

ТЕОРЕТИЧНИ АСПЕКТИ  
THEORETICAL ASPECTSPECULIARITIES OF THE TERMINOLOGICAL CONCEPT  
AND CLASSIFICATION OF ALBUM EDITIONS:  
AN ANALYSIS OF UKRAINIAN DOMESTIC SCHOLARSHIP**Viktor Sokolov***Yaroslav Mudryi National Library of Ukraine (Kyiv, Ukraine)*<https://doi.org/10.70300/Wq8fffQgS4ng6tmYH6ZvnLnUHfz0k>

**Abstract:** *The article analyzes the definition and semantic features of the term “album,” outlining the originality of its classification and the development of its genre and thematic characteristics. Based on the analysis of several domestic publications, the study examines and systematizes album editions according to their specific purpose and thematic orientation.*

**Keywords:** *fine book printing; typology of publications; album; album publication; classification of albums*

Albums occupy a significant place in the development of visual thinking, as works of visual art and as one of the textual and pictorial means of reflecting reality, which, since the second half of the 19<sup>th</sup> century, have been extremely widespread in many areas of social life, including in public life and book publishing. Nowadays, album publications are still popular, their structural and editorial diversity, as well as their impact on human consciousness, taking into account modern computer technologies, is growing. The popularity and spread of album publications necessitate the theoretical understanding of the regularities of their typology, the study of their functioning and social significance. In solving the problem of highlighting their functioning, the issues of album typology play an important role. Research into the history and development of manuscript and printed albums, particularly in Ukraine, is driven by the need to study modern information resources in many branches of science (including bibliography, art history, literary studies, ethnography, cultural studies, etc.), as well as by the insufficient scientific study of albums, especially those stored in the collections of many libraries in the country. However, the coverage of the historical conditions and sociocultural factors of the emergence of the album, the analysis of the development of its specific properties, types and classification, the characteristics of the bibliographic features of album publications remain insufficiently studied in the scientific works of domestic researchers. Moreover, in bibliography there are still different approaches to the definition of the term “album” and its specific

features. Book researchers, choosing one or another perspective of studying the history, theory, or practice of creating and using albums, naturally follow certain features of understanding and interpreting the specified term, relying on established or new methodological positions and approaches, or formulating their own view on the essence of this concept, since the object of research itself (mainly, the album edition) continues to develop rapidly.

The purpose of the proposed article is to highlight the essence and features of the interpretation of the term “album”, as well as analyze the state and trends in the development of the typological classification of album editions and genre-thematic features of printed albums.

In the classification of types of editions by the symbolic nature of information proposed in the DSTU 3017:2015 standard. “Edition. Main types. Terms and definitions of concepts” (Kyiv 2016) it is stated that “an album is a visual edition with or without explanatory text” (DSTU 3017:2015 2016, 4). Further in the notes it is stated that: “There are technical, artistic albums and photo albums. According to the material construction, an album can be a book or a complete edition”. Thus, according to the DSTU, the main content material of the album is artistic paintings (art albums), diagrams and drawings (technical album) or photographs (photo album). The standard rightly does not recommend using such synonyms of the term “visual edition” as “image edition”, “visual production”, “graphic edition”, “printed graphics”, which are partially “copied” from foreign language equivalents. According to O. Kharitonenko, the legality of using the term “visual edition”, which is not specified in the standard, but is currently popular, is doubtful, since this term is not associated with the object of display, but with the nature of perception: “visual” is that which is “directly perceived by the eyes”, but “directly perceived by the eyes” we perceive not only images, but also text, notes, etc. (Kharitonenko 2017, 65). However, according to Yu. Palekha and N. Lemish, “an album is (French album – “bound sheets”) an publication, the basis of which is the printed reproduction of paintings, drawings, etc. with a reverse explanatory text” (Palekha, Lemish 2009, 406). However, the linguist O. Ponomareva noted that the content of the album cannot be replaced verbally and the text in it performs only an additional function (Ponomareva 1999, 10). The same opinion was held by G. Alyamovska, who noted that “in an album, images constitute the basis, the main content of the album, the text in it is secondary...” (Alyamovska 1973, 12). The text in the landscape edition is mainly represented by a preface, captions for images, photographs, and diagrams, as well as comments, reference material, and other elements that do not form a single independent text but rather serve a supporting role (the text that explains or comments performs a reference and orientation function).

