Digital and tangible: the collection and accessibility of sketchbooks in UK galleries, libraries, archives and museums

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ABSTRACT

The aim of this research is to understand and explore the ways in which sketchbooks are collected by and accessed in institutions in the UK. This is an under-researched topic in the UK and internationally, with previous sketchbook research focusing rather on articles and books about how particular artists use sketchbooks. As part of a qualitative mixed-method approach, four artists are interviewed to get an overview of the issues they faced when accessing sketchbooks in a variety of galleries, libraries, archives and museums. This approach is augmented by a questionnaire sent to institutions identified as holding sketchbooks. It covered topics relating to how sketchbooks come to be held by these institutions and how they are made available to the public, and it asked for ideas on how to improve the accessibility of sketchbooks in the future. The findings show a variety of perspectives and approaches, and a trend towards greater online access to sketchbooks through digitisation. While sketchbooks are generally available to be touched and examined closely in archives, digitisation broadens access and aids preservation by lessening physical handling of the books. The range and variety of the qualitative data that was collected from a diverse group of institutions, covering the arts, architecture, engineering, science and crafts, makes it difficult to offer specific recommendations, but the findings are useful for institutions that hold sketchbooks that are looking to bring them to a wider audience, and suggest routes towards making them more easily found, as well as raising their profile.
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INTRODUCTION

The focus of this research as part of the MSc in Library Science at City, University of London is the sketchbook, and how it is collected and accessed. My interest in this sprang largely from my own history of keeping a sketchbook since my time at art school in the 1980s. A sketchbook can hold a special place in a creative person's output: it can be a place for personal and private expression, for experimentation, and as part journal, part diary, it is unlikely to be sold by its creator. Sketchbooks often remain in the corner of the studio or workspace until they find their way to an archive, library or museum after their owner's death. (The series of 40 of Graham Sutherland’s sketchbooks at the Tate Archive are an example of this means of accession, having been donated by the artist's widow, Kathleen Sutherland, in 1981, the year after the artist's death.) Sketchbooks then often remain out of the public eye: they cross the boundaries of book, work of art, diary and scrapbook. They are hard to exhibit, stripped of their essential tangibility and interactive nature when displayed under glass. The pages demand to be turned, and yet issues of security and preservation are paramount when they are shown in a gallery environment where they can be held and their pages turned.

My interest in exploring the collection and accessibility of the sketchbook was inspired in part by the MA Library and Information Science dissertation by Siobhan Britton (2017) on the subject of the collection of zines, which she presented at the Radical Collections conference at the Senate House Library, London on 3 March 2017. Her exploration of another specific and special document form led me to consider the place of the sketchbook. There are fundamental differences between the two: unlike sketchbooks, zines are self-published in small print runs with a readership in mind. But neither zines nor sketchbooks fit into the established acquisition processes.

The approach to this research has been similarly qualitative. As with Britton's research into zines, there was little UK research into the collection and accessibility of sketchbooks to build upon. I have therefore undertaken unstructured interviews with users of sketchbooks in UK institutions – these took place either in person or, when this was not possible, via email in a structured form, along with a survey sent to a sample of the institutions I was able to identify as holding sketchbooks.
Many more archives in the UK hold sketchbooks – around 200 – than I had at first imagined, although their holdings are often very small in number. My own experience of viewing sketchbooks in such environments is limited and I was not personally aware of people who have accessed sketchbooks in this way. Those interviewed have been a combination of people who have done previous research into the wider topic of sketchbooks, authors of books about sketchbooks, and a book artist, whose interest in accessing sketchbooks originally sprang from being misdirected in a museum.

An important element of this research is the tangibility of sketchbooks, and how full access to them allows users to turn their pages to experience their narrative nature and see each page in context. That narrative may not be carefully structured or dated, or even chronological at all. Sketchbooks may take many years to be completed, or be left unfinished with blank pages. They may have been picked up at random to be worked in, and sometimes inverted so they can be read from either cover and hence have no obvious front and back. But these are all elements that are most apparent when the sketchbook can be held and turned: images from a sketchbook shown in isolation are stripped of this context. To hold them is to better understand them.

The problems encountered when exhibiting sketchbooks are similar to those in making them accessible in archival situations: to see them in their entirety users must be able to handle them, open them and turn their pages, and this presents problems with security and preservation. Displays of sketchbooks under glass show them in a lifeless state, stuck in a single moment of time, rather as a film still illustrates a fleeting moment from a single scene, but not the rich complexity of a finished film. The nature of sketchbooks requires that they are portable and light, and the extent to which archives allow users to interact with their physicality as an object is part of this research.

This evidently has its dangers: sketchbooks may start out as sturdy, but time, travel, cheapness, sometimes non-archival construction, and often careless handling by their original owners means they can be in a fragile state by the time they are held in archives. Graham Sutherland’s sketchbooks, for instance, which are held at the Tate Archive, reveal that they were treated with little respect by the artist while he used them, and show little evidence of being precious to him (McLees, 2014). He used the covers of some of his books as palettes, and their pages were, until conservation work, stuck together because they had been closed before the paint had dried. For many creatives such as Sutherland, sketchbooks are a route towards another finished work
rather than a work of art in themselves. And so they can pass, practically overnight, from being the omnipresent, scuffed object taken for granted around the studio or workshop to the carefully preserved, wrapped and supported items examined in the archives.

This research also explores the extent to which sketchbooks have been digitised, and the effects this has had on accessibility. The scale of sketchbooks makes them suitable for scanning, but there are issues of preservation and expense that hinder progress in this in some areas, although there are excellent examples of these at, for instance, Tate Archives and the Henry Moore Institute.

Historically, sketchbooks may be traced to Japanese pillow books, intimate journals of thoughts, anecdotes and drawings dating from around 1000AD, and exempla, medieval pattern books for artisans (Marks, 1972). Although these may be classified as model books rather than sketchbooks (as the Pepys Library at Magdalene College, Cambridge, now terms the late 14th-early 15th century Monk's Sketch-book in its collection), they may be seen as the forerunners of sketchbooks as we now more commonly recognise them.

The earliest surviving books come from those living a religious life. The Prudentius Manuscript by the monk and forger Adémar de Chabannes (died 1034) was used to copy patterns and designs from a variety of much earlier books as models for workshop use (Marks, 1972, p.7). The drawings are energetic and lively and surrounded with hastily written notes. During the Renaissance books were often used for aesthetic and scientific subjects, such as those of Leonardo da Vinci, rather than for personal or reflective reasons.

The development of affordable paper specifically for drawing in the 17th century, along with strong covers and binding increased usage, and in the West they became objects to be packed when setting out on the Grand Tour in the 17th and 18th centuries. Queen Victoria kept sketchbooks throughout most of her life, from 1827 to 1890, typifying the approach of “the Victorian amateur watercolourist” (Warner, 1979, p.8). Other noted sketchbook users include Cézanne, Van Gogh, Constable, Le Corbusier, Picasso, Perry and Hadid. Recent years have seen a rise in the status of drawing and sketchbook use, and the rise of computer-aided design and applications for drawing on tablets and smartphones. While roles such as architecture that may have once involved much hand-drawn imagery have turned to screen-based work (Clarke, 2014), there has been a
return by some, as a reaction against this, to the analogue realm of sketchbooks and observational drawing outside the workplace.

I am aware of only one library dedicated entirely to sketchbooks. The Sketchbook Project collection, which is based in Brooklyn Art Library, New York, USA, contains more than 36,000 sketchbooks (Art House Projects, 2017). This crowd-sourced project run by a Brooklyn-based company involves participants buying, filling and submitting the books, which then have a permanent home in the library, with those paying extra having their contributions digitised. Metadata for each sketchbook is supplied by the artist. The inclusive nature of the project – anyone who buys a sketchbook and returns it will be included – means it features the work of children and amateurs alongside professional artists and illustrators from more than 135 countries. Users requesting items at the library are also presented with another sketchbook selected randomly by staff. Focused on sketchbooks as it may be, this library's collection and access policies and commercial structure make it distinct from the libraries and archives that responded to my survey.

**Aims and objectives**

The aim of this research was to get a clearer picture of how accessible sketchbooks are, where they are collected and the problems faced for those seeking to research them. Despite a growing interest in sketchbooks and the discipline of drawing, sketchbooks as a group have attracted relatively little academic research, and no research specifically into their collection and accessibility. It was therefore hoped that a clearer, broad view would be established of a number of the institutions in which sketchbooks are held, how those institutions interact with users wanting to access the sketchbooks they hold, who those users are, and their experience within the institution. It aimed also to address the paucity of previous research by suggesting avenues for further and more focused enquiry.

The objectives were to find and interview users of sketchbooks in archives to get a better understanding of their experiences to see if there are recurring issues, and, through the means of a survey, gather data from a wide range of sketchbook-holding institutions that shed light on their methods and approaches, and address points raised in the interviews. Through these means it was hoped to pinpoint ideas that would make the sketchbooks in the UK's archives more accessible.
Scope and definitions

The definition of a sketchbook is, simply, a book of plain paper containing sketches or for making sketches in (Collins English Dictionary). Traditionally, these were filled with observational drawings or works in easily transported media, such as watercolour, or perhaps acting as a travel journal. But their uses can be much wider than that, as they can act as test beds for creative ideas and thoughts: the artist Stephen Farthing (2011, p.26) describes them as “in computing terms, the external hard drive of the mind”. Their size and portability mean they can always be close at hand, slipped into a pocket or bag, ready to capture ideas or views. This means that they generally contain at least some written element, perhaps as captions, reminders, colour notes, ideas or explanations, alongside the graphic element. Sketchbooks can be used by architects, designers, film-makers, engineers and makers, as well as artists.

The balance between the written element of a book and the imagery it contains can lead to confusion in defining terms. A book containing solely the written word would certainly define it as a notebook, even if it was owned by an artist. Judgement is needed to differentiate between notebooks and sketchbooks, although the terms are, confusingly, sometimes used interchangeably. What is recognised as a sketchbook is sometimes catalogued as a notebook, or even a “sketch-book” (British Museum, 2017). Sketchbooks can range in size from 10 leaves to more than 100, as many of J.M.W. Turner’s were. (Stewart, 2014, p.165). Early books in which medieval craftspeople copied designs from earlier books for their own use, such as some referred to in Marks’s From the Sketchbooks of the Great Artists (1972), may now be categorised as model books, rather than sketchbooks.

Differentiation should also be made between sketchbooks and artists’ books. Artists’ books are self-published works of art, sometimes in editions, that take the form of a book and usually start out as a particular concept. Sketchbooks on the other hand often reveal the thoughts and processes of new works of art, and usually deal with the process of incubation and development without the idea of an audience in mind.

Fieldbooks used by surveyors out in the field, such as those 700 held in the Fairbank Collection in Sheffield City Archives, which were used by the family of surveyors in the
city in the 18th and 19th century, can include drawings of maps and buildings completed on location, but are not, as we would understand the term, sketchbooks.

An area in which the word sketchbook parts company with what we may immediately recognise it is the composer’s sketchbook. The term is accurate to the extent that they are books in which compositions may have been roughly outlined, perhaps formulated on paper before being more formally set out and expanded upon, but more accurately these would be described as composers’ notebooks. Catalogue searches can reveal “sketchbooks” in the archives of such institutions as the British Library Music Collection and the Royal Northern College of Music, and although they can include beautiful imagery in the form of musical notation, they have more in common with writers’ notebooks than those of artists and designers and for this reason I have not included them in this research.

Other books from the more visually creative fields can be more confidently categorised as sketchbooks, such as those of the filmmaker Derek Jarman. His books range from poetry with collaged illustrations, to directorial plans for his films, with dates of shooting, and details about sequences, costumes, lighting, props and sound, as well as photographic imagery. These are listed in the BFI catalogue as “notebooks” or “workbooks”, and a search in that catalogue for “sketchbook” reveals no Jarman items. The 29 books Jarman completed are the subject of Farthing and Webb-Ingal’s book *Derek Jarman’s sketchbooks* (2013), which is certain enough to denote them unambiguously as sketchbooks in the title, a view with which I concur.

Drawing in a book of any kind effectively makes it a sketchbook. Jarman, for instance, used books intended as photographic albums, and books of lined paper, printed books with text, or vintage paper are sometimes used by artists, such as the illustrator Lapin (Creative Bloq, 2012), who uses old ledgers and exercise books he finds in fleamarkets. As repositories of experimental ideas, they usually have no intended financial value to the artist, so the cheapness of the paper, lack of finish and poor archival quality is of no significance.

Many archives hold sketches on loose sheets, perhaps as sets by a single artist. These are sometimes gathered (by the artist, or later) and pasted into books to give the immediate appearance of a sketchbook, but these are more accurately defined as albums, or scrapbooks, rather than sketchbooks. An example of this is an album by the artist James
Clarke Hook held at the British Museum's Prints and Drawings Department (Museum number 2014,7064.1.1-50), which contains 50 images by Hook that have been pasted into a sketchbook. Although the images are themed according to the Cornish and Devonshire locations they portray, they are not ordered chronologically, and many have been trimmed to fit.

The dismantling of sketchbooks to create multiple works in the place of a single, less financially valuable object is a contentious area. Because of the difficulties in exhibiting physical sketchbooks in a secure environment – only one image can be on show unless a book is put in the hands of the viewer – there can be the temptation to dismember the volumes so that the pages can be seen simultaneously, while also increasing the financial worth of each, i.e., the total commercial value of individual images is more than those same images in a bound volume. For instance, the decision by auctioneers Sotheby's in 1989 to break up a sketchbook of the 18th-century French painter Hubert Robert (Kimmelman, 1989) in order to get for its owners the highest possible price provoked criticism from art historians and curators, and the resignation of a consultant for the auctioneers. But there can be other reasons for dismantling: books may be taken apart so that the works they contain can be exhibited individually (Ruskin took apart many of Turner's sketchbooks for this reason), artists may remove works with which they are dissatisfied, or books may be taken apart in order to preserve them better (Stewart, 2014, p.168).

In a similar way, yet in the opposite direction, moves are sometimes made to reunite disparate works from dismantled sketchbooks that have been scattered to different art collections. Loose drawings can sometimes be seen to have single, ripped edges, perhaps with holes that reveal where the binding once was, or worn edges where the drawing was repeatedly handled when the pages of the former sketchbook was turned. The Kupferstichkabinett, Basel, for instance, has reconfigured five sketchbooks by the French post-impressionist Paul Cézanne as completely as possible from the 111 graphic works by him in its collection, and temporarily reuniting them with missing sheets held in other collections for an exhibition, Hidden Cézanne: from sketchbook to canvas (2017). Single sheets may therefore not be part of an existing sketchbook, but be traceable to one. In this way, art historically significant sketchbooks can be recognised, if not physically reunited and rebound. (It is worth noting that a simple search for "sketchbook" in a catalogue can reveal significant numbers of images once part of now dismembered sketchbooks.)
This research has focused on institutions in the UK that hold existing bound sketchbooks that include drawn or painted elements, and written notes by the book's owner, as far as I am able to ascertain. These may, therefore, have been owned by anyone working in a range of fields, including artists, illustrators, architects, fashion designers, ceramicists and engineers.
LITERATURE REVIEW

There is little previous research done into the collection and accessibility of sketchbooks, although their profile as a document form has risen in recent years. Research on sketchbooks has predominantly been art historical in nature, into how particular artists used them (D’Alburquerque, 2011, Shiff, 2009), or their pedagogic role (O’Neill, 2012). Sketchbooks are seen as a vital tool in creativity, encouraging observation and awareness, and this embraces all levels of ability and experience, including art school graduates, schoolchildren and amateur artists. Initiatives such as the Big Draw, an international annual festival of drawing than encourages all people to draw, has broadened interest and engagement.

Illustrated books that take sketchbooks as their theme are plentiful and continue to be produced with regularity. The diversity of creative disciplines or artists that such books focus on includes architects (Jones, 2011), designers and illustrators (Brereton, 2012), infographic designers (Heller, 2014), J.M.W. Turner (Warrell, 2014), Richard Diebenkorn (Cantor Arts Center, 2015), Derek Jarman (Farthing and Webb-Ingall, 2013), botanical artists (Bynum and Bynum, 2017) and explorers (Lewis-Jones and Herbert, 2016). Recent years have also seen the launch of a range of periodicals with a graphic art theme, including the peer-reviewed journal Drawing: Research, Theory, Practice (first published in 2016), and magazines such as The Drawer (2011), Graphite (2016) and HB (2013). This increasing interest in drawing – the primary content of sketchbooks – is reflected in books that explore current practice by contemporary artists (Stout, 2014, Rattemeyer, 2013, and others) which, while not specifically relating to sketchbooks, are evidence of graphic art’s rising profile as an end in itself, rather than necessarily a plan or outline for a subsequent “finished” work of art.

