

Artist Files Revealed

Documentation and Access

by
The Artist Files
Working Group
ARLIS/NA

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REBECCA SALTER
BLISS OF SOLITUDE

2 NOVEMBER - 2 DECEMBER 2006

PRIVATE VIEWS
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STONES AND FLIES
Richard Long in the
A FILM

Artist Files Revealed

Documentation and Access

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I. Statement of Purpose

Artist files are among the most valued and heavily used resources in art research facilities. These files often provide critical documentation about well established artists, as well as lesser known artists not well documented in the literature. Researchers rely on artist files to establish chronologies, flesh out exhibition histories, review stylistic developments and assess the critical reception of artists over time. Artist files often do not circulate due to their unique and irreplaceable nature. Artist file collections frequently have regional strengths that make them particularly vital repositories for communities.

Ironically, artist files are among the least accessible resources in research collections. The very nature of the material, limited cataloging staff, and lack of technical or administrative support have all contributed to this problem.

While a large number of institutions have made records of their files accessible from their local catalog or website, they have yet to migrate them to larger union catalogs where users can more readily connect with them. As a result, it is only the most diligent of researchers that will discover these files by searching individual local catalogs or other publicly published indexes. In effect, this has made artist files the single most untapped resource to the broader art research community.

This publication links the art researcher to a web-based directory of institutional holdings of artist files (Directory of Artist Files) that allows for efficient browsing of collection statements and provides links to further institutional resources.

For the art librarian, this publication provides general guidelines for creating MARC records representing artist files. It also provides recommendations for the physical maintenance of the files; the day-to-day procedures of processing and arranging the numerous and varied items found in artist files.

Future updates to this site will include documentation about establishing, managing, and digitizing artist file collections. .



II. Project Parameters

Project Definition of Artist Files

In keeping with the diverse nature of artist files and the varying institutions that maintain them, a broad definition has been used for the purposes of this project.

Artist files are:

Collections of small-sized documents relating to the visual arts that are collected and arranged for the purposes of research. Often, these materials fail to receive individual full-level cataloging.

It is important to note that the term "ephemera " has been excluded from this definition as artist files include, but are not limited to ephemera. That said, much literature has been devoted to the subject of ephemera and Maurice Rickards, a notable figure in the field of ephemera, has referred to it as the "minor transient documents of everyday life," which aptly describes artist files as well.

Material Types

Artist files consist of the following variety of materials:

Announcements, architectural drawings, artist statements, artworks, auction catalogs, brochures, checklists, commercial gallery catalogs, clippings, cultural artifacts, diaries, digital files, exhibition catalogs, institutional publications, interviews, invitations, journals, mail art, manifestos, manuscripts, maps, memorabilia, microform, negatives, oral histories, pamphlets, photographs, postcards, posters, press releases, price lists, prints, private view cards, resumes, scripts, serials, slides, and transcripts.

Subject of Artist Files

The subject of artist files represented in most collections encompasses, but is not limited to, the following:

Individuals

Administrators, architects, artists, authors, bookbinders, collectors, connoisseurs, critics, conservators, craftsmen, curators, dealers, designers, educators, filmmakers, historians, journalists, patrons, printers, publishers, scholars, etc.

Institutions

Academic institutions, architectural firms, archives, auction houses, commercial galleries, foundations, foundries, galleries, governmental bodies, historic sites, institutes, kunsthallen, libraries, monuments, museums, publishers, religious organizations, research centers, private collections, societies, etc.



III. The Artist Files Online Directory



The screenshot shows the 'Artist Files Revealed Online Directory' website. It features a navigation bar with links like 'Home', 'About', 'Search', and 'Contact Us'. Below the navigation bar, there are instructions on how to sort records and a 'Tracker Record from Submission Form' table. The table lists various institutions and their characteristics.