From the point of view of bibliography, an album (from latin *albus*, *alba*, *album* – white) is 1) a book or complete sheet publication, mostly of large (or “non-standard”) format, in which works of fine or decorative and applied art, drawings, diagrams, photographs and other visual images are reproduced with or

without the corresponding explanatory text; 2) a finished (mostly white) product in the form of a book or notebook made of thick paper or cardboard for recording poems, reviews, fixing autographs, graphic images (drawings, sketches, etc.), as well as for storing photographs, postage stamps or postcards, labels, clippings and other objects that are placed on printed sheets and bound together under one binding; 3) a kind of handwritten collection (“manuscript album”), mainly in the form of a book or notebook, composed of various texts (quotations, aphorisms, poems, wishes, songs, and text fragments), decorated with drawings (sometimes photographs), as well as cut-out pictures from magazines, newspapers and other publications, which reflects certain worldview and behavioral stereotypes of certain social strata of society. A handwritten album in the form of a collection of texts with visual images has a hypertext structure and is distinguished by genre colorfulness, syncretism of signs of integrity, communicativeness, lyricism, variability (album texts, regardless of genre, can exist in certain versions), collectivity (texts express the collective socio-psychological experience of the collective among which the album is created), traditionality (the external and internal content of the album is determined by stable principles of text selection and their design). These features distinguish it from other types of handwritten collections (notes, songbooks, questionnaires, notebooks).

An album, as a complete sheet publication, mainly with works of fine or decorative and applied art, is usually folded into one folder. However, specialists from different fields of activity (publishing, art history, document studies) when interpreting the term “album” give various modifications of the definition of this concept, which narrow or expand the boundaries of understanding of the proposed explanation of the term. For example, the document scholar G. Shvetsova-Vodka, like most other specialists in the field of document studies, adhered to the following interpretation of the term “album”, which she described in her dictionary-reference book “Document Studies: Dictionary-Reference Book of Terms and Concepts” (Kyiv 2012): “Album” (French “album”, from Latin “albums” – white color, something white) is: 1) a block or complete sheet-based visual publication, which reproduces paintings, drawings, photographs, etc. with or without explanatory text; 2) a book or notebook made of cardboard or thick paper for recording poems, autographs, drawings, etc., as well as for photographs, postage stamps (Shvetsova-Vodka 2012, 17).

Some dictionaries and encyclopedias offer, for example, the following definitions of the term “album”:

- An album is: 1) A notebook in a folder or a book with blank sheets for postcards, photo cards, stamps, etc. 2) A notebook in a folder or a book for sketches, poems, sayings, drawings. 3) A publication of a collection of portraits, illustrations, and drawings, bound together or collected in a folder, united on a certain topic (Album 1948, 104).
- An album, a book publication with images of paintings, drawings, photographs, etc. with explanatory text (Album 1982, 19).

- An album: 1) bound blank sheets for drawing, writing poems, compiling collections (for example, an album for photographs, postcards, postage stamps); 2) a book publication in the form of paintings, drawings, photographs, etc. with an explanatory text (Album 1969, 471).
- Album – a notebook or book where the owner of the album and his (her) guests wrote down poems, sayings or made certain drawings. Albums as objects of cultural life were widespread in the late 18–19<sup>th</sup> centuries in noble and bourgeois families. Many albums, which have autographs of prominent people, are of great value and are stored in archives and museums. Albums still exist in girls', school, soldier's, prison and other subcultures (Album 2004, 18).
- Album – 1) A book or notebook with blank sheets for drawing, writing down poems, storing photographs, postcards, stamps. 2) Reproductions, drawings, photographs, united by some theme. (of course, with explanatory text), published in the form of a book; 3) A set of musical compositions released in a single set for listening on sound reproducing equipment (Album 2010, 180).