The number of sketchbooks to be found in institutions relates to the value they have been given historically. Marks (1972), in his book that traces the tradition of sketchbook keeping by leading figures in Western art, describes how only since the 18th century have sketchbooks been items considered worth preserving. They can play a different role in creative endeavour between different creative people. Je suis le cahier: the sketchbooks of Picasso (Glimcher and Glimcher, 1986), which was also an exhibition at
the Royal Academy, London (1986) and other venues, explores the role of sketchbooks in the working processes of the artist. Picasso, despite the apparent spontaneity of his approach, made 175 known sketchbooks between 1894 and 1967, and eight for the single work *Les Demoiselles d'Avignon* (1907), now held at the Museum of Modern Art, New York.

The place of these sketchbooks is secure because they relate to a painting that played a central role in the development of Modernism, but these are the exception. Many sketchbooks are modest and unexceptional, and relatively few may ever come to be held in any kind of archive. Sketchbooks can be enlightening about what happens in the everyday life of their users, but that may also be mundane and unexceptional.

Alaluusua (2016, p.9 and p.25) touches on the “rather limited previous academic research” and the problems faced in exhibiting and making sketchbooks accessible: “From the institution’s point of view, exhibiting sketchbooks held in their archives is problematic. They also face other challenges such as how to categorise, store and provide access to sketchbooks”. Alaluusua accessed sketchbooks in both Finland and the UK in the course of her research, and is the subject of an interview as part of this research (see Appendix 2.5).

Alaluusua’s own research was a qualitative analysis of creative strategies used in sketchbooks, and focused on videos made with 13 artists, which were recorded and exhibited as part of her practice-based PhD at the University of the Arts London, and later featured as an exhibition (*Sketchbooks: an obsession*, 2017). Her research was an attempt to get a better understanding of “how thinking happens in sketchbook pages and what visual form it may take” (Alaluusua, 2017) rather than the collection and accessibility of sketchbooks, but it touched on pertinent points of my own areas of interest. These include the metamorphosis that sketchbooks go through from being everyday working objects picked up and put down in a studio, to carefully tended and preserved documents held in archival conditions (Alaluusua, 2016, p.10). “The status of the sketchbook has changed from an object to be handled, perhaps at times rather carelessly, to something that needs to be preserved. Also the access to the sketchbook has changed from the artist (and those he or she chose to share the sketchbook with) to an archivist and researchers visiting the archives.”

Alaluusua also discusses the private and public nature of sketchbooks. They are often
made without any thought of being made publicly accessible, and lie outside the critical approach that exhibitions or individual works of art may attract. She writes (2017, p.19): "Still it is possible to view sketchbooks independently and almost out of the sociocultural context, removed from the political upheavals and economical state of affairs because sketchbooks are a personal space for artists where they can do what they like." Assessments of sketchbooks as good or bad are in this respect irrelevant. And yet the contents of sketchbooks, whose covers can be closed and their contents kept private, can also be opened, shared, digitised and made public through exhibitions and in archives. The internet has opened a range of channels for practicing artists, of all levels of experience, to share their work in sketchbooks, and digitisation also allows the sharing and increased accessibility of sketchbook imagery held in galleries, libraries, archives and museums.

The research of Ryan (2009) is a semiotic study of sketchbooks and its position in the hierarchies of making, collecting and exhibiting. He is, like Alaluusua, a practicing artist. Being invited to show his sketchbooks at the Hordamuseet, Bergen, Norway in 1996 led him to a re-evaluation of sketchbooks (p.94): "I believed that sketchbooks were preparatory tools towards 'proper, finished' works. They were objects for an archive rather than a main art collection. (However I sometimes use non-archive quality books, so were they even lower in that hierarchy?) This division between finished works and preparatory sketchbooks was reinforced by the scarcity of literature about them..." The hierarchical place of sketchbooks within institutions, and the problems faced in exhibiting them and making them accessible to researchers are factors considered in my own research.

Ryan was a speaker at a Tate Britain seminar titled Approaching the sketchbook: process and practice (2011), at which he explored the intimacy of sketchbooks, the borders between private and personal, and how they can be displayed both in gallery settings and online. Sketchbooks exhibited in glass cases or within frames, by stripping them of human contact, lose their interactive element, and this resulted in Manual setting (2011), an exhibition of sketchbooks in the form of a shared, performed work, with visitors looking through them alongside the artists, scientists and writers who created them. Access to sketchbooks in the UK’s institutions balances on that same interactive element. Although their covers close and their contents can remain private within, there is a performative, haptic aspect to viewing them and unfolding their narrative.
Ryan also explored the sharing of images on social media sites, such as Flickr, on which large communities of sketchbook users display their imagery. While social media offers opportunities for a wide range of artists to present their work to an audience and make otherwise inaccessible documents public, such digitisation of single images from a sketchbook takes the works out of their original context and their place within a narrative, effectively dismembering the sketchbook from which it came, and bypassing its value as a tactile item.

*Recto verso: redefining the sketchbook* (Bartram et al, 2014) brings together chapters some of which are adapted and expanded versions of papers presented at a conference at the Collection, Lincoln in February 2011. They recognise the traditional role of the sketchbook as a “creative archival system for ideas development, reflection and progression within the practice of art, design and architecture, where it acts as a necessary accompaniment to the methods and processes in which more formal works are realised.” This “archival system” is, primarily, for that person using it, and for the duration of its practical use and support, before, perhaps, the sketchbook moves on to more formal archival institutions within galleries, museums or libraries, where its value changes to one of reflection rather than creativity. This reinforces Alaluusua’s point referred to earlier about the change a sketchbook makes as it moves from studio to archive.

Bartram also raises interesting points about those sketchbooks that are preserved within archives. The role sketchbooks play in an artist's working processes can vary significantly. Bartram, like the artist Steven Farthing (Alaluusua, 2016, p.96), disposes of her sketchbooks when she has completed them. “When a sketchbook is complete, I throw it in the waste bin… At the end of the final image, the intimacy becomes irrelevant… our relationship is spent”, and is “severed from the active and current process” (Bartram et al, 2014, p.151). What remains, and is there to be seen in the archives, is what the sketchbook users wished to remain, or simply what survived.

Bartram discusses the importance of the tactile nature of sketchbooks, and users’ accessibility to handle them and turn their pages. Touching the books is “an opportunity to share the experience, to get close to the act and moment of touch and, in this case, creativity… The encounter sees the viewer enter the relationship between ‘maker’ and ‘made’, even if this result is only for a moment” (p.159). This inevitably has implications
for archives holding sketchbooks, in terms of preserving the condition of what may well have been documents handled less than carefully by their original owners.

Miriam Stewart takes up this point in her chapter *Curating sketchbooks: interpretation, preservation, display* (Bartram et al, 2014, p.172). The special qualities of the sketchbook, its informality, intimacy and active quality, are lost when it is displayed [in cabinets], she writes, but in time only digital surrogates may be available. "Although the sketchbook is very much a living and ongoing entity in both practice and theory, it may be that many of its historical manifestations are on the verge of extinction." Digitisation can broaden access, and make accessible what may otherwise be considered too fragile to be viewed physically rather than digitally, but the experience is essentially a different one. Alaluusua (2016) writes of accessibility issues that relate to her journey to see sketchbooks at the Archives of American Art at the Smithsonian Institution in Washington, DC. She had already viewed some of its sketchbooks online but she discovered on her arrival at the archive that because they had been digitised, they were no longer made physically available to researchers. While offering uncontrolled access to the books by making them digital, this also had the effect of restricting access to the physical items themselves. She writes (p.166): "The public as individuals might not have an unrestricted access to sketchbooks in archives even if, in theory, the collections are available to all." Sketchbook-holding institutions have to balance the demands of researchers requesting access to the physical books against preserving the condition of vulnerable, unique items that have not necessarily been handled by their creators with longevity or conservation in mind.

The absence of previous research into the collection of sketchbooks led me towards a look at the different, yet related, form of artists’ books and how these are collected. Arlis/UK and Ireland, the Art Libraries Society, has published a manual (White et al, 2006) on the cataloguing of artists’ books, and the problems faced with defining the term. The two forms are similar in the way they are difficult to define, but artists’ books differ in that they are essentially works of art in their own right, yet are usually found within library collections (p.vii). Sketchbooks on the other hand, are not generally created to be whole works in themselves, and are more likely to be found within archives, perhaps among other documents and correspondence by the same creator. Sketchbooks may be numbered (perhaps posthumously) but rarely titled, as artists’ books tend to be.
Anna McNally’s chapter *All that stuff: organising records of creative processes* in *All this stuff: archiving the artist* (Vaknin et al, 2013) describes how the majority of collections are acquired after the artist’s death, although “there are increasing moves to work with artists to organise their own archives” (p.97). What remains may be biased towards the artist’s later years, when domestic arrangements may be more settled than during earlier years when a succession of rented accommodation may mean that potentially valuable items have been jettisoned. But newly acquired collections may remain uncatalogued – as some sketchbook collections are – until their arrangement is studied and understood: “The archivist of personal papers must proceed with caution and not rearrange anything physically until confident that any interrelationships between the items are understood” (p.102).

McNally also notes the challenge of notebooks and sketchbooks to the archivist unless the creator “has been very particular in his/her labelling and dating” (p.105). “Any attempt at thematic organisation of notebooks is bound to fail, as by their nature they are likely to cover a number of topics.” Chronological ordering is seen as the ideal but can only be tentative: sketchbook users will often pick up the sketchbook that is closest at hand with blank pages, and is not always likely to date each image within it.

The dearth of previous research into the collection and accessibility of sketchbooks has led me towards a broader scope than I may otherwise have taken in order to identify areas that may be fruitful and enlightening for further research. At the outset of this dissertation I was hopeful that I would be able to build upon the findings of previously published research, but this has not proved to be possible.
METHODOLOGY

The lack of previous research into the collection and accessibility of sketchbooks that may have suggested specific areas of investigation has led me to approach this dissertation in a broader way than I first intended, using qualitative research to be able to understand better the issues faced by users of sketchbook archives. Following a literature review that by necessity takes a more general view of the subject of sketchbooks, the research falls into two parts.

Interviews

The first part consists of a series of structured and unstructured interviews with those who have experience of accessing sketchbooks in a variety of institutions. Users of sketchbook archives were not easy to identify, and hence a convenience sample was identified. Those agreeing to have their views included in this research are artists who had done previous research, either academic or while writing books on the subject of sketchbooks, a lecturer and a book artist. They are all working in the field of the visual arts, although sketchbooks are used by a wider group of creative people, such as makers, architects, engineers and designers, so my sample is not representative of this range. This is primarily due to my own background within the visual arts, and therefore the convenience sample most accessible to me. At the proposal stage of this dissertation I was concerned that finding suitable interview subjects may be a potential problem and this proved to be the case.

It is not uncommon for institutions holding 21 to 30 sketchbooks to have them accessed only two or three times a year, and some have never been accessed in more than 10 years (E.M.L. Forster’s sketchbooks at the Archive Centre, King's College Cambridge). Thus, finding potential interview subjects was not an easy process, and I therefore drew in the main on those people whose books and research showed them to be experienced in accessing sketchbooks.

The aim of the interviews was to get a better understanding of the processes undergone in order to access sketchbooks. The interviews included lines of enquiry about how often each interviewee had accessed sketchbooks, their experiences of searching within
catalogues, the forward planning required, how the sketchbooks were presented in the reading room, and whether or not the sketchbooks were available in a digital version. A structured version of these questions (Appendix 2.1) was sent to two artists I interviewed by email, while unstructured interviews with two other artists I questioned in person and over the phone followed the same themes.

The findings of these interviews helped to inform the survey questions sent to sketchbook-holding institutions. Although my research was restricted to UK institutions, these interviews also included findings that related to overseas sketchbook collections.

**Survey of sketchbook-holding institutions**

The second part of my methodology consisted of a survey sent to sketchbook-holding institutions based in the UK. These institutions were identified primarily through searches on Discovery: the National Archive website (2017), which includes records relating to archives and institutions across the UK, the Artists’ Papers Register (2017), which locates the papers of artists, designers and craftspeople held in publicly accessible collections in the UK and Ireland, and Archives Hub (2017), which brings together descriptions of items in the UK’s archive collections. These yielded excellent results from a simple “sketchbook” search. Some information on the APR and Archives Hub sites duplicate that found on the National Archives site, but they also include institutions with smaller collections of sketchbooks. Other institutions discovered during the course of the research were also included, so the final figure of those holding what were understood to be sketchbooks totalled 197. Entry to a prize draw for a £50 book voucher was also offered as an incentive to those who responded to the survey.

A link to a series of questions on SurveyMonkey (the cloud-based data collection software) was first emailed as a pilot study (Appendix 4.1) to nine institutions to evaluate the effectiveness of the survey. Of these, six were completed and returned, and following a telephone conversation with one of the respondents, some minor changes were made to the survey before it was sent in a revised version (Appendix 4.2) to a wider group. (The findings from the pilot study were not included in the final research.) These changes included the addition of a question about the number of sketchbooks in the institution’s collection that do not appear on its online catalogue. Also, question 2, about how sketchbooks are acquired by the institution, was turned into a multiple-choice question, and the questions were slightly reordered.
The variations in approach by institutions to the way that sketchbooks are collected and made accessible to researchers, which were suggested anecdotal through conversations with archive users prior to the activation of the survey, necessitated, I believe, a qualitative approach, and one that would allow respondents the opportunity and space to describe their working processes. The respondents were mostly required to answer in open-ended comment boxes, with a small number of multiple-choice style questions.

Survey questions

In total, the survey consisted of 11 questions, with a final box giving the opportunity for suggestions for improving accessibility to sketchbooks. The opening question requested the number of sketchbooks in each institution to get an understanding of how subsequent answers may relate to the size of the holding. Question 2, on how the sketchbooks came to be in the collection, aimed to get a perspective on collection policy, although it was evident that limited insight into this would be possible within the confines of a short survey. The openness and accessibility of sketchbooks held is addressed directly in Question 3, by asking who can retrieve them. Each of these first three questions are quite generalised and scene-setting, but justified in the sense that they can place findings from further questions in context.

Data gathered in the survey that relates to the management software and metadata standards – Question 4.1 – is not, admittedly, specific to sketchbooks, which are likely to be a minor, if not tiny, constituent part of an archive’s total contents. In my experience, decisions about options taken and practices developed are generally made in relation to the needs of the overall collection rather than one form of object, however it was decided that this line of enquiry is still a useful element in assessing the general standards and consistency across archives and museums holding at least some sketchbooks.

The wording of the question relating to software and cataloguing standards included in the survey was revised after it had first been opened in order to clarify the data that it aimed to collect. The too open-ended “How are the sketchbooks catalogued?” was revised to the more specific “What software and cataloguing standards do you use?” but still with an open comments box for responses.
Question 4.2 (At what level are they catalogued: as a group of sketchbooks, individually, or by each image they contain?) aimed to get a closer understanding of whether or not there is a standard approach among sketchbook-holding institutions to the level at which they are catalogued. Partly because of their nature, sketchbooks may be catalogued at a variety of different levels.

They may be catalogued as a series, but at the same time they can be catalogued at item level, as individual sketchbooks, as may be considered more intuitive for single, bound items. But because they are, in effect, collections of many works within those covers, there is the opportunity to catalogue to a page level, depending upon the kind of way that the sketchbook’s owner has used it. Sketchbooks can, it follows, be catalogued by series, item, or piece, i.e., page.

Sketchbooks differ from individual framed works of art, such as canvases or sculptures, in a variety of ways that have an impact on how they may be catalogued. They are less commercially attractive to collectors than works that are more easily displayed, and are therefore more likely to be retained and collected as a group by the artist rather than entering the commercial market. (This financial aspect is a driving force behind the dismembering of sketchbooks for the sale of pages of works that may be framed, as discussed earlier: the individual sheets within a sketchbook can be more financially valuable than the whole, although the context and narrative of each work is then lost.)

A conversation with an archivist at the pilot study stage of my research suggested that a revealing line of enquiry could be whether institutions had sketchbooks in their collection that would not be revealed through searches on their online catalogue. This is addressed in Question 4.3.

Question 5 asks about the users of the sketchbooks in each collection in two parts: who the most common users are, and how often the sketchbooks are accessed. It was recognised that responses to this area of the research may be restricted due to privacy or data collection issues, but through the use of the open comments box, respondents were given the opportunity to express reasons why they may be unable to give meaningful data to this line of questioning, or suggest anecdotal reactions into the users of their sketchbooks.
Question 6 addresses the extent to which users are able to touch and turn the pages of sketchbooks as the original owners of the books once did, and the policy on the wearing of gloves in those situations in which they can be handled. The policy within archives is to require users to handle items with freshly washed, clean hands, but an aim of this question was to see how this may differ when sketchbooks are held in other non-archival situations. There is a need to balance the demands of making sketchbooks available to users and enabling them to study them as physical, tactile objects, while at the same time preventing any damage from continuous or careless handling. The physical qualities of paper – its weight, texture and flexibility, for instance – are inevitably affected, if not entirely negated, by the requirement to wear gloves. A second part to this question related to whether users were able to photograph sketchbooks – a point raised by Stephen Farthing during the interview stage of this research.

The level at which sketchbooks have been digitised and the effects this has on their accessibility is an important part of this research. Respondents were offered an open comments box to answer Question 7: "Has your sketchbook collection been digitised, and if so, how are these images accessed?" The question is broad, but justifiably so, I believe, given the wide, overall view of sketchbook collection and accessibility that the research focuses on.