Institution Name/Parent Organization	Institution Type	Institution Type 2	Other	Country	State	City	Classical	Contemporary	Medieval	Modern	Renaissance	Chinese	Dutch	English	French
Anna Carter Museum	Museum	Non-Profit Organization		USA	TX	Fest Worth	Yes			Yes					Yes
Centre Canadien d'Architecture/Canadian Centre for Architecture	Research Museum			Canada		Montreal	Yes							Yes	Yes
Chicago Public Library	Library			USA	IL	Chicago	Yes			Yes					Yes
Cleveland Museum of Art	Museum	Library	Archives	USA	OH	Cleveland	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Cleveland Public Library	Library	Archives		USA	OH	Cleveland	Yes			Yes					Yes
Fashion Institute of Technology	College/University	Library		USA	NY	New York	Yes			Yes					Yes

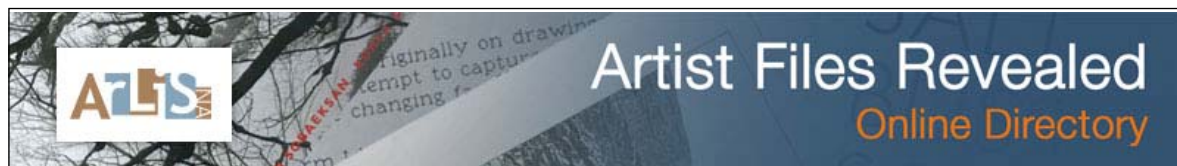
The Artist Files Online Directory retains information records contributed by institutions that house files* related to the visual arts, both historic and contemporary. Cultural institutions such as museums, libraries, archives, and historical societies often hold extensive and rich collections of files related to artistic production. These collections are important, but frequently undocumented and therefore underutilized, resources.

Only the most diligent researchers will discover these files by way of searching multiple online catalogs or other publicly accessible indexes. In effect, this has made artist files the single most untapped resource to the broader art research community.

In response to this, The Artist Files Online Directory was created as a centralized repository for cultural institutions to promote their collections related to artist files and for users to discover these resources more readily. All institutions, regardless of size or geographical location, are encouraged to contribute records to this directory.

*Please note that we have chosen to use the term “files” as a generic, but inclusive term to represent the broad array of terms used by institutions in describing their collections, which includes ephemera files, clipping files, vertical files, and information files.

CLICK Below to Access the Artist Files Online Directory



IV. MARC Record Recommendations for Artist Files

While the value of artist files to researchers has long been recognized, their visibility beyond the walls of research collections is surprisingly limited. Significant numbers of institutions provide records of their files from their local catalogs, though virtually all of these have yet to migrate them to larger union catalogs where users can more readily identify them. As a result, it is only the most diligent of researchers that will discover these files by way of searching multiple online catalogs or other publicly published indexes. In effect, this has made artist files the single most untapped resource to the broader art research community.

Thus, one of the objectives of this document and directory is to provide art librarians with the tools to expand the reach of their artist file records into the broader research domain.

Elemental to the process of adding records to union catalogs is establishing MARC records for artist files. The documentation presented here is intended for institutions that have yet to create MARC records or those that intend to upgrade their existing records.

We should note that it is not our intent to establish a standardized record for artist files, but rather to provide two possible records for artist files. Significant work has previously been done by others to develop standards for similar materials.*

Building on this work, we present two record samples for artist files: one that is truly minimal and a second that is more extensive. The first will provide a simple, yet fully functional record. The second will provide an additional level of description and access as local conditions allow. Reasons for implementing one or the other may depend in great part upon access needs, ease of implementation, online catalog capabilities, cataloging staff levels, or consortial limitations to name only a few. Certainly, an institution might choose to implement the minimal record for some files and the fuller record for files of particular importance -- or yet again something in between these two guidelines.

* The InDoMat ("Inaccessible Domain" Materials) Working Group defined a minimal-level MARC record for describing catalogs, clippings, visual resources, architectural records, and documents on a collection level (See their final report for additional details: <http://www.oclc.org/programs/ourwork/past/indomat/final.htm>). Their work was later adopted by the Program for Cooperative Cataloging (PCC) in the form of the "Core Bibliographic Record for Collections" (<http://www.loc.gov/catdir/pcc/bibco/coreintro.html#7>). For a document that looks at local practices, Daniel Starr provides a valuable overview of cataloging artist files at The Museum of Modern Art in a paper presented at IFLA in 2000 (<http://www.ifla.org/IV/ifla66/papers/068-165e.htm>).

