?) cover 2 diagonal lines are drawn inside this rectangle

"Printed offset lithography on 70# Mohawk superfine with Toyo inks at Pyramid Atlantic in Washington, D.C. The cover is 17 point Lexotone. Gerald Claiborne and Brad Freeman were the printers. The wood spines were manufactured by ... Eric Osborn. Artisan II of Alexandria, Virginia foil-stamped the cover and the Norwitz Company of Washington, D.C. bound the book" -- t.p. verso

"Typeface for silkscreen and lithograph in Stone Sans and Stone Serif. Cover embossing and lithograph printing by Stamperia Valdona of Verona. Linen from Gori Tessuti of Prato, soap from Saponificio A. Gori of Arezzo" -- accompanying leaf

Source of title proper

If the title proper has been taken from outside the chief source of information or from a title page substitute, give the source in a note.

Title taken from cover

Title from label inside box lid

Title taken from: Artist's book yearbook 2006-2007. Bristol : Impact Press, 2005

Title taken from correspondence with the artist

Title supplied by artist

Title taken from artist's website

Variations in title

Note titles borne on the item or elsewhere that are not the title proper. Note any phrases, other than the title proper that may be taken as a title, giving their source. Give added titles entries.

Book[let] of patience

Note: Title: "let" appears in a speech bubble inserted into the title

Added title entry: Book of patience

History of the/my word : fragments of a testimonial to history, some lived and realized moments open to claims of memory

Note: Cover title: The history of the/my world

Added title entry: History of the word

Added title entry: History of my word

Added title entry: History of the world

Added title entry: History of my world

Single words for Ian Hamilton Finlay

Note: The word "single" is on the leaf before the leaf bearing the rest of the title

Added title entry: Words for Ian Hamilton Finlay

Parallel titles and other title information

Give information on the title in other languages if it appears on the book but is not entered in the title and statement of responsibility area, if the cataloguer considers it important.

Give notes on other titles that the cataloguer considers important.

Give added title entries.

Title in Italian on back cover: Scoprire i monumenti Italiani

Added title entry: Scoprire i monumenti Italiani

Item commonly known as "Xerox book"

Added title entry: Xerox book

Statements of responsibility

If the name(s) of the artist(s) and/or author(s) have not been included in the Title and statement of responsibility area or other appropriate area then give in a note.

If the cataloguer wishes to name additional contributors such as photographers, designers, binders, curators, editors, series editors etc. they can do so in this note, giving the nature of the contribution.

"Assemblers no. 1 and 2: Irene Woodbury and Maya Funaro"
— on accompanying small slips of paper

If the statement of responsibility has been taken from a signature this should be specified in a note. If the identity of the artist is unknown and the signature is illegible then no statement of responsibility or statement of responsibility note can be given, but enter a local note saying that the book is signed.

A thousand feet above sea level / [Anette Frontzek]

Note: Statement of responsibility taken from signature

ABC / [Hedi Kyle]

Note: Statement of responsibility taken from signature at back of book

If the artist's name is taken from outside the artist's book then give the name in a note, stating its source.

Waddington's

Note: Artist's book by Simon Cutts (information taken from acquisition records)

Note: Title taken from front cover

Edition and history

Include notes relating to the edition being described or to the bibliographic history of the work. Include a statement of how many copies there are in the edition being catalogued. The number of the library's copy should be given in a local note.

Originally published: Newark, Vt., : Janus Press, 1988

Published on the occasion of an exhibition held at Taka Ishii Gallery, Tokyo, 26 March–23 April 2005

Published on the occasion of a performance held at ...

Published following a performance held at ...

"This inventory represents the complete record of Michael Landy's possessions. All 7227 items were destroyed during 'Break Down', performed at C&A, Marble Arch ... 10 February–24 February 2001" – – leaf [1]

Limited edition of 50 copies

Limited edition of 30 signed and numbered copies – *where every copy is thought to have been signed*

Accompanying material

Make notes on accompanying material if not adequately described in the physical description or other areas.

1 case : ill. ; 18 cm.

Includes instruction sheet

224 p. : chiefly ill.(chiefly col.) ; 24 cm.

Book accompanied by 2 sheets of stickers

References to published descriptions

Cataloguers may if they wish include a note referring to descriptions or discussions of the work.

Copy being described, library's holdings and restrictions on use

Give notes on the library's copy and any local restrictions

Library's copy is number 24

Library's copy donated by ...

Library's copy has been signed by the artist – *where the library's copy is signed but it is not considered that every copy is signed*

Library's copy has been inscribed by the artist: ...

Library's copy: the photographic paper has been exposed

Library's copy to be read with white gloves

MARC21 note: Depending on the library's policy the coding of examples of this note may vary. Notes that are of use to other libraries and could usefully be shared in a union catalogue can be entered in 500 field and followed by \$5 with the library's MARC

code, while notes that are purely of use to the cataloguing library can be given in a local note and stripped out when loaded in to a union catalogue.

500 Library's copy inscribed by the artist: "With love to Jed. May the fishes keep biting. Best, Gordon."\$5Institution's code

1.8 Standard number and terms of availability area

Enter ISBNs as instructed in 1.8 and 2.8.