A final open comments box gave respondents an optional opportunity to expand more fully on aspects that the survey may not have picked up on, suggest ideas for improving accessibility, and perhaps offer scope for further research into sketchbooks.

My concerns that the survey would be too long were allayed by the time it took to complete the pilot survey: SurveyMonkey records the time taken for each set of responses. The typical length of time for a respondent to complete the survey was, both in the pilot study, and in the final format, less than 10 minutes. The response with the longest duration was 2 hours 22 minutes long, and the shortest took 2 minutes 21 seconds to complete.

The link to the revised questions was sent by email and at first customised to each recipient institution to give it a more personalised character to encourage a response. These were sent out to 84 sketchbook-holding institutions starting on 10 July 2017. Following an encouraging response rate from these, a second batch of 81 emails was sent in a less personalised format on 26 July 2017 in order to speed up the process and
to reach a wider group. Four bounced back undelivered. Of the 165 institutions contacted, 55 completed responses were returned, a rate of about 34%. Two completed responses were anonymous.

My initial intention, at the proposal stage, had been to focus on a smaller number of institutions and to acquire personal experience of visiting and viewing sketchbooks in each of them in order to get a better understanding of their ways of working. After my first meeting with my supervisor, Lyn Robinson, at which we discussed the number of institutions I had identified as holding sketchbooks, I decided to send the survey to a much wider group in order to benefit from a spread of data across the whole of the UK.

I visited two institutions to view sketchbooks in the course of this research. The first was the British Film Institute Archive on the South Bank to see the sketchbooks of the filmmaker Derek Jarman. The second was the Prints and Drawings Room at the British Museum, where I viewed the sketchbooks of the artists Edward Ardizzone, Roger Hilton and Terry Frost.
INTERVIEWS

Elisa Alaluusua, a Finnish artist based in London, had conducted research into the ways contemporary artists use sketchbooks, as part of her PhD thesis at University of London (2016). I interviewed her at her studio in south London. Stephen Farthing RA is an artist and writer, and was the Rootstein Hopkins Research Chair of Drawing at the University of the Arts London until this year. He has written and co-edited books about the sketchbooks of the filmmaker Derek Jarman and the stage designer Jocelyn Herbert, and this led to an email correspondence about his experiences of visiting institutions to see sketchbooks. Guylaine Couture is a book artist based in Montreal, Canada, with whom I corresponded by email after making contact through the Urban Sketchers network of artists. Leo Duff, an artist and Fellow of Kingston University, London, whose work has a focus on drawing, is someone I had met during my time as a journalist, and I contacted her again through the Drawing Research Network (2017). An online appeal for potential interviewees through that network yielded no positive results. In the event, I was able to assemble a total of four interviewees.

These interviews varied in approach and structure, as each situation dictated. A separate email correspondence with the artist Paul Ryan (not one of the interviewees) helped me to formulate areas of enquiry to include in the survey questions. Similarly useful was my unstructured interview with Alaluusua. By speaking in more general terms about the subject with these two experienced researchers, it was possible to pinpoint specific areas within the process of accessing sketchbooks that could be fruitful lines of questioning to put to the institutions.

Structured interview questions, Appendix 2.1, about their experiences in accessing sketchbooks were sent to Couture and Farthing, both of whom it was not possible to meet in person. A unstructured telephone interview, also audio recorded, was undertaken with Duff.

Leo Duff: interview analysis

My interview with Duff (Appendix 2.2) focused on her experience researching at the archives of Kew Gardens where she struggled to find examples of the paintings and
drawings of botanical artists who worked in a variety of scales across one sheet of paper. Her experiences focus mainly on the way in which serendipitous searching within an archive can be stifled if it is channelled only through the traditional cataloguing route. However, botanical illustration is not a specific area of expertise for her, and having to refer to non-visual references in order to find what she wanted, by artists she didn't know the names of, led to an impasse with the archive staff.

“What they have at Kew is fantastically important internationally but it was almost impossible to know what to ask for by using the catalogue system and they didn't really know how to help me. Their collection is so vast and my interest was quite broad, and specific to the illustrations rather than the subject matter of the book,” she said.

While the archive staff were willing and keen to assist her in her aims, it was the lack of a visual resource of the collection that could have led her research in new directions that was frustrating. Sketchbook-holding institutions usually, and understandably, require users to arrange a visit in advance with a list of items to be viewed (these may have to be brought to a reading room from remote storage, for instance). But when the research being undertaken is not specific to an item, artist or period of time, and a more visually inspired and intuitive search across the collection is required, the traditional cataloguing approach can be a hindrance.

A solution to this might be delivered in time through the evolution of greater levels of digitisation of sketchbooks, both online, so they can be browsed remotely, but also as printed facsimile sketchbooks available within the archive space. These would be the gateway through which users could find more effectively the imagery and specific sketchbooks most useful to their research, and facilitate more serendipitous and inspirational discoveries that effective metadata by itself may not be able to deliver. The increased integration of digital imagery into collection management systems, as has been undertaken by some respondents to the survey (Crafts Council, Jersey Archive), could also broaden the scope of the “visual search”, when researchers only really know they have found what they want when they see it.

**Guylaine Couture: interview analysis**

Couture is a book artist based in Montreal, Canada, and the interview (Appendix 2.3) took place via email using the structured set of questions (Appendix 2.1). Her first
experience of viewing sketchbooks in a museum was by accident, rather than part of a planned course of research. She was inadvertently directed to the Prints and Drawings Department of the Ashmolean Museum, Oxford, rather than the Prints and Drawings Gallery, and found herself looking at the works of J.M.W. Turner, and, a few days later, sketchbooks from its collection.

Her experience there, as she describes it, after the first fortuitous encounter, involved making an appointment with the museum’s print room and then being able to handle the books, which were, to the best of her knowledge, not available digitally. The experience was such that she was encouraged to arrange visits to see sketchbooks in more archives as she travels: “It is definitely something I add to each of my trips now,” she writes.

An important reason for accessing the books, at the Ashmolean as well as those she saw at subsequent visits to the archives at the National Gallery of Ireland, Dublin, and Tate Archive, London, was, it is suggested, Couture’s interest in sketchbooks as objects in themselves rather than the drawings of particular artists in sketchbooks. Couture’s own practice is as a book artist, creating bound works in which content and form merge. Researchers looking for particular works within a specific sketchbook would make different and perhaps more challenging demands on catalogues: Couture’s process of accessing has been to seek sketchbooks in a more general way, i.e., by artists or groups of artists depending upon the archive she is visiting.

Her recommendation to improve the process of finding and accessing sketchbooks is the provision of more easily located catalogues: “Sometimes it is very difficult even to find the Prints and Drawing department on a museum website,” she says. The nature of the research being undertaken may not require the locating of and easy access to a specific page in a sketchbook, but even if the search is more general, easy access to the catalogue is an important factor. This problem was compounded during visits to international cities where language can be a hindering factor in tracking them down: Couture failed in her attempt to see sketchbooks during a visit to Milan, Italy, because she was unable to identify institutions in which sketchbooks may be kept.

Couture’s experiences at the three archives were similar in most aspects: only at the Tate Archive was she unable to touch the sketchbooks (by Turner), which were instead handled by archive staff. The intimate nature of sketchbooks and the way they can give
insights into the creative process of an artist are cited by her as a reason for wanting to see sketchbooks in this way, without having to view them through “museum glass”. As with Duff’s comments referred to earlier, Couture refers to the excellent support and knowledge of the archivists at each institution. Her experiences have also taught her the importance of planning, weeks in advance of a visit to an archive.

**Stephen Farthing: interview analysis**

Farthing, as a Royal Academician, lecturer and author, has accessed sketchbooks in archives the most out of the artists that were interviewed (Appendix 2.4). His estimate of accessing sketchbooks as “probably two days every six months” for the past 10 years suggests a total of around 40 days in an archive environment during that time. His motivation for viewing sketchbooks in the majority of instances was as an artist interested in “understanding the mechanics of drawing in sketchbooks”, rather than as a historian or critic.

Farthing described visits to four institutions: the British Film Institute Archive, Tate Prints and Drawings Room, Royal Academy of Arts Library, and Smithsonian Institution's National Anthropological Archives, Maryland, USA. However, the catalogue was not, on most occasions, his first step in the process of accessing sketchbooks, but instead it was communication by email with archivists and curators at each institution. Negotiation with those who know an archive’s holdings best about what can be viewed, and how it is viewed, rather than a dependence solely upon a collection’s catalogue is a recurring theme of these interviews.

A negative experience he relates are those occasions when he is asked why he wishes to see an original sketchbook when high-quality images are available online. He concedes that this is a “reasonable question”, but that “it is impossible to understand with any degree of certainty how a drawing is made from a reproduction – so it is essential that I see the book in the flesh”.

Seeing a digital version of a sketchbook may be enough for some kinds of research, but clearly this may not be sufficient for others. If this is the case, the archives have a screening process in place to protect fragile sketchbooks from being over-exposed to light and over-handled. Systems are in place for such rare and sensitive “safe items” as the Leonardo notebooks held at the National Art Library, London, for which readers
need to make a written request that must be approved by the chief librarian or curator. Regarding the advantages of viewing drawings in their original form as opposed to digitally, Farthing stated: "I suspect, however, that many scholars work with narratives that look less closely at the (forensic) detail embedded in the surface of the drawing so are happy to work with digital images."

Overall, Farthing’s experiences have been very positive, “always worthwhile”, with visits to see Native American ledger drawings at the Smithsonian Institution National Anthropological Archives, Maryland, USA, described as “excellent at a physical and human level”.

**Elisa Alaluusua: interview analysis**

Elisa Alaluusua has accessed sketchbooks in the UK and Finland: Tate Archive, London, the Royal Academy of Arts, London, the Smithsonian Institution, Washington, DC, the Ateneum, Helsinki, and Kiasma, Helsinki.

Her visit to Kiasma, a contemporary art museum, illustrated a particular problem that can be faced when searching for sketchbooks through a museum’s catalogue. What were categorised as sketchbooks in the catalogue were in fact artists’ books. (As previously mentioned, while there may seem to be immediate similarities between the two in certain circumstances, artists’ books are works of art that take the form of a book, and are sometimes produced in editions, rather than vehicles for revealing the thoughts and processes of an artist’s work processes: see scope and definitions, p.9.) This event highlights what Alaluusua described as a “lack of shared terminology”: “I only wanted to see things that were sketchbooks but none of them was a sketchbook.”

Alaluusua is, in fact, quite broad in her understanding of what “sketchbook” means: “Sketchbooks have served different personal uses for artists and other creative people – they have been used to collect and store material, as a practical tool, as a rehearsal and learning space, to consider representation as well as application. In sketchbooks artists have recorded their observations, worked from memory and visualised their ideas with a view towards future referral.” Some artists, she says, even describe their camera as a sketchbook, which she is “happy to accept”.

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Alaluusua felt that the insertion of sheets of tissue paper between the pages in order to protect them changed the experience of viewing the books. While the bound form of works in a sketchbook may offer them some protection, particularly from light, for instance, there can, however, be a transfer of pigment from one folio to another when the book is open and closed. This effect can vary depending upon the medium used: it can be a greater problem with friable mediums such as pastel, pencil and charcoal, than permanent inks, for instance. The tissue paper is, to Alaluusua, an understandable intervention that nonetheless makes the act of viewing sketchbooks in an archive different from that undertaken by the artist who created it. “Normally you would just turn the pages and then see the next page immediately, but when the tissue paper is there, even if it is see-through... it becomes different. The book is the nice thing about this: that when you look at a sketchbook you place yourself in the same position as the artist who used it.” The use of such paper to protect the images was something Alaluusua hasn’t come across often. (In my own experience I have come across the lining of the pages in this way once, when viewing a Terry Frost sketchbook at the British Museum, in which he had used charcoal for some pages.) But Alaluusua makes the point that viewing sketchbooks in their original physical form allows us to see and (to a degree) handle them just as the artist or designer who once owned them did. The haptic element is what is still largely maintained when viewing sketchbooks, in a way that is impossible in the case of viewing canvases, framed works or sculptures, for example.

Alaluusua also refers to an aspect of sketchbook access that is alluded to by Farthing: an element of surprise and discovery when a collection is brought from the archives and the boxes are examined. Her visit to the Royal Academy Archive was at a time when items she was interested in seeing were uncatalogued, and she was selecting work from printed lists of artists. The boxes brought to her could include perhaps 30 small books to be explored, a prospect she evidently enjoyed.

Again, the nature of Alaluusua’s research and her interest in sketchbooks as objects in themselves, as opposed to a particular artist’s work, means different demands are made of the archive’s catalogue. There is something almost serendipitous about such a course of research that is referred to by all of the artists who were interviewed. The information-seeking behaviour of artists wanting to access sketchbooks may be distinct from art historians or other researchers. Alaluusua refers in her research (2016, p.14) to the observation of Lisa Kirwin, the deputy director of the Archives of American Art:
"Dr Kirwin pointed out that artists seem to be more interested in looking at sketchbooks than art historians, who are more interested in preliminary studies in whatever form they take. Perhaps one needed to be an artist to see value in sketchbooks, I wondered; perhaps those who had researched sketchbooks were also fellow sketchbook keepers."

All four interviewees keep sketchbooks themselves. Further more detailed research into those accessing sketchbooks in archives, as opposed to preliminary drawings in loose forms, would be needed to confirm this.

A limitation in the findings from all of these interviews was that in the majority of situations described by the interviewees, their interaction with each institution’s catalogue was minimal. Their access to the sketchbooks they wished to see was primarily through negotiations with the archive staff and curators, following their advice and guidance, an understandable and efficient way of researching certainly, but not one that helped me to gain a thorough understanding of the experience of finding and accessing sketchbooks through, for instance, solely an online catalogue. This may indeed be a common way in which those accessing sketchbooks work, and it suggests, again, that further research into the information behaviour of artists in relation to sketchbooks could be enlightening.
SURVEY RESULTS and DISCUSSION

In this chapter the results of each question asked in the survey, as presented comprehensively in a supporting document, are analysed, along with a discussion on those findings.

Question 1: How many sketchbooks do you have in your collection?

The number of sketchbooks in each of the institutions that responded to the survey was often reported as being difficult to quantify. This question offered a multiple-choice range of 1-10, 11-20, etc, ending 200-250, and 250+, and returns came in for each of the ranges offered (see Figure 1).

Figure 1: pie chart showing the distribution of the number of sketchbooks held in the 55 responding institutions.

There were several reasons given for this difficulty in quantifying a number. The range of definitions of sketchbook contributed to the lack of confidence in the returned figures, in some cases. “We have sketchbooks, but also notebooks that contain sketches and similar items,” was the response of Cambridge University Library. Another, the Society
of Antiquities Library, gave what it considered a conservative estimate of 21-30, while suggesting that "many more" of its manuscripts may also be considered sketchbooks, but without specifying what it was that prevented them from being included in the figures. Some institutions calculated the number of sketchbooks in their holding through freetext searches in their catalogue, which, as Jersey Archive reported, may produce results for "sketchbooks, individual sketches as well as collection and series level results".

The institutions reporting the fewest sketchbooks in their collection, i.e., between one and 20, were generally those without a specific focus on fine arts, such as local record offices, hospital archives and military museums. The figures these institutions submitted were all sent without additional notes about the problems faced in their calculation. Correspondingly, those institutions at the other end of the scale, i.e., holding more than 250 sketchbooks, were predominantly major national archives, university libraries and fine art archives. These were more likely to be uncertain about the number of sketchbooks in their possession: three out of the nine respondents in the 250+ section expressed uncertainty about their total sketchbook figures, compared with none of the 15 institutions holding between one and 20 sketchbooks. Two institutions were unable to put a figure to the number of sketchbooks they held. Those therefore with the fewest sketchbooks appeared, perhaps understandably, most able to be confident in the figure they submitted.

The rate of response to the survey was highest among those with fewer sketchbooks: 21 out of the 55 institutions (38%) hold 30 or fewer sketchbooks, and nine (17.3%) hold 10 or fewer. There were also significant responses from the 51-100 bracket and the highest range, the 250+, which returned 10 responses each (19.2%). The ranges returning the lowest response were 31-40 and 201-250, which returned one response each (2%). It is difficult to draw conclusions from these figures, but, as mentioned above, sketchbooks usually make up a tiny proportion of archives and may be just a few items within a much larger collection of papers and documents. These institutions with a small number of sketchbooks are less likely to have a focus on fine art or design (e.g., Honourable Artillery Company Archive, Flintshire Record Office) than those holding a much larger number of sketchbooks (e.g., Tate Archive, Henry Moore Institute). It should also be borne in mind that 16 of the respondents expressed uncertainty about the overall figure they submitted.
Question 2: How do the sketchbooks generally come to be in the collection?