Minimal-Level MARC Record for Artist Files

Variable fields

Field	Indicators	Value	Explanation/description
040		axx cxx	Cataloging source code
100	1 _	aArtist's name	Main entry heading. Follow LC/NAF form if available, or ULAN.
245	10	a[Title : bartist file]	Supply a short, descriptive, cataloger-constructed title when needed. Enclose it in square brackets or not as specified by AACR2 or any of the specialized cataloging rules being followed.
300		a1 folder.	Physical description/extent. Indicate the extent of the collection either by giving it or estimating it in terms appropriate to the material being described (e.g., the number of pieces, the number of containers).
500		aMay include announcements, clippings, press releases, brochures, review, invitations, small exhibition catalogs, resumes, slides, and other ephemeral material.	General and local notes: important information about the collection being represented. Some examples might be: a brief note describing the nature of the collection when the title is generic and nearly meaningless on its own and subject headings are broad; a note indicating a supplementary finding aid when one exists; a partial contents note when certain items in the collection are important but are not cataloged separately.
600	10	aArtist's name	Subject heading - Name of artist. Use same form of heading as 100. Follow LC/NAF form if available, or ULAN.
655	_7	aArtist files. 2 aat	Subject/genre heading – Genre/form. Assign such headings from an established thesaurus or subject heading system and/or an appropriate genre/form list (use MARC 21 source codes http://www.loc.gov/marc/relators/relahome.html)

Expanded MARC Record for Artist Files

Variable fields

Field	Indicators	Value	Explanation/description
040		axx cxx	Cataloging source code
041			Language
043			Geographic area code
100	1 _	aArtist's name	Main entry heading. Follow LC/NAF form if available, or ULAN.
245	10	a[Title : bartist file]	Supply a short, descriptive, cataloger-constructed title when needed. Enclose it in square brackets or not as specified by AACR2 or any of the specialized cataloging rules being followed.
260		c	Date or range of dates
300		a1 folder.	Physical description/extent. Indicate the extent of the collection either by giving it or estimating it in terms appropriate to the material being described (e.g., the number of pieces, the number of containers).
500		aMay include announcements, clippings, press releases, brochures, review, invitations, small exhibition catalogs, resumes, slides, and other ephemeral material.	General and local notes: important information about the collection being represented. Some examples might be: a brief note describing the nature of the collection when the title is generic and nearly meaningless on its own and subject headings are broad; a note indicating a supplementary finding aid when one exists; a partial contents note when certain items in the collection are important but are not cataloged separately.
520			Summary
545			Biographical information

555	0		Cumulative index/finding aid
590			Local note
600	10	aArtist's name	Subject heading - Name of artist. Use same form of heading as 100. Follow LC/NAF form if available, or ULAN.
650	_0		Topical subject heading (LCSH)
653			Index term – uncontrolled
654		aSubject 2aat	Faceted subject heading (for AAT, use 2aat)
655	_7	aArtist files. 2aat	Subject/genre heading – Genre/form. Assign such headings from an established thesaurus or subject heading system and/or an appropriate genre/form list (use MARC 21 source codes http://www.loc.gov/marc/relators/relahome.html)
655	_7	aReproductions. 2aat	
655	_7	aClippings. 2aat	
655	_7	aVertical files. 2aat	
7XX			Added entries (if applicable, e.g., 700 other persons, 710 institutions)

Sample Records

Minimal Level

Robert Rauschenberg Artist File

040 |aMZA |cJPG

100 1_ |aRauschenberg, Robert, |d1925-

245 10 |a[Robert Rauschenberg : |bartist file]

300 |a1 folder.

500 |aMay include announcements, clippings, press releases, brochures, reviews, invitations, small exhibition catalogs, resumes, slides, and other ephemeral material.

600 10 |aRauschenberg, Robert, |d1925-

655 _7 |aArtist files.

Expanded Level

Robert Rauschenberg Artist File

- 040** |aFNE |cFNX
- 041** |aEnglish
- 043** |an-us---
- 100 1_** |aRauschenberg, Robert, |d1925-
- 245 10** |a[Robert Rauschenberg : |bartist file]
- 260** |c1945-
- 300** |a1 folder.
- 500** |aMay include announcements, clippings, press releases, brochures, reviews, invitations, small exhibition catalogs, resumes, slides, and other ephemeral material.
- 520** |aIncludes exhibition or other catalogs (less than 50 pages) which have not yet been fully cataloged.
- 545** |aAmerican painter, printmaker, designer, and experimental artist; he is regarded as one of the most influential figures in the move away from the abstract Expressionism that had dominated American art in the late 1940s and early 1950s. Rauschenberg was born in Port Arthur, Texas and presently resides in Captiva Island off the coast of Florida.
- 555 0** |aLocal database may provide access to selected items in the file.
- 590** |aColor reproductions of MFAH paintings contained within.
- 600 10** |aRauschenberg, Robert, |d1925-
- 650 _0** |aArt, American.
- 653** |aExperimental art (United States).
- 654** |aAmerican |b School. |2aat
- 655 _7** |aArtist files.
- 655 _7** |aReproductions. |2aat
- 655 _7** |aClippings. |2aat
- 655 _7** |aVertical files. |2aat
- 710 2** |aMuseum of Fine Arts, Houston.