The main purpose of albums is to inform the user about a certain set of mainly visual information commented on by text, since an album is, for the most part, a collection of visual materials united by an internal connection. In terms of their structure (composition), album publications are mainly book-format collections that have original design elements, a binding or cover, sheets, mainly in a paperback form, etc. However, some albums can be detachable or in the form of sheets of printed material not fixed in the spine. The format of albums can be vertical (book) or horizontal (album). The minimum volume of an album publication is eight pages. All printing methods can be used for printing albums: letterpress, offset, intaglio printing using a certain number of colors (up to 6). Dust jackets are often used in album publications. An album consisting of unfixed sheets is combined with a case, folder or special cover (Kushnarenko 2000, 320–323). For the production of albums, special paper, special equipment and a peculiar image reproduction technology are used (for example, for fine albums, calendered paper is often used (this is paper with a high degree of smoothness) with an increased cellulose content and a density of 200 g/sq.m. Classic photo printing of albums is distinguished by smooth transitions in gradients and halftones, while polygraphy is more contrasting in color reproduction. Often, album publications outwardly resemble an expensive magazine with thick paper, printed with “double-sided sheets”, which are then collected into a block and securely stitched.

It is known that the classification of album publications is a certain way of their systematization, mainly by content (branches of knowledge) and purpose of the publications. However, such a relatively narrow and therefore inaccurate definition of the classification of album publications does not meet the demands

and needs of practical work in the fields of book, printing and library activities (despite the fact that their classification is carried out mainly by content and subject matter according to UDC, BBK and other classifiers), since such classifications require a more detailed analysis and determination of genre-specific and typological features of publications. In accordance with the requirements of scientific and practical activity in the fields of book and library science, the classification of album publications can be carried out not only by content, but also by other features: by social and functional purpose, by readership, by symbolic form of information presentation, etc.

The classification of albums is complex and contradictory and, with the emergence of new types, requires constant refinement. The specific classification of albums depends on certain features or their functional characteristics, which are singled out as the basis for their division. For example: 1) by functional feature (also by functional purpose), the following are distinguished: scientific, popular science, industrial and practical, advertising, entertainment, educational, mass-political albums (album-manual, memo album, catalog album, reference, songbook album, souvenir album, essay album, instruction album); 2) by type of storage (collecting) items: stamp album, postcard album, coin album, bond album, herbarium album, sticker album, etc.; 3) by practical purpose: notebook album, applique album, lookbook, drawing album, gift album, album to mark a certain event (birth of a child, wedding, anniversary, etc.), family album, songbook, questionnaire album, notebook album; 4) by material (raw material from which the album is created): tactile album for the visually impaired, album with imitation of aromas, paper album, albums with magnetic or polymer sheets, interactive album, multi-color album; 5) by the method of arrangement, albums are: single-volume, multi-volume, serial, combined albums, monograph album (where illustrative material and text have equivalent status), booklet album, etc.; 6) by content – artistic, technical, photographic albums, etc. (Krainikova 2020, 184; 2021, 49–53).