Nearly all of the respondents – 52, or 94% – received sketchbooks as donations, as well as those obtained in other ways, e.g., loans. Of these, 22 (40%) hold sketchbooks solely from donations. A mixture of donations and purchases (15, or 27%) was another significant combination. Cambridge University Library (which has more than 250) holds sketchbooks acquired through all four routes suggested, i.e., donations, temporary loan, permanent loan, purchases, and is the only institution to do this. Two institutions, Flintshire Record Office and Sedgwick Museum of Earth Sciences, only have sketchbooks on permanent loan. Those institutions citing purchases as one of their means of acquiring sketchbooks numbered 26, or 47%.

The expectation prior to the commencement of this research was that sketchbooks usually passed to archives following the death of their creators, via their inheritors. This is indeed suggested by the dominance in the research responses of donations and loans as the most common means of acceptance into the 55 institutions. Sketchbooks are not generally commercial works, although they do from time to time go on sale at major auction houses. (Henry Moore's 24-sheet Textile Design Sketchbook I notably sold at Christie’s New York in 2012 for $242,500, for instance.) However, 26 of the 55 responding institutions (47%) contain purchased sketchbooks, a higher proportion than anticipated. Despite the high prices for pivotal works such as Moore’s, it may be that sketchbooks are more affordable and research-rich items for some museums and archives to acquire.

Question 3: Who can access the sketchbooks?

All of the 55 respondents state that the sketchbooks they hold are accessible to the public and researchers. This can be subject to registration for a reader’s card – which may require a photo ID and proof of address documents – and making an appointment in advance with details of items that are hoped to be viewed.

Access restrictions to particular sketchbooks may be put in place by the depositor in certain circumstances (as reported by West Sussex Record Office) and “safe items”, such as the Leonardo notebooks held at the National Art Library, may require a written request in advance that must be approved by the chief librarian or curator before access is granted. The Hunterian, Glasgow, states that although anyone may access the
sketchbooks held there, “they would generally not handle them themselves, and always under supervision. For general enquiries, we would encourage the public to look at our online catalogue first”. Oriel Ynys Mon and the Hunterian state that although they are accessible to anyone, they are generally handled by curatorial staff.

As noted from the research interviews, and from my own personal experience, archivists and librarians are supportive and keen to enable researchers to discover the sketchbooks that they hold. Preparation, days or weeks in advance, is a necessity where items need to be brought to reading rooms from off-site storage. Some archives, such as the Centre for Buckinghamshire Studies, may allow any member of the public with identification visiting the archive to have access to the sketchbooks, but pre-arranged appointments are generally advisable in all circumstances.

**Question 4.1: What software and cataloguing standards do you use?**

Of those institutions returning information about specific software they use, Axiell’s Calm archival management software was specified by 20 out of 34 (59%). Three of those 34 (9%) use Axiell Adlib, and three (9%) use Modes. Other collection management software specified by that 34 include KE EMu (2, 6%), Mimsy XG (2, 6%), Qi, Micromusee, Alma, Horizon and Museum Index+, (one each, 3%). (One institution, the Science Museum, London, specified two software systems it utilises: Adlib and Mimsy.)

With regards to cataloguing standards, a similarly wide range was specified, relating to the nature of the collections held. The ISAD(G) framework (International Standard Archival Description (General)), which lists elements and rules for the description of archives, was the most commonly reported. Of the 23 institutions who responded regarding metadata standards, the two most commonly specified are ISAD(G), which is used by 17 (74%), and Spectrum standards for museums, which is used by five (22%). Taking into account the broad range of standards applicable to archives, and the variety of collections of which the sketchbooks may be part, there is a diversity of approach reflected in the responses received.

For instance, the Hunterian uses its own in-house cataloguing standards adapted from its works on paper cataloguing guidelines, and the Museum of London has its own data standard that applies to items across all of its collections. Manchester Metropolitan University uses both ISAD(G) (for archival collections) and Spectrum (for museum...
collections). The Henry Moore Institute Archive uses a range of standards: ISAD(G), ISAAR (CPF), and NCA (National Council on Archives Rules for the Construction of Personal, Place and Corporate Names, 1997). The National Art Library (V&A Library) is alone among respondents in using SirsiDynix Horizon software and AACR (Anglo-American Cataloguing Rules) and RDA (Resource Description and Analysis), although it adds the proviso “at the moment” to this list.

The responses do, however show a significant dominance for Calm software using ISAD(G) standards, which is used by 11 of the 21 institutions (52%) that specify both software used and metadata standards. The next most common combination, Modes collection management software used with Spectrum standards, is specified by two institutions (9.5%).

Because of the wide range of collections sketchbooks can be found in, in scale, focus and arrangement, it was perhaps unlikely that great consensus would be found in this particular area of research. Different collection management software (even those developed by single companies) have areas of specialisation relevant to particular kinds of collections, but it is apparent from the responses received that Calm archival management software and ISAD(G) metadata structure standard are dominant among the institutions that responded to the survey.

**Question 4.2: At what level are they catalogued: as a group of sketchbooks, individually, or by each image they contain?**

Responses to the question about the level of cataloging revealed that sketchbooks are predominantly catalogued to item level, with a range of variations as to the degree of detail this may include. Details of each page may be included as a numbered list within the description field, depending upon the relevance and value attributed to the specific work by the holding institution.

Of the 55 respondents, 34 (62%) report that the sketchbooks they hold are catalogued individually, as items, three catalogue them as a group or collection, and one remains uncatalogued. The remainder, 17 (31%), use a range of cataloguing levels depending upon a variety of criteria.
Factors mentioned by respondents in their decision to add enhanced detail to the catalogue of individual images within a sketchbook included:

- images with local interest or information deemed to be “potentially useful” (Bedfordshire Archives & Records Service)
- “extensive or vitally important sketchbooks” (Derbyshire Record Office)
- the number of images within a sketchbook and how identifiable the images are (Sheffield City Archives)
- “accessing specialist knowledge” or for digitisation purposes (Tate Archive).

The Fitzwilliam Museum, for instance, goes further by cataloguing the books at item level and by folio “to reflect the physical object”. Here, individual folios are catalogued as parts of the sketchbook, and include a short description of each image, such as “Study of a woman’s head”, a folio from William Harvey’s 19th-century “Gamebook used as a sketchbook” (Fitzwilliam Museum, 2016). The descriptions also include those for blank pages and details of offsets from drawings within the book, where found. These offsets are created when traces of a medium used to create an image on one page are transferred onto a facing surface when the book is closed. (For this reason, fugitive mediums such as charcoal and pastel are less well suited for use within a sketchbook, even though fixatives may be used to stabilise the pigment. Offsets are, on the positive side, a useful device to suggest where sketchbooks may have been rebound and reordered when they don’t relate to the images they face.)

The Hunterian holds three major collections of sketchbooks, by James McNeill Whistler, Charles Rennie Mackintosh and Duncan Shanks, as well as other sketchbooks. They are each catalogued individually, with a catalogue number for each image they contain. Most of these are digitised and accessible through the museum’s online catalogue (http://collections.gla.ac.uk). Several other institutions state that at least some of their sketchbooks are catalogued to page level and digitised (including London Metropolitan Archives, Department of Prints and Drawings, British Museum, Museum of London, Cambridge University Library, and Tate Archive), but this level of detail is time consuming and can remain a long-term aim (Mountain Heritage Trust). The Royal Institute of British Architects, which holds around 1,500 sketchbooks, reports that it never catalogues at a page-by-page level.

These findings, therefore, show different levels of cataloguing that stretch across the range of archives, museums, galleries and libraries. The variety of institutions that hold
sketchbooks, in terms of size, art/design/architecture focus, local focus and national status, for instance, make it unlikely that a consistent approach would be feasible or desirable.

**Question 4.3: Does the collection include sketchbooks that are not included in your online catalogue?**

Of the 55 completed surveys, 23 institutions (42%) said they hold sketchbooks that are not on their online catalogue, 5 (9%) said they probably did, and 10 (18%) said it was possible they did. The remaining 17 (31%) said that all of their sketchbooks were catalogued and included in their online catalogue.

Where reasons for the uncatalogued sketchbooks were given, these included: new accessions not yet listed (Chetham’s Library); sketchbooks in box lists of uncatalogued collections (Mountain Heritage Trust), and one instance (Liverpool John Moores University) of a catalogue in the process of migrating from Word and Excel to new collection management software. While some of these uncatalogued sketchbooks may have been included in responses to Question 1 about the total figures in each institution, it is evident that others will not have been: backlogs of uncatalogued collections may, as in the case of the Derbyshire Record Office, include some sketchbooks and these would not have been included in the total figure they submitted in answering Question 1.

The Tate Library and Archive website (2010) refers to issues of security, data protection, and “the informational value of the original order of papers” as reasons for not giving access to uncatalogued collections, although requests are considered if the material is easy to locate and the quantity small enough for it to be checked through before it is issued. Cambridge University Library offers a brief listing of its uncatalogued collections online (Cambridge University Library, 2017), with further information available by contact with staff members.

Several institutions refer (in response to Question 8) to plans to catalogue the sketchbooks they hold as being a step towards making them more accessible (Warner Textile Archive, Museum of London, Sedgwick Museum of Earth Sciences). These findings show that online catalogues can only be part of the story of an archive’s sketchbook holdings, and suggest that the expertise and knowledge of archivists, curators and librarians on the subject of those items they hold can unlock further useful
resources. Sketchbooks may be only a small part of a vast collection acquired and hence remain uncatalogued, but cataloguing them is a major step in disseminating information about them and opening them up to a wider audience.

**Question 5.1: Who are the most common users of sketchbooks in your collection?**

Data about those who access sketchbooks in the collections is not always gathered by archives: 12 of the 55 (22%) did not supply information in relation to this question. The remaining 43 who did, suggested a variety of users, listed here in the order of the times they were referred to:

- academics (15)
- researchers (12)
- art/design students (6)
- general public (6)
- historians (5)
- local historians (5)
- university students (5)
- art historians (4)
- artists (4)
- curators (4)
- staff (4)
- family historians (3)
- architects (1)
- auction houses (1)
- image researchers (1)
- textile historians (1)

This data is often observational rather than recorded, and may relate to visitors to an archive as a whole rather than sketchbooks specifically. The National Art Library, for instance, reports that “50 per cent of the NAL’s users are students of art and design. The remainder are art researchers (art dealers/art market, creative industries, people researching provenance), the general public and academics”.
The profile of those accessing sketchbooks will obviously depend upon the nature of the archive. Local historians, for instance, are listed as being common users, as may be anticipated, at regional history centres: Warwickshire County Record Office, Wiltshire and Swindon History Centre, Shakespeare Birthplace Trust and Dorset History Centre. The local aspect can be an overriding factor for those accessing sketchbooks in this kind of archive: "As a county record office the sketchbooks we have are more about the locations they show than anything else – artistic merit doesn’t come into it," the archivist at Bedfordshire Archives and Record Service says.

Textile historians are common visitors to the Warner Textile Archive, and architects head to the Royal Institute of British Architects Drawings and Archives Collection, but there is no neat categorisation of archives that attracts single groups: as the response from the RIBA Archives says, "our readership is very varied and not limited to just those in the architectural world".

Some user groups, according to collected data, are more likely to access sketchbooks in a wide range of archives. Academics are reported as being the most common users in 15 of the institutions that answered this survey question, and researchers are cited 11 times, and these range across specialist art collections, universities, local history centres and national collections. Art and design students and artists are listed as common users at such varied locations as Liverpool John Moores University, Islington Local History Centre, the Hunterian, Glasgow, National Art Library and Calderdale Museums, for example.

Several archives refer to staff being the most common users. The archivist at the Honourable Artillery Company, which holds a very small number of sketchbooks, states that she is the one who accesses the sketchbooks most commonly: “I don't think we have had any external requests to view these books.”

The data collected relating to this question is interesting in terms of the range of users who access sketchbooks, but too generalised to draw specific conclusions.

**Question 5.2: How often are the sketchbooks accessed?**

Most of the respondents to the survey were unable to give figures to the question of how often the sketchbooks in their collection are accessed, beyond the anecdotal. Generally
no data is collected on this, or there is uncertainty over the definition of sketchbooks in relation to the books they hold: of the 55 respondents, 22 (40%) were unable to give any suggestion of how regularly they are accessed, and 23 (42%) are accessed "rarely", "infrequently" or a few times a year. Nine institutions (16%) are accessed weekly or monthly, and just one (2%), the Henry Moore Institute Archive, has sketchbooks that are reported as being accessed daily.

The data collected for this question cannot, of course, be satisfactorily compared, one institution against another. A local record centre with one or two sketchbooks within a much larger collection may be expected to be accessed less often than a large archive with an art or design focus with hundreds of sketchbooks by renowned artists. Some sketchbooks have an artistic, historical or other merit or importance that will be in greater demand for researchers than minor works by a forgotten 18th- or 19th-century amateur artist, for instance. Also, the digitisation of sketchbooks that makes them accessible online may lessen the demand on accessing the actual physical item.

As may be expected, the holders of the largest numbers of sketchbooks are accessed most often. Apart from the daily visits to the Henry Moore Institute mentioned above, Tate Archive, the Department of Drawings and Prints at the British Museum, and the Royal Institute of British Architects all hold more than 250 sketchbooks each, and all are reported as being accessed at least once a week. Of the institutions with smaller holdings of sketchbooks, the most accessed is the Institution of Mechanical Engineers, which has between 21 and 30 sketchbooks – often notebooks that contain sketches and plans – that are accessed weekly.

A number of sketchbooks in the institutions that responded to this question have never been accessed. The collection of sketchbooks by E.M.L. Forster (the father of the writer E.M. Forster) held at King's College Archive Centre, Cambridge, has only been used for the archive's own publicity, while those sketchbooks by the artist and critic Roger Fry in the same archive are accessed "maybe once every three or four years". The University of London reports similar variations in access numbers: "Some are regularly viewed (12 times a year), others have never been viewed."

The inclusion of sketchbooks in an exhibition is shown to raise awareness and lead to an increase in access, even if temporarily. Tower Hamlets Local History Library and Archives hosted an exhibition, Radiant Affinities (2015), of work by the artist Cornelius
McCarthy (1935-2009), which included 10 sketchbooks from the archive’s total of 62. The exhibition and an accompanying book by the show’s curator Peter Dobson were seen as being the leading factors that led to 11 retrievals of McCarthy sketchbooks in the archive in the eight months following the opening of the exhibition. As mentioned previously, exhibiting sketchbooks is problematic as for the sake of preservation and security they may be best displayed in glass cabinets, but this leaves them open on one page, and their interactive and tangible characteristics are lost. As the *Radiant Affinities* exhibition illustrates, however, inclusion in an exhibition can lead to subsequent increased demand for access to sketchbooks.

The Usher Gallery reports that it also displays sketchbooks within its temporary and permanent exhibitions, and the Imperial War Museum has, at the time of writing, two of its sketchbooks in a temporary exhibition about World War One. The Sedgwick Museum of Earth Sciences used images from sketchbooks for an exhibition on the geologist Alfred Harker, they report, but these were digital images rather than the original sketchbooks.

Sketchbooks are a tiny part of any archival holding, even those with a focus on art and design, so the relative rarity of access to those books in institutions that were able to respond to this question cannot necessarily be seen as indicative of their value as research items. As mentioned, this data on accessibility is imprecise and often anecdotal, and therefore hard to compare across institutions. Further research into the analytics of digitised sketchbooks accessible online could shed light onto this specific area, where the lack of collected data on access to the physical items, as reported by many institutions, fails to deliver.

**Question 6.1: Do you require that gloves are worn?**

Most of the respondents reported that they do not require gloves to be worn by users accessing their sketchbooks: 42 of the institutions (76%) say they are not required. The reasons were:

- clean hands are preferable as it is easier to turn pages so there is less chance of damage (Museum of London)
• gloves decrease dexterity and increase the risk of accidental damage: best practice is to encourage people to wash their hands and keep handling to the minimum (Jersey Archive)

• clean hands, without nail varnish or hand cream, are preferable (Mountain Heritage Trust)

• the conservator believes this makes people more clumsy and prefers people to touch records as little as possible (Flintshire Record Office)

• gloves and archives should not go together as gloves cause more problems than they could ever solve (Bedfordshire Archives & Record Service)

• gloves make people less sensitive and liable to tear pages (Wiltshire and Swindon History Centre)

• readers must have clean hands, and ideally would use the alcohol free wipes provided (National Art Library)

There was the suggestion even that the question was a superfluous one: “No, we are an archive service!” (Bedfordshire Archives & Record Service).

Eight respondents (14.5%) said that gloves are required to be worn to view sketchbooks in certain circumstances, including:

• when pages have chemicals on, e.g., diazotypes, people are requested to wear rubber gloves (Institution of Mechanical Engineers)

• gloveless hands are preferable unless the sketchbook contains photographic materials or is very fragile (Henry Moore Institute, and an anonymous respondent)

• dependent upon the mediums used and the book’s condition (Usher Gallery)

In one archive, Oriel Ynys Mon, books are only handled by curatorial staff due to the fragile nature of the sketchbooks.
Three institutions do require sketchbooks to be handled by users wearing gloves. This, in the case of Manchester Metropolitan University Special Collections, is because of how the sketchbooks are held within the institution's organisational structure, rather than specific policy on the advantages or disadvantages of the effects of wearing gloves when handling items. (It is an accredited museum sitting within, but not part of, the university library, and sketchbooks it holds are either part of the museum collection or one of the archives.) The policy at the Hunterian to ask users to wear gloves is a new one put in place by the collection management team that applies to all works in its collection, but this approach is under discussion among the curatorial team.