1.9 Supplementary items

Rule 1.9 states "Describe supplementary (including accompanying and related) items that are to be catalogued separately (see 21.28) as separate items". 21.28 includes among its examples continuations, sequels and supplements. This rule may be applied to supplements or volumes that are published separately or at a later date, in which case use 1.9A1.

I wish to say-. Vol. 2 / by Sheryl Oring ; photos by Dagmar Hovestädt

1.10 Items made up of several types of material

If the artist's book is made up of more than one physical format of equal prominence follow 1.10C2a. If further description is necessary give a note.

1 v. ([25] p.), 1 CD-ROM ; in box 20 x 15 x 10 cm.

1.11 Facsimiles, photocopies, and other reproductions

Treat facsimiles, photocopies and other reproductions as artists' books. Give details of the original in a note.

See Appendix 1, Examples 16 and 17.

Choice of access points

Traditionally cataloguers have assigned access points to catalogue records based on intellectual or artistic contribution. For artists' books, many libraries will be equally interested in a wide range of contributors: publishers or commissioning bodies may have played a significant role in the creation of the book; printers or binders may be of interest for their artistic or technical contributions. The primary artistic contribution will often remain with a single artist (or sometimes a group of artists), making the choice of main entry relatively unproblematic, however, cataloguers should be prepared to make a full range of added entries. Cataloguers can consult Library of Congress Authorities or construct headings according to AACR2.

Sources

AACR2 states that access points should be determined from the chief source of information. It further states: "Use information appearing only in the content of an item (e.g., the text of a book ...) or appearing outside the item only when the statements appearing in the chief source of information are ambiguous or insufficient" (21.0B1). As information included within artists' books is often insufficient, the cataloguer should feel free to supplement with information from outside the artist's book (such as reference books, or information supplied by the artist), but should give notes to support the inclusion of that information.

Main entry

Works of single personal authorship

Works of single personal authorship are to be entered under the name of the author. The author is defined in AACR2 as the "person chiefly responsible for the creation of the intellectual or artistic content of a work" (21.1A1). This may be an author as commonly understood, but in the case of artists' books, this is likely to be an artist. When a single author is named in the chief source of information, enter the work under the heading for that person.

Luminous perceptions / by David Horton

Main entry under David Horton

Pseudonyms

When deciding on the form of a name heading, care should be taken in dealing with pseudonyms. AACR2 chapter 22.2B deals with this at length. For contemporary authors (and artists), a work should be entered under the heading for the name (real or pseudonymous) appearing in the item being catalogued. This can legitimately result in multiple headings for the same artist, in which case references should be made between all names that an individual uses.

Pointless / Bob and Roberta Smith

Bob and Roberta Smith is a pseudonym of Patrick Brill, who only works under this name

Main entry under the heading for the pseudonym, Bob and Roberta Smith

Include a cross reference from Patrick Brill to Bob and Roberta Smith

A rearranged affair / Anita M-28

Main entry under the heading for Anita M-28, which is a pseudonym of Sally Alatalo. As she works under both names there should be "see also" references between the headings.

The cataloguer will have to decide whether a name given in a statement of responsibility is a true pseudonym. Sometimes an artist may vary the form of their name without implying a separate "bibliographic identity". For example, the artist Dieter Roth has varied the spelling of his name (Diter Rot, Dieter Rot, Dieter Roth), but a single heading should be constructed according to AACR2 chapter 22. In other cases, a particular name may be considered a fanciful statement. In this case, AACR2 rule 21.4C instructs that entry should be under the actual author, where this is known, otherwise under title.

Bynames : an anthology of invented names for real people / Elect Finely

The author is Alec Finlay. His name appears in various forms in the book as part of the artistic concept, so Elect Finely is not considered to be a pseudonym. Entry under Alec Finlay

Mixed and shared responsibility

Works of shared responsibility are those in which more than one person has the same responsibility for an item. Mixed responsibility refers to works in which different people have different types of responsibility (for example, artist and author). For works of shared responsibility, an attempt should be made to determine principal responsibility. This may be determined by layout or wording.

If principal responsibility is shared between two or three persons, enter under the first named. If principal responsibility cannot be determined, and no more than three people are named, enter under the first named. Give added entries for the other people.

Magnetic words poetic images / Uta Schneider, Thomas Dahmen

Main entry under Uta Schneider

Added entry for Thomas Dahmen

When more than three persons are named, entry should be under title.

An anthology of chance operations, concept art, anti-art, indeterminacy improvisation, meaningless work, natural disasters, plans of action, stories, diagrams, music, poetry, essays, dance constructions, mathematics compositions / by George Brecht ... [et al.] ; La Monte Young editor ; George Maciunas designer

Main entry under title

Added entries for contributors

Many artists' books will be works of mixed responsibility. The chief source of information may give statements of responsibility relating to different aspects of the work, for example, author, illustrator and designer. Where the chief source of information gives both an artist

and an author, the cataloguer will need to decide whether the artist is essentially illustrating the text or if it represents a more equal collaboration. In the first case, AACR2 (21.11) states that entry should be under the heading for the author of the text illustrated (although the item probably would not be considered an artist's book).