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V. Maintenance Recommendations for Artist Files

Introduction

This chapter provides recommendations for the physical maintenance of artist files. It addresses the day-to-day procedures of processing the numerous and varied items found inappropriate for the library shelf.

Standards put forth in this document are done so with the hope of creating greater continuity across collections, to aid the librarian in day-to-day decision making, and to allow for greater ease in physical access. Recommendations should be edited, expanded, and augmented depending on the size, scope, and resources of a collection.

Determining Scope

Because of the myriad types and subjects of documents eligible for artist files, it is important to establish a clear policy delimiting the scope of the collection.

Size or *page number* is an obvious criteria for inclusion in artist files. Fewer than fifty, forty, or thirty pages are common parameters.

Limits on *material types* are further determined by the use of the collection and resources for housing. Can posters be properly stored and are they useful for researchers? Might hard bound items be placed on shelves?

Appropriate *subject areas* for artist files are also determined. A useful strategy is to align the collection policy of the artist files with that of the library or parent institution. For example, the National Museum of Women in the Arts would limit its artist files to women artists. Some artist files are devoted solely to artists represented in the museum's art collection.

Duplicating efforts within the institution should be avoided. Are materials in the artist files replicated in the institutional archives, registrar, or curatorial records?

Classification of the Collection

Oftentimes artist files are but one of a number of collections contained within the library. Creating a simple organizational system allows for greater continuity within the larger library's collection and causes less confusion for the researcher. The most straightforward method of ensuring this continuity is to create folder or

item level records in the library's online catalog. While browsing is a common method of exploring artist files, frequently researchers seek out specific documents. A straightforward classification system and a clear policy for determining an item's location eliminates some of the guesswork in using artist files.

Common types of artist files include:

Individual artist files

Files devoted to a single artist commonly compose the bulk of artist files.

Artist Groups

Artists working collaboratively should have a single file interfiled with individual artist files. Groups of artists who share credit for single artworks, or who have a purely collective identity share a single file, i.e. Gilbert & George, Atelier van Leishout. Often, these artists will have a distinct Library of Congress subject heading.

Less straightforward, however, are artists with individual subject headings who primarily work together. For example, Christo and Jeanne Claude, despite having distinct headings, share a joint file, as the majority of documentation is devoted to both artists and their collaborative efforts.

Institution files

The institution files contain documents pertaining to multiple artists or thematic shows. These items are placed in the file of the institution hosting the exhibition or the creator of the document.

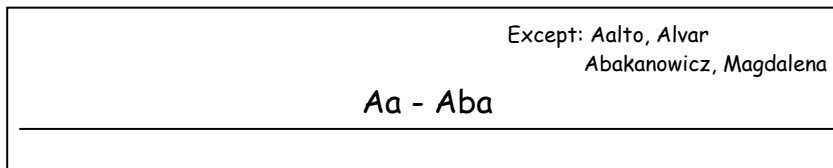
Creating Files

The most thorough of artist file systems will create a physical file and catalog record for each artist on which they own documentation. There may not be a substantial amount of material, however, to merit the efforts of creating and cataloging a new file for every single artist who has a gallery announcement. A general alphabetical file is useful for these materials.



Artist Files, National Gallery of Art Library (Washington, D.C.)
Photograph by Anne Simmons

General alphabetical folders may hold materials by artists in a certain alphabetical range. As documents accrue, a new file is created. Artists who have individual files can be listed in the corner of each general folder. For example:

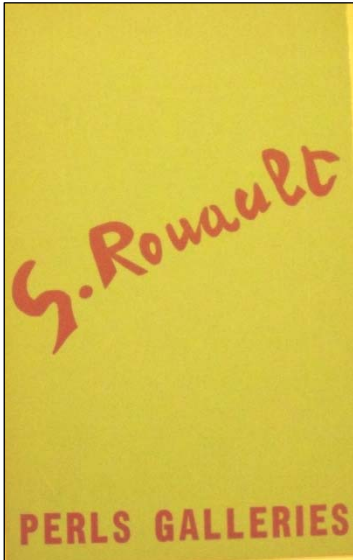


Naming Files

When naming files, use *Library of Congress Subject Headings (LCSH)* [<http://authorities.loc.gov/>] when at all possible. This will allow greater integration of the artists file with the larger library, especially if file level records are created in the online catalog. Using LCSH will also eliminate confusing name variations.