Therefore, apart from those special circumstances already referred to, people accessing sketchbooks within an archive will, from the data supplied, be able most likely to handle them with bare hands, although from my own experience of accessing sketchbooks at the British Museum and British Film Institute, the use of foam book supports and snake weights to hold down pages are useful tools in keeping handling to a minimum. Viewing the physical copies of sketchbooks may be more useful in some kinds of research than accessing digital versions online, but the tactile element – of holding the book as its owner once did – should be kept to a minimum for preservation reasons.

**Question 6.2: Are users permitted to photograph the sketchbooks?**

Whether photography is permitted can depend upon a variety of factors, including copyright, restrictions stipulated by depositors, and the intention of use.

The photography of sketchbooks while they are being accessed is acceptable in all of the institutions responding to the survey, subject to conditions, except three, i.e., 95%. The Warner Textile Archive, Fitzwilliam Museum, and Archives Centre at King's College, Cambridge, were the only respondents to say photography was not currently possible. Digitised images, when available, could in some cases serve as an alternative to photography for researchers wanting visual reference for the sketchbooks they have been studying in the reading room; the sketchbooks of neither the King's College Archive nor the Warner Textile Archive are digitised, and the Fitzwilliam Museum's digitisation is "ongoing". The King's College Archive Centre will make scans of the sketchbooks for researchers, however. The Warner Textile Archive’s sketchbooks, more
than 250 in number, are, it should be added, not catalogued at the time of writing, although this is planned, which would have an impact on photography. The Fitzwilliam Museum states that "personal photography of bound volumes is not permitted": high-resolution images of items in its archive can be purchased and downloaded.

Barrow Archive and Local Studies Centre in response to this question states that, while charges are made for digital camera use, it has "digital images available", and the Usher Gallery also states that existing scanned images would be offered in place of new photography if the relevant sketchbook has been digitised.

The main stipulations when allowing photography, where stated, are

- permitted for private/research uses only (14)
- no flash can be used (10)
- copyright or photography permission forms must be completed (10)
- with permission from copyright holders, artists’ estate or collection (5)
- that a charge for a photographic licence is paid (4)

The copyright status of sketchbooks held inevitably plays a leading role in whether photographs can be taken, along with the intended use of images taken, but taking these into account, the vast majority allow photography, subject to conditions. Two of the institutions refer to the use of digitised images when these are available instead of taking new photographs within the archive environment. This also gives the institution control over the quality of the images of items it holds. Users taking photographs in a research environment can be disturbing and inconvenient, and potentially cause damage to fragile sketchbooks, and it may be that the current and planned digitisation of sketchbook imagery, addressed in the next question, may have an impact on the levels of photography requested.

**Question 7: Has your sketchbook collection been digitised, and if so, how are these images accessed?**

Of the 55 responding institutions, 20 (36%) have digitised some of their sketchbooks and only three (0.5%) have digitised all the sketchbooks they hold. All of these three institutions hold smaller-scale collections of sketchbooks, and therefore it may be expected that the process required is less time-consuming and less expensive.
The remaining 32 institutions (58%) responded that none of their sketchbooks have been digitised. One of these, the Lakeland Arts Trust, is, at the time of writing, in the process of digitising some of its sketchbooks, and others (Royal Anthropological Institute and Honourable Artillery Company) suggest that they have plans for digitising at some time in the future. One archive, the Bedfordshire Archives and Records Service, reported that its sketchbooks are not a priority for digitising.

In some instances where a part or all of an institution’s sketchbooks have been digitised – Balliol College and National Art Library, for instance – reference has been made to the advantages of undertaking the process on those items that are in particular demand by researchers, or in a fragile state. Digitising offers the opportunity of making the books more accessible by allowing the institution to make them available online. And this online access can have the effect of decreasing traffic by those handling the sketchbooks within the archive itself.

The digital images are sometimes also integrated into the collection management system of an archive (for instance, the Crafts Council, the Museum of London, and Usher Gallery): this gives researchers an opportunity to assess whether or not a sketchbook is one they may want to access at the archive, rather than arranging to see it “blind”, and thus reduce unnecessary access and handling of the sketchbook itself.

There are different approaches in making digitised versions accessible to researchers. For instance, the fragile and light-sensitive 18th- and 19th-century sketchbooks held in Balliol College Archives and Manuscripts have been digitised “to maximise access to information while minimising production of the originals”. The archive makes images available online, subject to copyright, on Flickr, the image-sharing website (www.flickr.com/photos/balliolarchivist), and researchers can also request sets of study copies of the digital images of the sketchbooks.

The five Leonardo da Vinci notebooks (bound into three codices) held by the National Art Library (NAL) are classed as "safe items" by the library, and readers make a written request that must be approved by a curator or librarian in order to be able to access them. Although not all of the NAL’s sketchbooks are digitised, the Leonardo books were available in full on the Victoria and Albert Museum’s website (although at the time of
writing the V&A has had issues with its website redesign and the digitised versions are not currently accessible).

As that example suggests, that a sketchbook has been digitised does not always mean that it is accessible online, which would bring it to its widest potential audience: Oriel Ynys Mon (Anglesey Archive), for instance, has digitised its collection of 52 sketchbooks by Charles Tunnicliffe and Kyffin Williams. These were, at the time of the survey, held on a remote server and not available online; instead digital access is available through a PC within the museum. The George Romney sketchbooks, among others, held at Barrow Archives are similarly not currently available online, but discussions with the George Romney Society are underway to feature them on the group’s website. The copyright status of an artist’s work may also be a vital factor in the decision not to share works online.

The survey also reveals a variety of ways in which digitisation may be motivated. It may not necessarily be, initially, at least, in order to make the sketchbooks accessible through the archive’s own online channels, but for reasons that broaden their reach in other ways. Digital images are created for such reasons as:

- “publication and broadcasting” purposes (Oriel Ynys Mon)
- “our own in-house needs, e.g., a small exhibition on Alfred Harker who kept sketchbooks from his geological trips in the UK and to the US” (Sedgwick Museum of Earth Sciences)
- “if a customer pays us to digitise something for their own use, and we take the view that our service would benefit from having a digitised copy too” (Derbyshire Record Office)
- for the publishing of a book on World War I (Honourable Artillery Company)
- non-commercial uses such as the creation of facsimile sketchbooks for use in the classroom when digital images are made available under Creative Commons licences (Tate Archive)

The range of uses of digitised imagery that this list reveals may require photography standards of a similarly wide range, from the low resolution needs of researchers to the high-resolution demands of printed publications. They usually, in the cases described above, result in the digitisation of single, selected pages from a sketchbook rather than in their entirety.
These acts of digitisation, useful as they are in their particular circumstances, therefore
do not correspond to the physical, haptic experience of browsing through a sketchbook
from beginning to end. As referred to in the Introduction (p.6), sketchbooks viewed as a
whole sometimes have a narrative element that is only revealed by the episodic element
of turning the pages from beginning to end. Piecemeal digitising, useful and sufficient as
it may be in many circumstances, focuses on content rather than context. Where a
retrospective exhibition can bring insights into development of an artist’s work by
bringing together output over a wide period of time, a sketchbook can do this in a micro
form (in terms of physical scale and time limits) and within bound covers, and so forms
of digitisation that can encapsulate that narrative nature can potentially enhance an
understanding of the work.

Two institutions responding to the survey (Tate Archives and Henry Moore Institute)
use Turning the Pages, a software application that creates a digital facsimile of a volume
with pages that can be turned, magnified and rotated, and with a search facility and text
relevant to the pages shown, sometimes with a related audio or video file. These
facsimiles are accessible online. The touchscreen versions of the software have been
placed by Tate Britain in its Digital Archive Corridor, and also at Tate St Ives, so visitors
can access digitised versions of sketchbooks (as well as other archival material, such as
scrapbooks and photograph albums). This may have the effect of lessening the need for
users to arrange a visit to the archive to view the physical sketchbooks, and thus reach a
wider proportion of visitors.

These versions of the sketchbooks are presented not individually or even in a simple
slideshow effect, but as virtual books so the pages give the appearance of three-
dimensional movement and the folios bending as they are turned. Each turn shows a
double page spread, as seen in the usual way when books are opened and pages are
turned. This reinforces the sense of the imagery being part of a whole, starting and
ending with cover pages. It also includes nominally blank pages within the sketchbook
that may reveal useful supporting information about recto and verso images. But
preparing material for Turning the Pages requires scanning beyond the level of that
needed for general digitisation. Tate Britain’s Digital Archive Corridor, for instance,
features just eight different volumes – sketchbooks, notebooks and photograph albums
– that are viewable on touch sensitive big screens. (Information given with the onscreen
books does not include the dimensions of the original volume, which can appear almost
too large on the screen: a “view at 100%” option would allow a better connection with the original, although the option to magnify and manipulate images is a way in which viewing sketchbooks digitally is perhaps superior to when viewing them in a reading room.)

The Henry Moore Institute (http://hmi.onlineculture.co.uk/ttp/ttp.html) uses Turning the Pages software to show, for instance, the sculptor’s *West Wind Relief Sketchbook* (1928), which features working drawings he made while undertaking his first major commission, a relief work for the new London Transport headquarters at 55 Broadway, London W1. The sketchbook can be viewed online alongside an image of Moore's finished work. (A facsimile of the book was subsequently published in 1982 as a limited edition of 250.) Digitisation enables easy connections with related works in this way, which is particularly pertinent when sketchbooks are used as arenas for preparatory work for other finished works.

Other institutions refer to image archives specific to their collections. The London Metropolitan Archives has “a few” of its sketchbooks available on Collage, its picture archive that provides free access to more than 250,000 images from the archives and the Guildhall Art Gallery. By registering, users have the option to buy prints or digital files (sent by FTP or CD), which can be reproduced and published, subject to licensing and copyright. Similarly, the Royal Institute of British Architects has digitised a small fraction of its millions of items, and only a small percentage of its sketchbooks are available in this way. Those that are digitised are uploaded to its RIBApix online image database, where users can download low-resolution images free of charge for educational and research use, or they can pay to download higher quality licensed images for publication or display. Both of these examples demonstrate how digitisation – an expensive process – can be a means to create revenue and widen access where copyright allows. The Royal Academy offers a similar service, RA Prints, in which users select reproductions from a range of paintings, prints and photographs (http://www.royalacademyprints.com). Also, in an institution that hasn’t yet fully undergone digitisation, Sheffield City Archives, remote access to the collection through digitised imagery is offered if users place an order and pay for copies to be made specially for them.

Luna at Lambeth Palace Library (http://images.lambethpalacelibrary.org.uk/luna) is a web-based image database that has a focus on allowing easy handling of the archive’s
contents so that it can be shared with external groups or as slide shows for presentations when images are exported to PowerPoint. Only one of its sketchbooks is currently digitised, but Luna demonstrates another approach that it offers archives by encouraging greater involvement with a wider audience by making it easy for images to be embedded and linked through sharing URLs. While digitisation is seen as a way of making sketchbooks held by institutions more accessible, the potential or current role of those institutions' social media channels is rarely referred to in survey responses.

In some cases the digital images are integrated into an archive’s catalogue. The Hunterian, as mentioned previously, has a separate catalogue number for each image in the 52 sketchbooks in its collection. For instance, each image in Duncan Shank’s sketchbook 12, object number GLAHA:56412, is numbered GLAHA:56412/1 to GLAHA:56412/73, and digital images from the book accompany each catalogue entry. The images are relatively small and less interactive than those displayed using Turning the Pages software, and there is no virtual “pageturning” facility to reinforce the sense of the images being part of a whole. The book is instead shown in the catalogue as a series of double page spreads, with the gutter of the sketchbook visible down the centre of each image. But the images do show enough to allow users to make a judgment on whether or not they need to see the physical sketchbook in the archive, along with all the image information required to make an appointment to see it.

Digitised images of works of art such as those found in sketchbooks can also be used in wider studies. Paintings and drawings that are found in public and private collections have been used as part of a study that explores how coastal erosion has changed heritage sites on shorelines and clifftops of the south west of England over long periods of time. CHeRISH (Coastal Heritage Risk: Imagery in Support of Heritage Management, http://cherish.maritimearchaeologytrust.org) is a study undertaken by Coastal & Geotechnical Services, who were commissioned by Historic England in 2016 (Maritime Archaeology Trust, 2016). Its aim is to “take advantage of a wealth of currently unused or under-used images contained in public and private collections to provide better information on the rate, scale and potential impacts of coastal change (erosion, landslides and flooding) on heritage sites”. This is an imaginative way of using historic digitised imagery of the kind that may be found in historic sketchbooks. This kind of collaborative research is an example of how bringing imagery together can be used to mutual advantage.
Overall, the data supplied suggests that digitisation of sketchbooks is currently at a low level, but rising, and advances on this front are seen as being at the forefront in making an archive’s collection more open and accessible to users. For those institutions that have already digitised at least some sketchbooks in their collection, approaches can vary, from those creating virtual facsimiles that attempt to replicate the sketchbook’s physical form through Turning the Pages software, to those in which the images are utilised in the collection management software and online databases. Digitisation also offers benefits in terms of reducing handling of fragile items, lowering levels of photography by users within the archival space, and creating routes to better collaborative projects. Some sketchbook researchers will still benefit from being able to study them in the flesh, in which case it is hoped that access, when justified, will not be restricted to only digital imagery.

Question 8: Other thoughts and comments about sketchbook collections, and ideas for improving accessibility

Of the survey’s 55 respondents, 23 contributed comments in this section. The most commonly reported factor for improving access among those who responded is increased digitisation of sketchbooks. The Royal Institute of British Architects Drawing and Archives Collection said:

“We would like to explore further having digital books made, so that entire volumes can be viewed and flicked through virtually. This not only promotes access but also helps preserve what can often be very fragile objects, by reducing the need to always view the original.”

It has already digitised a "small part” of its collection (which runs into millions of items in total) creating low-resolution images that can be used for education and research use, or paid-for high-resolution licensed images that can be downloaded for publication or public display.

Access to the collection’s fragile sketchbooks can be restricted following digitisation, requiring researchers to make written cases as to why they need access that must be judged on a case-by-case basis in consultation with conservators.
Another institution with a large number of sketchbooks, the Henry Moore Institute, is “keen to share sketchbooks more comprehensively online” using Turning the Pages digital facsimile software. The Royal Commonwealth Society Library at the Cambridge University Library would also like to see “all our visual collections accessible online” where copyright allows it, but it recognises the “enormous resource implications” in taking this course of action. The Royal London Hospital intends to digitise, the Fitzwilliam Museum sees digitising as a “good way of facilitating research and reducing handling”, and the Museum of London is currently auditing and digitising its collection of prints and drawings, but has “not yet determined how to catalogue and digitise the bound sketchbooks”. While digitising is recognised by these institutions as a route to widening access, they are at a variety of stages on the way to completing or even undertaking this process.

Digitisation is also seen as an alternative to exhibitions of sketchbooks, which are seen as difficult to display (Alaluusua, 2016, p.14). The Usher Gallery states: “Displays of sketchbooks are difficult due to the very nature of the objects, so providing alternative access is very important, and we would certainly like to have 100% digitisation of the sketchbooks in the collection in the future.” Oriel Ynys Mon also refers to problems of display and how digitisation can alleviate the physical demand on fragile items, and is seeking grant aid to conserve its collection: “Sketchbooks are difficult to display, but digitising helps. Our aim is to have a publicly available system whereby the sketchbooks can be viewed and searched... We would not allow individuals to browse the collection unsupervised, as they are fragile and of high intrinsic and monetary value.”

The Tate Archive was the recipient of a £1.9 million Heritage Lottery Fund grant that enabled the project "Archives and Access" to digitise 52,000 items in the archive (Transforming Tate Britain, 2010). While the Tate’s library and archive receives around 20,000 visitors a year, the archive reports, when its holdings were placed online, the Tate’s website attracted more than 1,000,000 hits. This initiative was used as an opportunity to address the issue of open access of the archive’s digitised items. “Additionally when we were negotiating copyright clearances, many were signed under a Creative Commons licence meaning that teachers, schoolchildren and others could download images for non-commercial uses including (we hope) the creation of facsimile sketchbooks for use in the classroom.”
Digitisation can open up access to a vastly wider audience through making images available online, but through negotiation with copyright holders where applicable, allowing them to be shared further in agreed circumstances. Tate makes them available under a Creative Commons licence CC-BY-NC-ND 3.0 (unported). This means the images can be shared if they are:

- Attributed (BY): the name, title, year of creation, copyright details, CC details, and a link to the Tate website must be stated when shared.
- Non commercial (NC): they can only be used in contexts free from monetary gain.
- Non derivative (ND): the image cannot be resized or altered before sharing.