The classification of albums is very extensive – almost every type can be divided into different subspecies. For example, according to the nature of the image (information), scientific albums are distinguished: art albums intended for research work, which contain scientific reference equipment; albums with images in the field of natural and exact sciences (anatomical album, album of microphotographs, album of photographs of space objects), which are also necessary in research activities; monograph albums, etc. Educational albums can have different directions in art and from different fields of knowledge (historical, botanical, astronomical, ecological, stereometric albums). Educational albums can also include visual aids, educational posters, notebooks, etc. Mass-political albums include: journalistic albums, poster albums on various political topics, caricature albums, etc. Popular science albums include visual publications intended for propaganda and general educational study of works of all types of art, as well as historical, biographical and other albums that introduce

documentary visual materials of a general educational and popular science nature. Production and practical albums that reproduce images necessary in the practical activities of specialists include: drawing albums, repair, assembly, dismantling diagrams, etc. However, sometimes it is difficult to classify a particular album and attribute it to a certain type (for example, such a type as an “artificial album”, which is used for incomplete or mixed series or for drawings of a certain size, randomly combined together) (Kushnarenko 2000, 321–322).

In general, according to the content and nature of the images, albums are divided into three main groups:

- 1) Albums of fine arts, including professional and folk (hereinafter, album types can be divided by types of art – graphics, painting, architecture, sculpture, decorative and applied, monumental art, mixed arts). Such albums have reproductions of works of art or original (author’s) graphic works (engravings, etchings, lithographs, monotypes).
- 2) Photo albums (reportage and journalistic album, art and historical album, portrait and biographical album, tourist album, film album, theatrical album, landscape album). Such albums display reproductions of photographic images specially made from nature for this album or selected from available materials (documentary and archival materials, photographs, film stills).
- 3) Scientific and technical albums (scientific, production-instructional, technical, educational, popular science albums (except cartographic), etc.). Such albums offer drawings, scientific and technical drawings, photographs, diagrams, graphs and plans (Alyamovskaya 1973, 16).

This classification is built mainly on the nature and features of the image object in the album and is convenient from the point of view of printing design (in the first group, the object of the image is works of various types of art, in the second – reportage photo images, photographs with various types of terrain, in the third – scientific and cognitive images). Of course, each presented group of albums is divided into certain types and types of album publications. For example, photo albums, where the text can take up relatively more space, compared to other types of albums, can be divided into five types: 1) “reproduction photo albums” (photo reproductions of such albums are created solely for the purpose of popularization); 2) “reproduction-thematic photo albums” (united by a certain theme); 3) “photo album as a pictorial book”, where individual images do not have independent value, but are combined into a holistic thematic artistic system; 4) “documentary photo albums” (in such albums, images have a pronounced chronicle and information-documentary nature); 5) “reproduction-documentary photo albums” or “combined photo albums” (a combination of photographic materials and reproductions in an album; in some such publications, one of the basic principles of creating an album, which is oriented towards the emotional perception of the publication, is sometimes violated, since it becomes overloaded with too much text) (Alekseev 1972, 18). There are also many types

of photo albums, namely: political, portrait-biographical, journalistic, tourist, sports and other photo albums, depending on their thematic and genre features.

By readership, albums are also often divided into three groups:

- 1) Albums designed for the mass user, who has elementary initial training for the perception of images and information of a certain image.
- 2) Albums for users who have a certain general education preparation for the perception of more complex information of a visual nature.
- 3) Albums for specialists, in particular – for specialists whose activities are related to the study, use, creation, distribution and storage of albums (albums for artists, collectors, art historians, librarians, museum and archival workers) (Alyamovskaya 1973, 15–16).

By design, an album can be of a book type (with a cover, spine, title), detachable in a folder or from other structures, and also have a different shape. The subject matter of albums is diverse and unites images (art reproductions, photographs, drawings, etc.) by a common theme, idea and authorship (as a rule, an album edition has a preface, comments on the images, an afterword, scientific and reference equipment). By subject, albums can reflect: artistic styles, the work of individual artists, the world of nature (or sports, fashion, engineering, technology, etc.), works of folk decorative and applied art. The content of albums depends on their specific type. For example, art albums acquaint the reader with works of painting, graphics, sculpture and other genres of art and offer, mainly, reproductions of works of fine, decorative and applied art, united, for the most part, by a certain theme or authorship (for example, the album-catalog created on the basis of the funds of the National Library of Ukraine named after V. I. Vernadsky (NBUV) “Georgy Vasilyevich Malakov: Catalog. Album from the funds of the NBUV” (Kyiv 2000; Malakov 2000).