Frequently, lesser known or emerging artists will not have established subject headings. Sources for determining the correct form include:

- Chapter 22 of the second edition of the *Anglo American Cataloging Rules (AACR2)*, which provides rules for forming headings for persons.
- OCLC Worldcat.
- Getty Union List of Artist Names (ULAN) [http://www.getty.edu/research/conducting_research/vocabularies/ulan/].
- Auction databases such as Artnet.com.



Assigning Locations

As material in the artist file is rarely cataloged, using a clearly definable access point—the name of an artist or institution printed on the document—is integral in making the collection retrievable. Finding a place for gallery announcements for *single artists* is a simple task. Filing gallery announcements for *group shows*, however, is not as straightforward.

Determining the proper location of documents whose subject is two or more artists will often depend on the availability of staff resources.

Artist File example, National Gallery of Art Library (Washington, D.C.)
Photograph by Anne Simmons

Some options include:

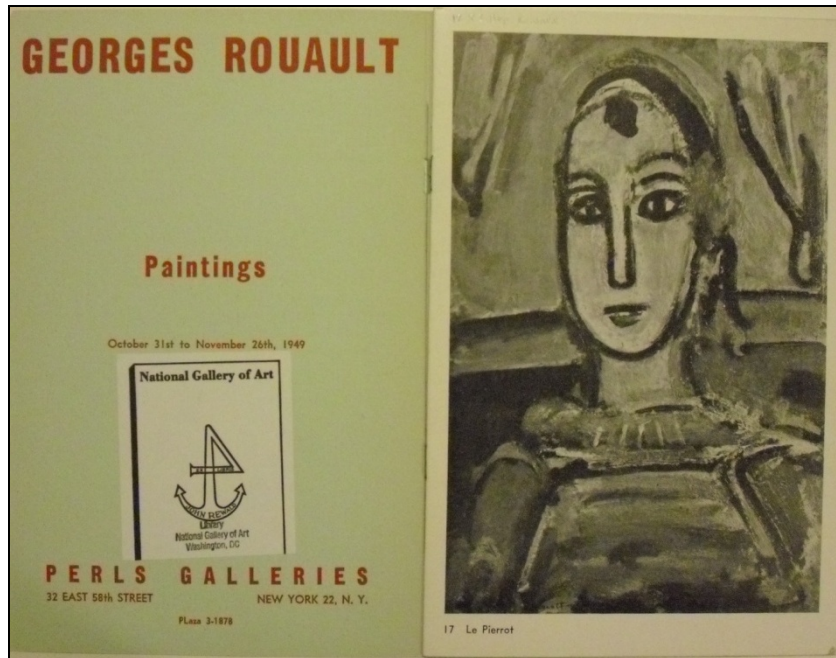
- Choosing one artist—the first artist listed, the artist whose work is featured or the cover, the artist with the earliest alphabetical surname, etc.—under which the item will be filed.
- Placing the original document in a single artist’s file and placing surrogates or references that direct the researcher to the original copy in the additional artists’ files. A reference might include a photocopy of the document’s title page with a “See” note directing the researcher to the original.
- If the collection includes institution files, determining the number of artists featured on a document needed to qualify the item being filed by institution. More than three or four artists is a common criterion.

Labeling

Ideally, items added to artist files should be maintained in as close to their original condition as possible. Labeling an item, however, serves to indicate ownership and to allow ease in filing and organization. Depending on the use, size, and value of the collection, some form of labeling might be appropriate. This could be anything from a small pencil mark indicating the name under which the document should be filed to following the labeling procedures for the library’s book collection. All efforts should be made to ensure the conservation of items in artist files and labeling should not interfere with textual or graphic information.