It is interesting that digitisation is an opportunity, therefore, to increase accessibility of sketchbooks through enabling the creation and printing of facsimile books in certain circumstances, such as in the classroom. Tate is in a prime position to licence images under Creative Commons because of its international profile and historic archive, but licensing in this way is a course of action that could be considered by other archives as part of their digitisation process.

The provision and enhancement of the cataloguing of sketchbooks was also identified as a key area for development in response to Question 8. (As previously mentioned above, only 17 of the 55 respondents – 31% – said that all of their sketchbooks were catalogued and included in their online catalogue.) Sketchbooks held by the Warner Textile Archive are still uncatalogued and rectifying this within the next year is seen as its first step to improving access. Sedgwick Museum of Earth Sciences would like to see the digitisation of some of its sketchbooks (those by the British geologist Adam Sedgwick, for instance, who gives his name to the museum), but that “cataloguing still needs to be completed first before considering this. This means that digitising is on an ad-hoc basis at the current time. Future projects would be dependent on securing funding and enlisting the support of volunteers.”

Only two institutions, the National Art Library and Balliol College, Oxford, refer to social media, although this must be considered a way of sharing images of archival items once they have been digitised. Balliol College places digitised images online on the Flickr
image sharing site (https://www.flickr.com/photos/balliolarchivist). An interesting approach is also taken by Jersey Archive, which has a scheme in which items from its 350,000 collection can be adopted: featured items have a cost of adoption figure, with a link to PayPal for immediate online payment. Its eight recently acquired sketchbooks by the Jersey artist Edmund Blampied (1886-1966), which “are showing their age and have become discoloured by staining and foxing”, have already been adopted.

The National Art Library (NAL) sees broadening access as part of a series of moves, its representative said: “In terms of improving accessibility, my personal view is that NAL would need to research in greater detail what we hold in our collection and then improve the indexing in some of the relevant catalogue records. I would then digitize the sketchbooks. Finally, I would publicise our holdings through publications, social media and the NAL’s web pages.” Each step is closely connected to the next: research, improved indexing, digitisation, and sharing through print and social media. Each of these stages on their own have their value, but I feel it is as a group working together that they can do most to widen accessibility.
CONCLUSIONS

One of the key findings of my research is that digitisation is recognised as a priority by many sketchbook-holding institutions. While the majority taking part in the survey have not digitised any of their sketchbooks, this is a goal many are working towards. Digitisation is seen as a way of making sketchbooks more widely accessible online and through social media, and a means of preserving fragile items by lowering the demand for handling of the physical sketchbooks. It also presents an opportunity to adopt Creative Commons licences, and the printing of facsimile sketchbooks for use in the classroom, or as a cataloguing aid in the archive. Digitised images in the form of prints or high-resolution files can be sold, creating a revenue stream, and downloadable low-resolution images available for educational and research use can lower demand for photography taken by users. For some institutions, though, it is the cataloguing and assessment of sketchbook collections that must come before considering digitisation. The creation of detailed metadata for each image contained in a sketchbook is the optimal preparation for digitisation.

The research shows that sketchbooks can be found in a wide range of archives, from local record offices holding a handful of sketchbooks, to major national art archives that contain many hundreds, and are therefore collected and catalogued in a variety of ways. Sketchbooks can be catalogued as groups, items or at page level, or remain uncatalogued. There is also a lack of an agreed definition of sketchbooks. This lack of consistency can hinder researchers’ ability to find, or even be aware of, the nature of the sketchbooks that these archives hold.

The research shows, however, that sketchbooks by leading artists, designers and others can be handled and studied closely in the archives by the public, or with an archivist in some circumstances. Their pages can usually be touched and turned, and subject to the kind of close-up inspection that other works of art rarely can.

There is clearly scope for further research into how sketchbooks are collected, exhibited and accessed. There is a growing interest in sketchbooks and their role in creativity, reflected in book publications and the trend of sharing drawings and sketches online through social media. These areas for further research include how Creative Commons
licences are adopted by institutions when digitising sketchbooks, the information behaviour of artists in relation to sketchbooks, and how sketchbooks are exhibited.

Access to archive catalogues can be found through such sites as Discovery: the National Archives and Artists’ Papers Register, but there is no central online platform that unites archived sketchbooks in a visually enticing way. Sharing them through a focused Europeana-style digital library for sketchbooks would increase access to them and raise their profile, because they are often relatively small parts of much larger collections, and can be easily overlooked. The visual appeal of sketchbook imagery, the popularity of sketchbooks among non-professional creatives, and the opportunity to increase their accessibility through Creative Commons licences, all point towards the advantages of such a digital library.
REFERENCES


McLees, F. (2014), *Archives and Access project: up close and personal with Graham Sutherland’s sketchbooks* [online]. London: Tate Britain. Available at


Appendix 1: Dissertation Proposal

City, University of London/Library and Information Sciences 2016-17

James Hobbs

Working title: Digital and tangible: the collection and accessibility of sketchbooks in UK galleries, libraries and museums.

Introduction

Sketchbooks fall into an unusual area by being part book, and part work of art. Sketchbooks – as opposed to artists’ books or notebooks – are usually held throughout the lives of their creators, and because of their working, ongoing role in the creative process, they are unlikely to be parted with during their lifetime for commercial gain. They are therefore often bequeathed to institutions after the artist’s death, and can be difficult to find and access due to a variety of conservation issues, cataloguing approaches and keyword usage.

This research would explore how sketchbooks are collected, their accessibility, how they are stored and how they are catalogued in a variety of archives in the UK. It is envisaged that this could not be a comprehensive list of sketchbook-holding institutions, but the aim is to ascertain the variety of factors that enable and hinder their findability and accessibility, and the extent to which they can be viewed in a digital form through a number of archives and museums. Sketchbooks, by being unique and multifaceted, are excellent subjects for digitisation, and less ideally suited for exhibition in conventional gallery environments. Through a survey of selected institutions, and interviews, if possible, with users who access sketchbooks, this research will investigate their particular requirements and the problems they face.

Aims and objectives

The aim of this qualitative research is to create a view of how sketchbooks are collected, found and accessed, and how widely and easily they are available in a digital form. They can be found in a range of institutions, from national galleries to local archives, and the aim is to get a sense of how this singular document form is handled and accessed in the system.

As a seasoned sketchbook user who finds it enlightening and insightful to view the work of artists that wasn’t necessarily intended for viewing by the general public, my personal experience of looking for sketchbooks is often one of frustration. A record may refer to a set of sketchbooks, single sketchbooks, or pages within a sketchbook. There can be a lack of consistency with terminology, the use of sketchbook as two words ("sketch book") or hyphenated ("sketch-book") or as notebook or journal.

The objective is also to assess the accessibility of sketchbooks through a survey of
different institutions, and get a better understanding of their place within the archival system. Falling as they do somewhere between book and work of art, they are neither well suited for public exhibition, because of their multi-paged nature, nor loan, mainly because of their fragility and uniqueness. For this reason digitisation is a means by which they can be viewed in their entirety. Interviews with archivists and perhaps users (either in person or by email) may also be beneficial for drawing out themes and problems involved with the collection and access of sketchbooks.

**Scope and definition**

The term sketchbook is often used in an imprecise way, and sometimes not used at all when it should be. While traditionally sketchbooks may be expected to contain observational drawings or watercolours completed as a kind of travel journal, their usage is much wider. They can be the test beds for all kinds of experimental ideas and creative thought, which can spread across fashion, photography, filmmaking, engineering and architecture. Although a sketchbook will almost certainly include an element of written information, judgment is needed to differentiate them from notebooks, which will be predominantly, if not totally, the written word. (The French word *carnet* means both sketchbook and notebook.)

Another area of overlap, and sometimes confusion, is the difference between a sketchbook and an artists' book. An artists' book is a work of art in the shape of a book, and distinct, usually, from a sketchbook for a variety of reasons, such as its production for commercial reasons, and that it may sometimes be produced in limited runs. Sketchbooks are always unique; they too may have a commercial aspect, although some artists enjoy the freedom they give precisely because they are not created for sale. Again, judgment is needed at times to distinguish between these artists' books and sketchbooks.

For this research I intend to limit the area of interest to sketchbooks, with primarily non-written content, which allows it to embrace wider creative fields than simply visual art, i.e. architecture, design and film.

Sketchbooks can be found in many archives across the UK, and it is unlikely, at this point, that this research will be able to accumulate data from a comprehensive list of each of them. I intend therefore to restrict my research to a small number of these, perhaps fewer than 10, selected across a variety of creative subjects, types of institution, and locations, although within the UK only.

**Research context**

Little work has, to the best of my knowledge at this time, been done specifically on the LIS aspect of sketchbooks in UK archives, or those of any other country. The majority of research involving sketchbooks is either into the benefits of creativity that their use brings about, the opportunities offered by digital technologies as opposed to the analogue paper sketchbook, and into the sketchbooks of specific artists, designers and architects, often deceased.

Inspiration for researching this topic was in part inspired by Siobhan Britton's Library and Information Science MA dissertation (University College London, 2016) on zines in
institutional and alternative collections, on which she spoke at the Radical Collections conference at the Senate House Library on 3 March 2017. Zines and sketchbooks are very different document types, and the collection of sketchbooks cannot generally be regarded as radical or alternative, but there is a similar otherness about them as creative, personal outlets.

Sketchbooks fall somewhere between the typical categories of book and work of art, often being left to an arts institution or archive as a set by the artist’s family. Also, as bound groups of works of art, sketchbooks are difficult to exhibit, only one spread of a book can be placed on display at a time. This, along with their portable and scanner-friendly scale, make them ideal for digitisation. No previous research has been done into these particular aspects of the collection of sketchbooks, although research has been undertaken for a wider, less specific focus, such as the digitisation of special collections.

An important characteristic of the sketchbook is its tangibility. Like all books, it is best experienced by holding it and turning its pages, and being able to follow the narrative sequence, whether it was intended by the artist or not. This inevitably leads to the question of the accessibility of sketchbook collections to be handled and researched within the context of the archive, and the inclusion of a line of enquiry about this in my own research.

A brief history of the rise of sketchbooks and drawing can be included, putting the research and the collection of sketchbooks into context, and highlighting their place as distinct archival documents. Drawing is currently undergoing a renaissance in the field of contemporary art and among amateur practitioners, and an exhibition of 48 sketchbooks and other works by Lucian Freud recently left to the National Portrait Gallery in lieu of inheritance tax was a well-visited show in 2016.

**Literature review**

The literature shows an increasing interest in sketchbooks across a range of topics, through such books as Jones (2011), Brereton (2012), Heller (2014), Bynum (2017), Cantor Arts Center (2015). Publishers such as Thames and Hudson, which specialises in illustrated art books, release books almost annually on the sketchbooks of different creative groups: animators, infographic designers, botanical artists, and specific artists, such as Lucian Freud, Derek Jarman and Grayson Perry. There is an interest in exploring the experiments, personal thoughts and careless abandon often found within them. These books are primarily, although not totally, featuring the work of living practitioners, and the sketchbooks they show are therefore most likely to be still in the hands of their creators; the role of researching and information gathering in drawn or written form within them means it is unlikely that their creators will want to part with them. The sketchbooks found in archives and libraries are usually bequeathed by dead artists or donated by their families.

Research generally falls into the areas of artists’ sketchbook use, and the relationship between digitisation and sketchbook use. Elisa Alaluusua’s research (2010) explores the work of artists who use sketchbooks and through a series of interviews explores how they understand the sketchbook’s part within the artistic process. O’Neil (2013) uses the 42 artists featured in Brereton’s *Sketchbooks: the Hidden Art of Designers, Illustrators and Creatives* (2009) to analyse how digital sketchbook apps can be better designed to emulate the strengths of traditional sketchbooks. From the LIS perspective, Maureen O’Neil’s paper (2012) explored the international Leave Your Mark (2012) project in
which sketchbooks could be borrowed from libraries in Portsmouth, UK, Chennai, India, and Winston Salem, USA, drawn in, returned and put into stock so they could be viewed, accessed and reserved through the library catalogue. In Brooklyn, USA, the Sketchbook Project (www.sketchbookproject.com) is a similar but larger enterprise in which users buy a sketchbook, fill it, and return it to become a part of a publicly accessible crowdsourced library of more than 36,000 sketchbooks from around the world. Books are digitised and interactively accessible online. It is a project that suggests there is much that could be done to open up archived sketchbook collections in the UK, in terms of findability, accessibility and use of social media, to a wider public.

Emma Stanford’s dissertation (2016) suggests that an exploration of issues surrounding special collections may uncover avenues for further research that relate to sketchbooks. The research of Duff and Johnson (2002) found that historians using archives often needed to consult archivists because of the complexity of finding aids.

**Methodology**

I plan to take a qualitative, mixed approach, with a survey of questions that relate to the collection, cataloguing, accessibility and digitisation of sketchbooks in a sample of different institutions in the UK, along with semi-structured interviews with archivists and users, if possible. I anticipate problems with finding suitable interview subjects who access sketchbooks, if this is a course of action I decide to take. (Contacts within art school education and drawing networks, such as the Drawing Research Network, www.drawing-research-network.org.uk, may open up potential interviewees.) Their experiences would shed light on any problems of access, but I am concerned about the possibility of being able to identify a suitable number of interviewees within the time scale of the research period. These may not, however, all be students who will leave for a summer break.

Questions covered in the survey of each sketchbook collection could cover:
- how sketchbooks are integrated into the catalogue
- the use of social media and image sharing software, such as Flickr
- what skills are required in order to find sketchbooks
- what metadata and other information is required to find them
- whether metadata is shared with cultural heritage platforms such as Europeana
- how physically accessible sketchbooks are within the collection

**Work plan**

My intended research shouldn’t be unduly affected by the academic summer holiday season, although it may remove a number of potential interview subjects. From experience of working in arts journalism, I am aware that the art world thins out over the months of July and August particularly so I am aware of the need to find these as soon as I can.

There is further work to do on the literature review, and with selecting institutions to focus on and preparing the survey, I anticipate I will be ready to conduct interviews and collect survey data from mid June. This gathering continues, along with data analysis, over July and August in preparation for the 22 September submission.
<table>
<thead>
<tr>
<th>May 2017</th>
<th>June</th>
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<td>Literature review</td>
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<td>Prepare survey/interview questions by 12/6</td>
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<td>Find interview subjects/select institutions</td>
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<td>Conduct interviews/gather data from 12 June</td>
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**Resources**

It is anticipated that no special resources will be needed for this research. Visits to selected institutions holding sketchbooks in their collection may be required for interview purposes and for assessing their accessibility. This will become more apparent when the methodology becomes clearer in order to reach the objectives of this research. Interviews may be conducted by email or over the phone – I have a recording device for this. The qualitative aspect of this research means there will be no data collection or processing costs. Expenses are expected, therefore, to be travel costs, and a laptop, which I do not yet have.

**Ethics**

No research participants are expected to present ethical concerns. I have attached the research ethics checklist to this document.

**Confidentiality**

The identities of interview subjects will be kept confidential, although their job title, role and institution, as appropriate will be included, subject to their approval. The degree of information included in the dissertation will be agreed in the consent forms prior to the interviews.
References


Stanford, E. (2016), Discovering digitised special collections: an investigation of researchers' practices and priorities, Master's dissertation, City, University of London.


[Four-page ethics review form follows.]
Ethics Review Form: LIS Masters projects

In order to ensure that proper consideration is given to ethical issues, all students undertaking the LIS dissertation project must complete this form and attach it to their dissertation proposal. Consult your supervisor if anything in this form is unclear or problematic. There are two parts:

Part A: Ethics Checklist. All students must complete this part. The checklist identifies whether the project requires ethical approval and, if so, where to apply for approval. Students who answer "yes" to any of questions 1–19 should consult their supervisor, as they may need approval from the ethics committee.

Part B: Ethics Proporionate Review Form. This part is an application for ethical approval of low-risk research. Students who have answered "no" to questions 1–18 and "yes" to question 19 in the checklist must complete this part; students who have answered "no" to all the questions 1–19 may ignore this part. The supervisor has authority to approve this application.