As noted, photo albums offer, mainly, reproductions of photographic images, specially made from nature for a particular album or selected from available material. Technical albums provide information of a scientific, popular science, industrial-practical, educational nature, visual information in drawings, schemes, diagrams and tables. Technical albums accumulate experience in the development and application of advanced technologies in construction, mechanical engineering, aviation and other industries. Such publications have become an integral attribute of business communications today.

Nowadays, sometimes they also distinguish: an album of one author (for example, “Poesie” by Lesya Ukrainka), an album of drawings (for example, an album with drawings and folklore recordings by Taras Shevchenko); albums-collections (for example, the album-collection of P. Biletsky-Nosenko with his works, lists of poems by M. Lermontov, Ya. Polonsky or the album-collection of G. Danylevsky with autographs of works and letters by G. Kvitka-Osnovyanenko, E. Hrebinka, T. Shevchenko, and others; the album-collection of P. Tychyna with notes of writers, cultural and artistic figures; ordinary albums-collections for coloring); family albums of photographs of prominent figures (for example, such

writers as Mykhailo Starytskyi and Olena Pchilka), etc. Most of the above albums are stored at the Institute of Literature named after T. G. Shevchenko or at the T. Shevchenko Museum in Kyiv (Polotai 1988, 48–49).

### **Conclusions**

Scientists and specialists have conducted a lot of research to study the album tradition: a significant amount of materials has been introduced into scientific circulation; attempts have been made to define and describe the genre composition of albums; thematic areas characteristic of a certain tradition of “album culture” have been highlighted. The study of albums, which is currently a conglomerate of historical and literary, folklore and cultural studies, requires a certain synthesis and theoretical generalizations. In Ukraine, many aspects of the study of both handwritten and printed albums are still beyond the study of researchers. A certain number of handwritten albums have not yet been recorded in the catalogs of book collections and require further scientific study. For example, the characteristics of albums as sources for the history of various inscriptions, images, individual writing or sociocultural behavior have almost not been revealed, because the study of the development of images and inscriptions in albums is one of the promising areas of research into the culture of everyday life of the 17–20<sup>th</sup> centuries. The formation of a methodology and a holistic approach to the study of albums also remains relevant; the creation of a single typological system that could become the basis for the study of various types of albums and, in a practical way, provide their description and systematization. The problem of studying album records remains relevant for historians, linguists, literary scholars, in particular, for researchers of biographies and works of writers, since, along with the diary and memoirs of contemporaries, the album is a witness of the era, in which, to a certain extent, the events of everyday life and historical facts are reflected. The lack of modern scientific research, which would comprehensively analyze the essence, typology, features of the creation, use and development of handwritten and printed albums, as well as their importance in the activities of libraries, determines the need of relevant scientific studies.

With the further development of album typology, the primary criterion for their classification is mainly the theme of the album. For example, various types of photo albums have acquired a special development of species diversity by subject: family, children’s, wedding, graduation, school or personal photo albums. Thus, the thematic diversity of album publications is very large. Any factor or event from people’s lives, the work of institutions, or events in public life can serve to create a new type of album. Thus, developing a clear and comprehensive album subject-based classification also becomes a rather difficult task (for example, a photo album dedicated to the graduation of a school can be attributed to a graduation album, a children’s album, or a family album).

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**Viktor Sokolov, PhD Candidate of Historical science**  
Assoc. Prof., Chief librarian of the Research Department  
Yaroslav Mudryi National Library of Ukraine  
1 Mykhailo Hrushevsky St.  
01008 Kyiv, Ukraine  
ORCID: 0000-0002-0208-1292  
E-mail: socolv@i.ua