Types of labels include:

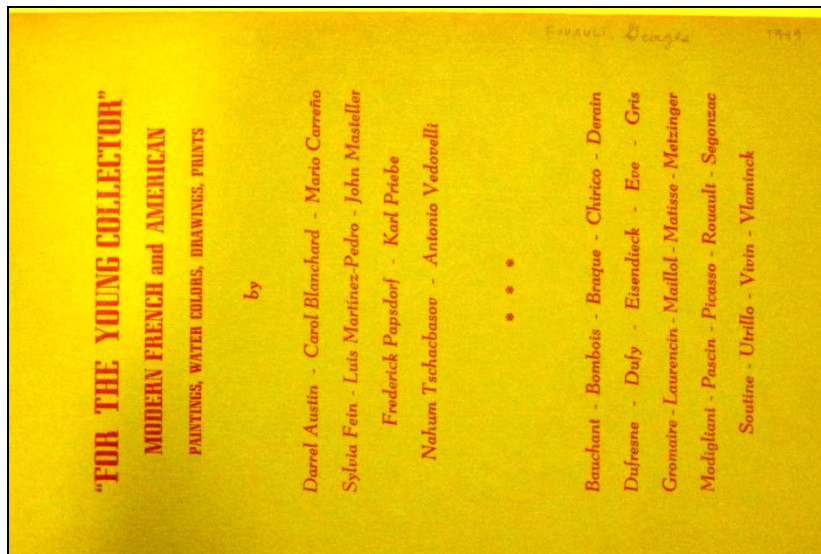
- Property stamps indicating ownership by the library in general.
- An “artist files” stamp indicating the location of the document.
- An artist name label operates similarly to the call number on the spine of a book, indicating the correct file location.
- Date of publication allows for ease in chronological filing.



Artist File example, National Gallery of Art Library (Washington, D.C.)
Photograph by Anne Simmons

Where to Label:

Items are labeled on the edge that will be visible from the file folder, preferably on the back. If it is not bound, the document should be oriented so that the text reads top to bottom when the file is opened like a book. When at all possible, pencil should be used for labeling.



Artist File example, National Gallery of Art Library (Washington, D.C.)
Photograph by Anne Simmons

Housing

Balancing the needs of preservation with accessibility is a classic library dilemma, and it is especially prescient in artist files, where items are sometimes fragile and fingering through files is common. Simple conservation measures will aid in longevity of the collection.

- Remove extraneous materials including paperclips, rubber bands, staples, and wrapping material.
- If at all possible, do not fold large items.
- Unfold and flatten papers wherever possible. This will eliminate bulkiness in the files.
- Make copies of newsprint or isolate clippings in acid free envelopes.
- House fragile or irregularly sized items in archival folders or in Mylar sleeves.

File folders

Artist files documents are often housed in a combination of file folders and hanging files. When at all possible, folders should be acid free. Legal sized folders allow for a reasonable variety of document sizes. Folders with closed sides limit movement of materials within file drawers and prevent items from falling out.

File cabinets

The number of artist files, rate of growth of the collection, and available space determine the best housing solution.

- *Vertical files* are usually arranged in columns of four or five drawers, with file folders arranged from front to back.
- *Lateral files* use longer, wider drawers that allow for a greater number of files arranged left to right, similar to spines read on a book shelf. Lateral filing cabinets are deeper than vertical files, so protrude farther from walls and take up more space.
- *Deep drawer filing cabinets* allow for larger, oversized items, but necessarily have fewer drawers. A combination of deep drawer and standard drawer depth cabinets will save the greatest amount of space.
- *Compact shelving* including electric lateral filing systems such as Lektriever may be necessary as the collection grows, saving considerable floor space and limiting the frequency of shifting.
- *Flat files* or folio boxes are useful for posters and oversized items.

Filing

Filing documents by an artist's surname is relatively straightforward. The task can become perplexing, however, when names contain diacritics, prefixes, or punctuation. Written standards such as *A.L.A. Filing Rules* and the *Filing Arrangement in Library of Congress Catalogs* provide guidelines for confusing situations. Whatever method chosen, consistency across the collection is necessary for accurate organization and easy retrieval of the collection.



Within a single artist's file, maintaining chronological order minimizes physical handling. The filing task is also an opportunity to observe the condition of the collection—checking that all the material is in proper order within the folder, identifying misfiled items, ensuring proper alphabetization, removing duplicates, and addressing general untidiness.

Artist Files, National Gallery of Art Library (Washington, D.C.)
Photograph by Anne Simmons

Use and Circulation Policies

The circulation policy of the collection is determined by the nature of the library and institution that house the artist files. Small-sized documents are easily misplaced, and the collection is at risk when files stray too far. Space limitations for viewing the collection, staff limitations, or a desire to increase collection accessibility, however, are reasons for formulating a check-out system. A “*File Out*” card filed in place of a checked out folder is a simple way to indicate borrower and borrowed item. If artist files are cataloged at the item or folder level, then the circulation functions of artist files can be integrated with that of the larger library.