**Part A: Ethics Checklist**

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes/No</th>
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<tr>
<td>1. Does your project require approval from the National Research Ethics Service (NRES)? (E.g., because you are recruiting current NHS patients or staff? If you are unsure, please check at <a href="http://www.hra.nhs.uk/research-community/before-you-apply/determine-which-review-body-approvals-are-required">http://www.hra.nhs.uk/research-community/before-you-apply/determine-which-review-body-approvals-are-required</a>)</td>
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<td>2. Will you recruit any participants who fall under the auspices of the Mental Capacity Act? (Such research needs to be approved by an external ethics committee such as NRES or the Social Care Research Ethics Committee <a href="http://www.sdle.org.uk/research/ethics-committee">http://www.sdle.org.uk/research/ethics-committee</a>)</td>
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<td>3. Will you recruit any participants who are currently under the auspices of the Criminal Justice System, for example, but not limited to, people on remand, prisoners and those on probation? (Such research needs to be authorised by the ethics approval system of the National Offender Management Service.)</td>
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<th>Question</th>
<th>Yes/No</th>
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<tr>
<td>4. Does your project involve participants who are unable to give informed consent, for example, but not limited to, people who may have a degree of learning disability or mental health problem, that means they are unable to make an informed decision on their own behalf?</td>
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<tr>
<td>5. Is there a risk that your project might lead to disclosures from participants concerning their involvement in illegal activities?</td>
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<tr>
<td>6. Is there a risk that obscene and or illegal material may need to be accessed for your project (including online content and other material)?</td>
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<td>7. Does your project involve participants disclosing information about sensitive subjects?</td>
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<td>8. Does your project involve you travelling to another country outside of the UK,</td>
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<td>Question</td>
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<td>Does your project involve invasive or intrusive procedures? For example, these may include, but are not limited to, electrical stimulation, heat, cold or bruising</td>
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<td>Does your project involve animals?</td>
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<td>Does your project involve the administration of drugs, placebos or other substances to study participants?</td>
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<td>If your answer to any of the following questions (12 – 18) is YES, you should consult your supervisor, as you may need to apply to an ethics committee for approval.</td>
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<td>Does your project involve participants who are under the age of 18?</td>
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<td>Does your project involve adults who are vulnerable because of their social, psychological or medical circumstances (vulnerable adults)? This includes adults with cognitive and / or learning disabilities, adults with physical disabilities and older people.</td>
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<td>Does your project involve participants who are recruited because they are staff or students of City University London? For example, students studying on a particular course or module. (If yes, approval is also required from the Project Tutor.)</td>
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<td>Does your project involve intentional deception of participants?</td>
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<td>Does your project involve identifiable participants taking part without their informed consent?</td>
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<td>Does your project pose a risk to participants or other individuals greater than that in normal working life?</td>
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<tr>
<td>Does your project pose a risk to you, the researcher, greater than that in normal working life?</td>
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<td>If your answer to the following question (19) is YES and your answer to all questions 1 – 18 is NO, you must complete part B of this form.</td>
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<tr>
<td>Does your project involve human participants? For example, as interviewees, respondents to a questionnaire or participants in evaluation or testing.</td>
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</table>
Part B: Ethics Proportionate Review Form

If you answered ‘YES’ to question 19 and ‘NO’ to all questions 1 – 18, you may use this part of the form to submit an application for a proportionate ethics review of your project. Your dissertation project supervisor will review and approve this application.

<table>
<thead>
<tr>
<th>The following questions (20 – 24) must be answered fully.</th>
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<tr>
<td>20. Will you ensure that participants taking part in your project are fully informed</td>
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<td>about the purpose of the research?</td>
<td>Yes/No</td>
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<td>21. Will you ensure that participants taking part in your project are fully informed</td>
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<td>about the procedures affecting them or affecting any information collected about them,</td>
<td>Yes/Ne</td>
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<td>including information about how the data will be used, to whom it will be disclosed,</td>
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<td>and how long it will be kept?</td>
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<td>22. When people agree to participate in your project, will it be made clear to them</td>
<td>Yes/No</td>
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<td>that they may withdraw (i.e. not participate) at any time without any penalty?</td>
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<td>23. Will consent be obtained from the participants in your project, if necessary?</td>
<td>Yes/Ne</td>
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<td>Consent from participants will only be necessary if you plan to gather personal data.</td>
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<tr>
<td>“Personal data” means data relating to an identifiable living person, e.g. data you</td>
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<td>collect using questionnaires, observations, interviews, computer logs. The person</td>
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<td>might be identifiable if you record their name, username, student id, DNA, fingerprint,</td>
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<td>etc. If YES, attach the participant information sheet(s) and consent request form(s)</td>
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<td>that you will use. You must retain these for subsequent inspection. Failure to</td>
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<td>provide the filled consent request forms will automatically result in withdrawal of</td>
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<td>any earlier ethical approval of your project.</td>
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<td>24. Have you made arrangements to ensure that material and/or private information</td>
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<td>obtained from or about the participating individuals will remain confidential?</td>
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<td>Provide details:</td>
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<th>If the answer to the following question (25) is ‘YES’, you must provide details</th>
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<td>25. Will the research involving participants be conducted in the participant’s home</td>
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<td>or other non-University location?</td>
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<td>If YES, provide details of how your safety will be ensured:</td>
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<td>Attachments (these must be provided if applicable):</td>
<td>Delete as appropriate</td>
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<tr>
<td>Participant information sheet(s)</td>
<td>Yes / No / Not applicable</td>
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<tr>
<td>Consent form(s)</td>
<td>Yes / No / Not applicable</td>
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<tr>
<td>Questionnaire(s)**</td>
<td>Yes / No / Not applicable</td>
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<tr>
<td>Topic guide(s) for interviews and focus groups**</td>
<td>Yes / No / Not applicable</td>
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<tr>
<td>Permission from external organisations (e.g. for recruitment of participants)**</td>
<td>Yes / No / Not applicable</td>
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**If these items are not available or not applicable at the time of submitting your project proposal, preliminary approval through proportionate review can still be given. This will be subject to you submitting the items to your supervisor for approval at a later date. Approval must be obtained prior to the research commencing.**

**Templates**

The University provides templates which should be used as the basis for your participant information sheets and consent forms. These are available from the links below but must be adapted according to the needs of your project before they are submitted for consideration.

Adult information sheet:
http://www.city.ac.uk/_data/assets/word_doc/0016/159441/TEMPLATE-FOR-PARTICIPANT-INFORMATION-SHEET.doc

Adult consent form:
http://www.city.ac.uk/_data/assets/word_doc/0004/153418/TEMPLATE-FOR-CONSENT-FORM.doc
Appendix 2.1: Questions for interviewees

(Sent to Guylaine Couture and Stephen Farthing.)

How often have you accessed sketchbooks in a collection/different collections?

Why did you want to see them?

How have those experiences generally been?

Did you first search for the sketchbooks in the institution’s catalogue? If so, how did you generally find this process?

What were the main factors that made accessing the sketchbooks...

... a positive experience?

... a negative experience?

Are there recurring issues that were reflected in these experiences?

What recommendations would you make to improve the process of finding and accessing sketchbooks?

Can you answer the following six questions for each institution you have visited (or perhaps just some)?

How did you search for and find these sketchbooks?

How were the sketchbooks presented to you?

Did you make an appointment to see them?

Did you have to wear gloves to handle them?

Were those sketchbooks available digitally, to the best of your knowledge?

Could you take photos of the sketchbooks?

Do you have any other comments about the accessibility of sketchbooks that you would like to add?
Appendix 2.2: Leo Duff interview

Interviewed on 9 August 2017

JH: You say that you have accessed sketchbooks before at Kew Gardens' Library, Art and Archives. Can you tell me about your experience in doing that?

LD: You get into the reading room and then you need to know what you want, and I went rooting through this catalogue and just really couldn't do it because I was trying to find out about a subject I know nothing about, and I didn't know the names of any of the people. That was the point of my research, was to try and get my teeth into it... If I didn't know the name of the botanical illustrator, they couldn't tell me. And I didn't know the name because I was trying to find out what there was in there that I might like, from my personal preferences for my project. So it was quite difficult.

I was able to look at things in their outer room, and I did find useful things there, and I did do a couple of blind requests – this was not just for sketchbooks, but for drawings that are not in sketchbooks, and for older books with magnificent illustrations. What I was interested in was the way botanical illustrators will, on one page, use up to perhaps 12 different scales of drawings to describe the flower or plant or whatever. I was interested in this extraordinary range of scales that their minds can work out and put on one page. This is not the sort of work I do, which is quite abstract. I wanted to know, to discover and find out.

I also went to Chelsea Physic Garden, they have a room upstairs with some plan chest drawers stuffed full of people's stuff and you can just go in and get it out and poke through it. They don't have the same kind of collection as they do at Kew, obviously.

What they have at Kew is fantastically important internationally but it was almost impossible to know what to ask for by using the catalogue system and they didn't really know how to help me. Their collection is so vast and my interest was quite broad and specific to the illustrations rather than the subject matter of the book.

JH: I arranged to go to the BFI, for instance, and they wanted to know what I wanted to see so it was ready for me when I arrived there...
LD: Precisely. I can understand how that would work for a real boffin. The whole point of researching in libraries is – I used to say to my students is that you go in trying to find out about a cat but you come out knowing everything in the world about canaries. That’s the point. That is the point. You go off on a tangent and you find out something and you think, this is it. That’s the whole point about research is that you don’t know what you’re going to find out. You’ve got an aim, but the path to it is not straight.

JH: Perhaps the way things work with a catalogue doesn’t allow you to go off-piste?
LD: Well you need to be on the piste in the first place. Obviously going in and saying I’m an artist, I’m working on a series that’s going to be called Pollen Count, I want to find out about botanical illustration through time, it doesn’t matter what period I’m interested in, different artists that have used different scales, on the page, which is the dominating factor of classical, good botanical illustration. Have you got any examples of this that spring to mind that I can look at? They’re trying to be helpful. I always find that librarians tend to be incredibly helpful people. That’s the common factor. Everybody wants to help you – they’re probably delighted when people come along and want stuff – but they couldn’t get… their mindset couldn’t work with my mindset. Kew Garden has so much stuff. I’d have given my eye teeth to have got through the glass door into the actual archive.

JH: Have you been to any exhibitions of sketchbooks?
LD: I’ve organised some exhibitions of sketchbooks. Several years in a row I had some funding when I was teaching at Kingston and I did a faculty sketchbook competition for three years and then displayed all the sketchbooks and it was a huge success.

JH: What were the problems with that?
LD: Vulnerability to theft, vulnerability to damage, and how to display them, and were exhibitors willing for people to leaf through them or not. Most of them we had open at a specific double page spread. Or we could open a section of four or five pages. And the way I attached them was, you know what a white plastic cable clip looks like that you would hammer into your skirting board at home, they come in a lot of sizes – you can get really big ones. We used those to attach sketchbooks to the wall.

JH: And if people could handle them did you ask them to wear gloves?
LD: No, these were contemporary students work and everyone was quite happy for them to be handled.
Appendix 2.3: Guylaine Couture interview

Email interview (16 July 2017)

JH: How often have you accessed sketchbooks in a collection/different collections?

GC: I did it three times, but it is definitely something I add to each of my trips now.

JH: Why did you want to see them?

GC: Because I love the creative process and sketchbooks are an intimate part of an artist’s process. What is very interesting is to discover that the way of drawing does not change despite the eras.

JH: How have those experiences generally been?

GC: Very good.

Did you first search for the sketchbooks in the institution’s catalogue? If so, how did you generally find this process?

GC: The best thing is to find the information on their website and write to them to know more about their collection.

JH: What were the main factors that made accessing the sketchbooks a positive experience...?

GC: It is just a great experience, to see this part of the process without museum glass changing everything.

JH: Can you answer the following six questions for each institution you have visited?

Ashmolean Museum (summer 2014)
JH: How did you search for and find these sketchbooks?
GC: It was by accident. We went to the museum, and I asked where the Print and Drawing Gallery was, but they send me to the Print and Drawing Department instead. And they asked me on the spot what I wanted to see. I said Turner because I expected that they had that. That opened the door for that day. After speaking with the curator who was there, we made an appointment to go two days later to see specifically sketchbooks.

JH: How were the sketchbooks presented to you?
GC: The Turner watercolours were on a board frame. For the sketchbooks, the curator asked us to wash our hands and after that we could touch them.

JH: Did you make an appointment to see them?
GC: Not the first time, but the second time, yes.

JH: Did you have to wear gloves to handle them?
GC: For the Turner, yes, but not for the sketchbooks.

JH: Were those sketchbooks available digitally, to the best of your knowledge?
GC: I am not sure, but I don’t think so.

National Gallery of Ireland (spring 2015)

JH: How did you search for and find these sketchbooks?
GC: I looked at their website. I found some names and asked if they had sketchbooks of those artists. Now, I always ask in my list for women artists, if they have any in their collection.

JH: How were the sketchbooks presented to you?
GC: We look at the sketchbook with gloves I think. But I don’t remember exactly.

JH: Did you make an appointment to see them?
GC: Yes.

JH: Did you have to wear gloves to handle them?
GC: I think so...
JH: Were those sketchbooks available digitally, to the best of your knowledge?
GC: I don’t think so at that time.

JH: Could you take photos of the sketchbooks?
GC: Like in Oxford, I don’t remember, but I think not.

_Jate Britain (spring 2017)_

JH: How did you search for and find these sketchbooks?
GC: I ask by email to see Turner sketchbooks and some others. They had the Turners but not the other ones. I saw three Turner sketchbooks and they were great.

JH: How were the sketchbooks presented to you?
GC: On a clear acrylic “V” support.

JH: Did you make an appointment to see them?
GC: Yes and they ask for a official ID (passport).

JH: Did you have to wear gloves to handle them?
GC: I couldn’t touch them. The curator with us did it.

JH: Were those sketchbooks available digitally, to the best of your knowledge?
GC: The curator said to me that they are.

JH: Could you take photos of the sketchbooks?
GC: I didn’t ask because I thought they would say no.

JH: Are there recurring issues that were reflected in these experiences?
GC: People are very, very nice. They like to share and they were happy because I’m so excited each time. What I like most is to have access to their knowledge by their comments and explanations.

JH: What recommendations would you make to improve the process of finding and accessing sketchbooks?
GC: It would be great to have a more easy access to the list of what they have. Sometimes is it very difficult even to find the Print and Drawing Department on a museum website.

JH: Do you have any other comments about the accessibility of sketchbooks that
you would like to add?

GC: Now I know that you have to take your time, make research a few weeks before. I try to have an appointment before leaving Montréal.

Sometime it is difficult to find the right museum. In Milan, a city with so many museums, I try, but I didn't know where to start looking. At the end, I didn't visit any.
Appendix 2.4: Stephen Farthing RA interview

Interview via email (1 July 2017).

**JH:** How often have you accessed sketchbooks in a collection/different collections?
**SF:** Over the past ten years probably two days every six months.

**JH:** Why did you want to see them?
**SF:** In order to understand how they were composed and how the images and words they may contain were drawn with a view towards writing about them and letting them influence my output as an artist.

**JH:** How have those experiences generally been?
**SF:** Always worthwhile.

**JH:** Did you first search for the sketchbooks in the institution's catalogue? If so, how did you generally find this process?

**SF:** On most occasions I did not start with the catalogue, I worked directly with curators of the collections using email. It was important for me to explain that I was not a historian or critic but an artist with an interest in understanding the mechanics of drawing in sketchbooks.

I suspect, however, that many scholars work with narratives that look less closely at the (forensic) detail embedded in the surface of the drawing so are happy to work with digital images.

**JH:** What were the main factors that made accessing the sketchbooks...

...a positive experience?
**SF:** The helpfulness and enthusiasm of curators.

...a negative experience?
**SF:** I was sometimes asked why I wanted to see the original when high quality images were available online (a reasonable question). My answer was that it is impossible to understand with any degree of certainty how a drawing is made from a reproduction - so it is essential that I see the book in the flesh.
JH: Can you answer the following questions for institutions you have visited?

**British Film Institute Archive: accessing Derek Jarman sketchbooks**

JH: How did you search for and find these sketchbooks?
SF: I communicated with the curator and looked at everything they had.

JH: How were the sketchbooks presented to you?
SF: Two or three at a time in boxes.

JH: Did you make an appointment to see them?
SF: Yes, several.

JH: Did you have to wear gloves to handle them?
SF: Yes.

JH: Were those sketchbooks available digitally, to the best of your knowledge?
SF: No.

JH: Could you take photos of the sketchbooks?
Yes.

JH: Are there recurring issues that were reflected in these experiences?
SF: With a genuine enthusiasm for their job from archive staff. It was cold and not very comfortable.

JH: What recommendations would you make to improve the process of finding and accessing sketchbooks?
SF: Develop a formal reading room.

JH: Do you have any other comments about the accessibility of sketchbooks that you would like to add?
SF: If you are visiting, wear a coat.

**Smithsonian Institution, National Anthropological Archives (Silver Hill, Suitland, Maryland, USA): accessing Native American ledger drawing**
JH: How did you search for and find these sketchbooks?
SF: I communicated with the curator and looked at a selection of what they had, using the curator as my guide.

JH: How were the sketchbooks presented to you?
SF: Two or three at a time in boxes.

JH: Did you make an appointment to see them?
SF: Yes, several.

JH: Did you have to wear gloves to handle them?
SF: Yes.

JH: Were those sketchbooks available digitally, to the best of your knowledge?
SF: Some were.

JH: Could you take photos of the sketchbooks?
SF: Yes.

JH: Are there recurring issues that were reflected in these experiences?
SF: Very comfortable reading room, excellent research support from staff, with a genuine enthusiasm for their job.

JH: What recommendations would you make to improve the process of finding and accessing sketchbooks?
SF: None. It was excellent at a physical and human level.

JH: Do you have any other comments about the accessibility of sketchbooks that you would like to add?
SF: Book well in advance.