The life and opinions of Tristram Shandy, gentleman / by Laurence Sterne ; essay by Melvyn New ; photo-collages by John Baldessari

Main entry under Laurence Sterne

Added entry for John Baldessari

Collaborations between author and artist are dealt with separately (21.24): "enter ... under the heading for the one who is named first ... unless the other's name is given greater prominence". Thus, the rules to follow are similar to those for shared responsibility, where one should endeavour to determine "principal responsibility". Essentially, for collaborations between author and artist, the main entry will need to be determined on a case by case basis. Where all else is equal, libraries may wish to favour the artist.

Entry under corporate body

To be entered under corporate body, an item must not only emanate from that body, but fall within one of the categories outlined in 21.1B2. This is not likely to be common for artists' books. However, note that certain artistic collaborations may be treated as corporate bodies. A corporate body is defined in AACR2 as "an organization or group of persons that is identified by a particular name and that acts, or may act, as an entity" (AACR2 Appendix 2). This covers artists such as Gilbert and George, whose individual identities have been subsumed into the partnership.

Dark shadow / Gilbert and George, the sculptors

Main entry under heading for Gilbert and George

Entry under title

Entry under title will be necessary where authorship is unknown or "diffuse" (i.e. more than three authors) (see 21.1C)

An anthology of chance operations, concept art, anti-art, indeterminacy improvisation, meaningless work, natural disasters, plans of action, stories, diagrams, music, poetry, essays, dance constructions, mathematics compositions / by George Brecht ... [et al.] ; La Monte Young editor ; George Maciunas designer

Main entry under title

Added entries for contributors

Added entries

The number of added entries given will need to be determined by the individual library. Although AACR2 lists specific occasions when added entries should be given (21.30), provision is made for giving as many entries as is appropriate to the library: "If, in the context of a given catalogue, an added entry is required under a heading or title other than those prescribed ... make it" (21.29D); "Make an added entry under the heading for any other name that would provide an important access point unless the relationship between the name and the work is purely that of a subject" (21.30H1).

AACR2 specifically calls for added entries for additional collaborators where two or three are involved and main entry is under one of them. Furthermore, a prominently named writer should be given an added entry if main entry is under another name or title.

Beyond this, cataloguers should give added entries if they feel that they would be useful to their users. Thus, entries can be given for more than the three authors or artists called for by AACR2 and for a wider range of contributors. The range of people or bodies that may be involved in the conception and production of an artist's book has been discussed by Drucker in terms of "initiating agent" and "producing agent"¹⁷. The initiating agents include artist, writer, collaborator, publisher and editor. Producing agents include artist(s), writer(s), illustrator/photographer, designer, printer and binder.

¹⁷ Johanna Drucker, "Critical issues, exemplary works," *The bonefolder* 1.2 (2005): 3-15, <http://www.philobiblon.com/bonefolder/BonefolderVol1No2.pdf>

Corporate bodies responsible for an artist's book can include more than just the publisher. Commissioning bodies may also be significant. The artist's book may have been published on the occasion of an exhibition, in which case an added entry should be made for the exhibiting venue(s)¹⁸.

Where a range of name headings is given for an artist's book, the precise role of each person or body in the creation of the book may not be clear. Full use should be made of explanatory notes to justify headings, if the names do not already appear in the body of the record (21.29F). AACR2 allows the addition of an abbreviated designation of function to name headings (21.0D1). Although only four functions are listed, the option is given, for specialist cataloguing, to "add designations from standard lists appropriate to the material being catalogued". The standard MARC list of relators¹⁹ covers most functions you are likely to come across.

Added title entries

Added title entries should be made for variant titles. This is especially important where different readings of the title-page are possible. Headings can also be made for titles by which the work is popularly known. Such headings should be justified by a note (see examples under 1.1 Title and statement of responsibility area).

Altered books

Altered books present a special case when cataloguing artists' books, as potentially the cataloguer has to describe two separate items: the original book that the artist has taken and the resulting artwork that the artist has created. AACR2 chapter 21.9A covers "Works that are modifications of other works": "Enter a work that is a modification of another under the heading appropriate to the new work if the modification has substantially changed the nature and

¹⁸ For the cataloguing of exhibition documentation see *Art exhibition documentation in libraries: cataloguing guidelines* ([Bromsgrove]: ARLIS/UK & Ireland, 2000).

¹⁹ Library of Congress. Network Development and MARC Standards Office, *MARC code lists for relators, sources, description conventions*, <http://www.loc.gov/marc/relators/>

content of the original". Thus the work will be entered under the name of the artist. As discussed above, the catalogue entry will essentially be describing the altered book. The cataloguer may wish to give an added entry for the original book, in the form of a title entry or a name/title entry.

Above the trees : a short novel / by John Eric Broaddus
Altered book by John Eric Broaddus, using copies of The
descension by Edward Bohan
Main entry under the heading for John Eric Broaddus
Added entry under the heading for The descension

Appendices