Space Planning and Statistics

Statistics are used to record the use, size, and growth of the collection. Valuable data to maintain may include the total *number of files in the collection*, *number of questions asked*, *files used*, *number of items added*, and *volunteer hours*.

Keeping track of the total capacity and amount of space used in artist files creates information on the rate of growth and future space needs. For this purpose, counting feet or inches of material added may be more constructive than the number of items. Counting the number of documents added and the number of files in the collection is often beneficial for administrative reports and publicity purposes.

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VI. Additional Resources Related to Artist Files

Online Collections

Archives of American Art
<http://www.aaa.si.edu/>

Art and Artist Files in the Smithsonian Libraries' Collections
<http://www.sil.si.edu/DigitalCollections/Art-Design/artandartistfiles/>

Artists in Canada
<http://daryl.chin.gc.ca:8000/BASIS/aich/user/www/sf>

ARTstor [subscription required]
<http://www.artstor.org/index.shtml>

Los Angeles as Subject
<http://www.usc.edu/libraries/archives/arc/lasubject/>

NYPL Digital Gallery
<http://digitalgallery.nypl.org/nypldigital/index.cfm>

Utah Artists Project (part of the Mountain West Digital Library)
<http://155.97.12.155/mwdl/index.php/index>

Microform Collections

New York Public Library. Artist Files on Microfiche. Alexandria, VA: Chadwyck-Healey, Inc., [1989].

Museum of Modern Art Library. Artists Files on Microfiche. Alexandria, VA: Chadwyck-Healey, Inc., 1986.

Museum of Modern Art Library. Artists Scrapbooks. Alexandria, VA: Chadwyck-Healey, Inc., 1986.

Catalogs, Indexes, Guides and Directories

Archives of American Art
<http://www.aaa.si.edu>

Archives of Women Artists
<http://www.nmwa.org/library/archives.asp>

Campbell, Cyndie and Sylvie Roy. *Artists in Canada: A Union List of Artists' Files = Artistes au Canada: Une Liste Collective des Dossiers d'Artistes*. Ottawa: National Gallery of Canada, Library and Archives = Musée des beaux-arts du Canada, Bibliothèque et archives, 1999.

Bibliography of German Expressionism: Catalog of the Library of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art. Boston: G.K. Hall, 1990.

Cohen, William K. *Art of Our Time in Southern California: A Guide to the Documentation of Contemporary Art*. New York: Garland Publishing, Inc., 1986.

Directory of Vertical File Collections on Art and Architecture Represented by ARLIS Montreal/Ottawa/Quebec. Montreal: ARLIS M/O/Q, 1989.

Women Artist Archives National Directory (WAAND)
<http://waand.rutgers.edu/>

WorldCat
<http://www.worldcat.org/>

Centers and Societies for Ephemera Research

Centre for Ephemera Studies, University of Reading, England
<http://www.reading.ac.uk/typography/research/typ-researchcentres.asp>

The Ephemera Society (U.K.)
<http://www.ephemera-society.org.uk/index.html>

The Ephemera Society of America, Inc.
<http://www.ephemerasociety.org/news/news-itinerary.html>

Conferences

From Here to Ephemerality: Fugitive Sources in Libraries, Archives, and Museums (Rare Books and Manuscripts Section of the Association of College and Research Libraries, a division of the American Libraries Association; 48th RMBS Preconference, June 19 - 22, 2007, in Baltimore, MD.)
<http://www.library.jhu.edu/collections/specialcollections/RBMS/program.html>

Buried Treasure: Artist Files in the Digital Age (session summary) (ARLIS/NA 30th / VRA 20th Joint Conference, St. Louis, Missouri - March 25, 2002)
http://www.arlisna.org/news/conferences/2002/proceedings/seminar_4.html

Periodicals

Biblio. (ISSN: 1087-5581) Eugene, Or.: Aster Pub. Corp., 1996-1999.

Ephemera Journal. (ISSN: 1543-4990) [Hillsboro, NH?]: Ephemera Society of America, 1987-
<http://www.ephemerasociety.org/publications.html>

RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage. (ISSN: 1529-6407) Chicago, IL: Association of College and Research Libraries, 2000-
<http://www.ala.org/ala/acrl/acrlpubs/rbm/rbmadvertising.cfm>

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American Antiquarian Society. (2002). *Ephemera at the American Antiquarian Society*. Retrieved 7 November, 2003, from <http://www.americanantiquarian.org/ephemera.htm>

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VII. Credits

Project Coordinator:

Jon Evans, Museum of Fine Arts, Houston

Directory Coordinators and Programmers:

Sally McKay, Getty Research Institute

Barbara Rominski, San Francisco Museum of Modern Art

Publicity & Marketing:

Kraig Binkowski, Yale Center for British Art

Technical Assistance and Programming:

Alan Berta from Area 37 Project Company: <http://www.a37pc.com/>

Maintenance Recommendations Authors:

Anne H. Simmons, National Gallery of Art (Washington, D.C.)

Linda Psomas, MLIS, San Jose State University

Members of the Artist Files Working Group:

Terri Boccia, Sterling and Francine Clark Art Institute

Gendry Bossano, Miami-Dade Public Library

Sandra Brooke, Princeton University

Cyndie Campbell, National Gallery of Canada

Cecilia Chin, Smithsonian Institution

Jeanette Clough, Getty Research Institute

Margaret Culbertson, Museum of Fine Arts, Houston

Alexis Curry, Los Angeles County Museum of Art

William Dane, Newark Public Library

Samantha Deutch, Frick Art Reference Library

Erika Dowell, Indiana University

Greta Earnest, Fashion Institute of Technology

Dan Elliott, Philadelphia Museum of Art

Pam Eyerdam, Cleveland Public Library

Susan Flanagan, Getty Research Institute

Erica Foden-Lenahan, Courtauld Institute of Art

Jonathan Franklin, National Gallery of Canada

Suzy Frechette, St. Louis Public Library

Roberta Geier, National Gallery of Art (Washington, D.C.)

Gail Gilbert, University of Louisville

Emily Glancy, Chelsea College of Art & Design
Leigh Gleason, University of California, Riverside
Laurie Glover, Sterling and Francine Clark Art Institute
Andrea Goldstein, Temple University
George Gottschalk
Elizabeth Gulacsy, Alfred University
Alice Harvey, Chelsea College of Art & Design
Chris Hatten, Huntington Museum of Art
Christine Hennessey, Smithsonian American Art Museum
Dawn Henney, University of California, Los Angeles
Milan Hughston, Museum of Modern Art
Beth Hylan, Corning Museum of Glass
Jenni James, Institute of American Indian Arts
Kitty Jansen, Eiteljorg Museum of American Indians & Western Art
Vanessa Kam, University of British Columbia
Deborah Kempe, Frick Art Reference Library
Joy Kestenbaum, The New School
Clayton Kirking, New York Public Library
Roger Lawson, National Gallery of Art (Washington, D.C.)
Carol LeBras, Chicago Public Library
Natalia Lonchyna, North Carolina Museum of Art
Amy Lucker, New York University
Jessica McIntyre, Minneapolis Institute of Art
Linda McKee, John and Mable Ringling Museum of Art
Lilah Mittelstaedt, Philadelphia Museum of Art
Stephanie Moye, Smithsonian Institution
Glenn Patton, OCLC
Lorraine Perrotta, Huntington Library
Linda Psomas, MLIS, San Jose State University
Tammy Ravas, University of Montana
Jack Robertson, Thomas Jefferson Foundation
Linda Seckelson, Metropolitan Museum of Art
Sarah Sherman, Getty Research Institute
Deborah Barlow Smedstad, Museum of Fine Arts, Boston
Francine Snyder, Guggenheim Museum
Lee Sorensen, Duke University
Randall Speller, Art Gallery of Ontario
Mary Stark, Beverly Hills Public Library
Traci Timmons, Seattle Art Museum
Linda Tompkins-Baldwin, Baltimore Museum of Art
Peter Trepanier, National Gallery of Canada
Clare Vasquez, Saint Louis Art Museum
Raquel Vasquez
Günter Waibel, OCLC
Sharon Wasserman, National Museum of Women in the Arts

Mary Wassermann, Philadelphia Museum of Art
Vicky Webb, Chelsea College of Art & Design
Lea Whittington, Academy of Motion Picture Arts & Sciences
Artis Wick, John and Mable Ringling Museum of Art
Sandra Wiles, Phoenix Art Museum
Terrie Wilson, Michigan State University
Paula Wolfe, University of Arizona
Thomas Young, Philbrook Museum of Art
Chilin Yu, Columbus College of Art

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