_Tate Print Room: accessing sketchbooks of J.M.W. Turner (two separate periods of study)_

JH: How did you search for and find these sketchbooks?
SF: I communicated with the curator and looked at much of what they had.
JH: How were the sketchbooks presented to you?
SF: Two or three, occasionally more, at a time, in boxes.

JH: Did you make an appointment to see them?
SF: Yes, several.

JH: Did you have to wear gloves to handle them?
SF: Yes.

JH: Were those sketchbooks available digitally, to the best of your knowledge?
SF: Yes.

JH: Could you take photos of the sketchbooks?
SF: Yes.

JH: Are there recurring issues that were reflected in these experiences?
SF: Very comfortable reading room.

JH: What recommendations would you make to improve the process of finding and accessing sketchbooks?
SF: None. Excellent at a human and practical level with a genuine enthusiasm from staff for their job.

JH: Do you have any other comments about the accessibility of sketchbooks that you would like to add?
SF: Excellent service.

Royal Academy Library/Archive: accessing sketchbooks of Laura Knight

JH: How did you search for and find these sketchbooks?
SF: I communicated with the curator and looked at everything they had.

JH: How were the sketchbooks presented to you?
SF: Two or three (occasionally more) at a time in boxes.

JH: Did you make an appointment to see them?
SF: Yes.
JH: Did you have to wear gloves to handle them?
SF: Yes.

JH: Were those sketchbooks available digitally?
SF: I think not.

JH: Could you take photos of the sketchbooks?
SF: Yes.

JH: Are there recurring issues that were reflected in these experiences?
SF: Very comfortable reading room, excellent research support from staff, who have a
genuine enthusiasm for their job.

JH: What recommendations would you make to improve the process of finding and
accessing sketchbooks?
SF: Excellent at a human and practical level.

JH: Do you have any other comments about the accessibility of sketchbooks that
you would like to add?
SF: Best to book, but you could probably walk in and see what you want to see.
Appendix 2.5: Elisa Alaluusua interview

Interviewed at

JH: Are you aware of any research into the collection of sketchbooks?

EA: Academic writing about sketchbooks is lacking. There is research into particular sketchbooks by particular artists, and there is research on the artist's body of work, their oeuvre, with references to their sketchbooks. The sketchbooks are looked at in the context of other things, not necessarily on their own. There's nothing I could find that looks at sketchbooks across the board so that they are compared in any way, except Lisa Kirwin's article (Visual Thinking, Archives of American Art Journal), about Smithsonian Institution, Washington, DC.

More research into the relationship between text and image is needed. I felt you needed to have a better understanding of linguistics, and English isn't even my first language. That would be a brilliant topic to explore. You could even just choose one book by one artist or do a comparison between a couple of books by a couple of artists, and look at the relationship between the writing and the image and how that varies.”

I'm not aware that exhibiting sketchbooks is a popular thing to do because it's so hard to show them.

[Thirteen artists were featured in Alaluusua's thesis, who were interviewed and videoed as they looked through their sketchbooks. The videos were shown as her PhD show in the Morgue, Chelsea. Her video "Sketchbooks of Michael Sandle" was shown in the Driven to Draw exhibition of RA's 20th-century sketchbooks at the Royal Academy from November 2011-February 2012. Accessed at http://hdl.handle.net/10149/620710.]

JH: Can we talk specifically about when you've been to see sketchbooks: was that an easy experience: could you find what you wanted to find?
EA: The actual experience of looking at sketchbooks in archives varied hugely. I looked, for instance, at Turner’s sketchbooks in Tate Archive with Stephen Farthing – that was lovely – and I looked at sketchbooks in the Royal Academy archive and at that time they hadn’t catalogued thoroughly, I don’t think, because they just gave me a printed list of the artists whose sketchbooks are in the collection, and then I would point at a name and they would give me the box. They were beautifully wrapped up with tissue inserted between pages. There wasn’t a different number for each of the books. There could be 30 small books in a box. I loved that.

But when they insert tissue paper between pages, the experience of looking at the books becomes quite different. Normally you would just turn the pages and then see the next page immediately, but when the tissue paper is there, even if it is see-through, you either have to take it out to see the whole... manually it becomes different. The nice thing about this is, the book: that when you look at a sketchbook you place yourself in the same position as the artist who used it. You’ve got to hold it, you need to interact with it. The tissue paper in between the pages changes that experience. I didn’t come across the tissue paper very often. Of course the drawings are going to rub against one another.

I know a paper conservator and she was brilliant because she’s done her final undergraduate thesis, or whatever it is called – she’s a Finn but she studied in Sweden – and she did it about the collection of sketchbooks in the Ateneum, which is a main museum in Helsinki [part of the Finnish National Gallery]. What they were doing at the time was photographing the books and then the paper conservators would go through the books and repair any tears or things like that. So at the time that I saw those books I was free to handle them and record them, and these were the most famous Finnish artists ever, from the Golden Age of the 1860s and 1880s. Having access in that kind of situation, where the books were coming back from the photographer, and these guys were fixing them, repairing them, and at that time I was just told to wash my hands.

But, this is a really important point – so frustrating – I looked at the books online at the Smithsonian collection in Washington, DC, and I went over to see some of the books I’d already seen online. But, those sketchbooks were no longer available to view because they had been made digital. They had actually removed availability from me and even though I was saying I’m a researcher and I’ve made this booking, and here I am, they still
wouldn't take them out for me. OK, you make them more accessible by making them digital so everyone can see them, but then actually nobody can see the real thing.

**JH: But you think digitising is a good thing?**

**EA:** Yes, of course, but I think if somebody is interested in seeing the real book, if someone is really interested in the sketchbook... often, when people look at sketchbooks they want to learn about the certain artist, for example, so building a bigger picture, and sketchbooks are a part of the story. For people like us, who are interested in *sketchbooks*, I think it would be important to see the objects. The physical experience of looking at the book and holding it is crucial. So not being able to do that is silly. But that’s the only time that has happened to me.

I haven’t tried to see Turner’s sketchbooks since they’ve been digitised, but I suspect they are still available. But there is brilliant material about Turner’s sketchbooks on the Tate website.

Since I started my research, there have been so many more books published about sketchbooks – colourful books. Even though there is very little academic research into sketchbooks, there are published books, from Thames & Hudson and Black Dog Publishing, for instance. Clearly there is lots of interest in sketchbooks and lots of exhibitions are popping up now.

**JH: Do you think that people who are interested in sketchbooks think about going to an archive to see them? Are people aware?**

**EA:** I don’t know.

**JH: Maybe they don’t want too many people to come and see them because of their fragile conditions?**

**EA:** But do you mean people who are interested in other people’s sketchbooks or who keep sketchbooks because I think those are different things.

**JH: One of the things in our research that stands out for me is how people who research sketchbooks tend to be those who keep sketchbooks themselves.**
EA: That was Lisa Kirwin’s observation: she said that when people come to look at sketchbooks in archives they are often artists, rather than researchers. And Theodore Reff has written beautifully about Degas’s sketchbooks for example, and I got in touch with him as well, and he said: “No, I don’t keep sketchbooks! I only refer to my pocketbook.” I wish I could see the pocketbook – maybe they are sketchbooks.

JH: You always made an appointment to see sketchbooks in archives?

EA: You need to make a booking but you don't necessarily have to tell them exactly what you want to see. I would say I’d like to see some sketchbooks, when can I come? And they’d say yes, and they will tell you if they need to know what you want to see.

JH: Would you ever wonder what sketchbooks are in a particular archive and then search the catalogue?

EA: I have done that. In Helsinki it was interesting because I also went to see archives in Kiasma [a contemporary art museum], and they showed me their sketchbooks. And none of them were sketchbooks. Not one was a sketchbook. They were all artists’ books of some kind. This is about how things are categorised and catalogued, and this is very important. I only wanted to see things that were sketchbooks, but none of them was a sketchbook.

There is a lack of shared terminology, definitely. I defined sketchbook twice: “for the purposes of this research sketchbooks are defined as blank books with sheets of paper bound together before artists and other creative people have used them to record and store visual material that is often drawn or sometimes written or glued on the pages.” I wanted to narrow it down somehow so it's a bought or made book, because sometimes people use a printed book and they draw on that or they bind things together so I wanted to specify what I was interested in.

Sketchbooks have served different personal uses for artists and other creative people – they have been used to collect and store material, as a practical tool, as a rehearsal and learning space, to consider representation as well as application. In sketchbooks artists have recorded their observations, worked from memory and visualised their ideas with
a view towards future referral. I’m happy to accept that people say their camera is their sketchbook, I have nothing against it, but in this thesis I wasn’t looking at those things.

**JH: How many archives have you been to?**

**EA:** Five archives: two in Helsinki, three in London, but I mainly focused on the Royal Academy.

**JH: Were they quite similar experiences?**

**EA:** They were actually quite different. I love the RA and the way they presented the sketchbooks. I kept going back and doing it regularly over about 11 months, and I remember the experience of seeing them. But maybe if they have now been catalogued they may only show you the items you want to see.

When they are digitised, they are categorised at the level of each image. But Turner’s sketchbooks, for instance, they leave the blank pages out. It may look like a blank page, but really, is it? Why is it there? There are so many questions you can ask.

If you want to see the most gorgeous sketchbooks go and see Sarah Simblet’s at the Royal Academy. She teaches at Ruskin. And she came to see my exhibition in the Drawing Projects UK in Trowbridge. Sarah Simblet knows Anita Taylor, who is brilliant as well.
Appendix 3: Email to institutions

Email with link to SurveyMonkey sent to institutions holding sketchbooks.

Good afternoon,

I am currently researching the collection and accessibility of sketchbooks – by artists, architects, designers, illustrators, engineers, fashion designers and more – in the UK’s galleries, libraries, archives and museums as part of my MSc in Library Science at City, University of London. As I understand your institution has sketchbooks in its collection, I would be most grateful if you could find time to complete this short survey – it takes about 10 minutes – in order to help me get a better understanding of current practice.

https://www.surveymonkey.co.uk/r/8M8G75H

Those responding will be entered into a prize draw for a £50 book token.

Thanks in anticipation, and kind regards,

James Hobbs
Appendix 4.1: Pilot study survey questions

Pilot study questions sent via SurveyMonkey email on 3/7/2017

Page title:
Postgraduate research into the collection and accessibility of sketchbooks

Page description:
This research into the collection and accessibility of sketchbooks in the UK's institutions is undertaken by James Hobbs as part of an MSc in Library Science at City, University of London. By responding to this survey you agree to your responses being held in a dataset that may be published in an electronic format, and your comments quoted in the dissertation, both printed and public. While institutions may be identified, personal names will not. You may withdraw from involvement at any stage by emailing james.hobbs@city.ac.uk.

Those completing this survey will be entered into a prize draw for a £50 book token.
The average length of time taken to complete it is less than 10 minutes. Your participation and time is much appreciated. Thank you!

Questions

Q1 How many sketchbooks do you have in your collection?
[multiple choice] 1-10, 11-20, 21-30, 31-40, 41-50, 51-100, 101-150, 151-200, 201-250, more than 250

Q2 How do the sketchbooks generally come to be in the collection? (Donations, purchases, etc)
[comment box]

Q3 Who can access the sketchbooks?
[comment box]

Q4 How are the sketchbooks catalogued?
[comment box]
Q5 At what level are they catalogued: as a group of sketchbooks, individually, or by each image they contain?
[comment box]

Q6 About the users of the sketchbooks in your collection:
   Who are the most common users?
   [comment box]
   How often are the sketchbooks accessed?
   [comment box]

Q7 When users are accessing the sketchbooks:
   Do you require that gloves are worn?
   Yes/No
   [comment box]
   Are they permitted to photograph them?
   Yes/No
   [comment box]

Q8 Has your sketchbook collection been digitised, and if so, how are these accessed?
[comment box]

Q9 If you have any other thoughts or comments about sketchbook collections, or ideas for improving accessibility to them, please add them here.
[comment box]

Q10 Please enter the name of your institution, your name and email address (these final two will not be included in the research).
Appendix 4.2: Revised survey questions

Revised survey questions posted on SurveyMonkey. Sent to institutions from 10 July 2017. (Changes were made to questions 2, 4 and 5.)

Page title:
Postgraduate research into the collection and accessibility of sketchbooks

Page description:
This research into the collection and accessibility of sketchbooks in the UK’s institutions is undertaken by James Hobbs as part of an MSc in Library Science at City, University of London. By responding to this survey you agree to your responses being held in a dataset that may be published in an electronic format, and your comments quoted in the dissertation, both printed and public. While institutions may be identified, personal names will not. You may withdraw from involvement at any stage by emailing james.hobbs@city.ac.uk. Those completing this survey will be entered into a prize draw for a £50 book token. The average length of time taken to complete it is less than 10 minutes. Your participation and time is much appreciated. Thank you!

Questions
Q1 How many sketchbooks do you have in your collection?
Multiple choice:
1-10, 11-20, 21-30, 31-40, 41-50, 51-100, 101-150, 151-200, 201-250, more than 250

Q2 How do the sketchbooks generally come to be in the collection? (Tick any that apply.)
Donations/purchases/permanent loan/temporary loan

Q3 Who can access the sketchbooks?
[comment box]

Q4 About cataloguing the sketchbooks:
What software and cataloguing standards do you use?
At what level are they catalogued: as a group of sketchbooks, individually, or by each image they contain?

Does the collection include sketchbooks that are not included in your online catalogue?

Q5. About the users of the sketchbooks in your collection:
   - Who are the most common users?
   - How often are the sketchbooks accessed?

Q6. When users are accessing the sketchbooks:
   - Do you require that gloves are worn?
   - Are they permitted to photograph the sketchbooks?

Q7. Has your sketchbook collection been digitised, and if so, how are these accessed?

Q8. If you have any other thoughts or comments about sketchbook collections, or ideas for improving accessibility to them, please add them here.

Q9. Please enter the name of your institution, your name and email address (these final two will not be included in the research).

Appendix 5: Reflection

REFLECTION

My art school education and subsequent career in the fine arts has always allowed me to find time for using my own sketchbooks, and so they seemed a natural subject for my research to focus on. I was struck throughout the process by how much they are enjoyed and even loved by those I encountered. There is something simple, confessional and personal about sketchbooks and their contents, and that they are usually created without any thought by their owners of sharing them with a wider audience adds to their appeal. The interest they attract, it seemed to me, encouraged a willingness for people to be involved in this research.

There were a few areas that I felt limited the effectiveness of the research. I targeted a larger number of institutions with the survey than I had originally intended, which meant I had less time to visit them in person. With hindsight and with more time, I recognise it would have been beneficial for me to have undertaken all the interviews face-to-face to give them greater depth. The balance of time spent between interviews and the survey swung towards the latter as time went on and as more responses were submitted, and this was, perhaps, to the detriment of the interviews. The response rate to the survey, on the other hand, was rewardingly and unexpectedly high.

I come to this research via a career in fine arts journalism, and my experience of working in archives and libraries are limited to voluntary roles at the Stuart Hall Library and St Bride Library: this lack of experience within the field may be apparent in places. More experience may have allowed me to frame the questions in ways that could have extracted more meaningful responses. It is the first time I have undertaken research of this kind, and I found it a challenge to adapt to the demands of writing for a research project.

The lack of previous research in this field meant my lines of questioning were broad and perhaps overambitious, and so I found it hard to get clarity and draw meaningful conclusions from the data I collected. It is hard to know how useful this research may be, other than by identifying potential areas of future research.
### Appendix 6: Responses to survey questions (see Appendix 4.2) sent through SurveyMonkey to sketchbook-holding institutions (July-August 2017)

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<td>100. Sketchbooks held at the institution</td>
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<tr>
<td>Name of institution</td>
<td>Q1: How many sketchbooks do you have in your collection?</td>
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</tr>
<tr>
<td>Cambridge University Library</td>
<td>175,000</td>
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<tr>
<td>Cambridge University Library - Royal Commonwealth Society Library</td>
<td>2,000</td>
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<tr>
<td>Centre for Building and Landscape Studies</td>
<td>175,000</td>
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<tr>
<td>Griffiths Library, Manchester</td>
<td>10,000</td>
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<tr>
<td>Imperial War Museum and Imperial War Museum Library</td>
<td>10,000</td>
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<tr>
<td>British Museum, London</td>
<td>10,000</td>
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<tr>
<td>Derbyshire Record Office</td>
<td>10,000</td>
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</tbody>
</table>

Where copyright permits it, we would like our visual collections to be available online - photographs and artwork. Here are some resources which might be helpful:

- British Library: [www.bl.uk/collections/index.html](http://www.bl.uk/collections/index.html)
- Cambridge University Library: [www.britishmuseum.org/collection](http://www.britishmuseum.org/collection)
- Manchester Metropolitan University: [www.library.mmu.ac.uk/collections/index.html](http://www.library.mmu.ac.uk/collections/index.html)
- Imperial War Museum: [www.iwm.org.uk/collections](http://www.iwm.org.uk/collections)
- Derbyshire Record Office: [www.derbyshire.gov.uk/collections](http://www.derbyshire.gov.uk/collections)
21. The Lambeth Palace Library

- **Name of Institution:** The Lambeth Palace Library
- **Description:** A library and research center in London, home to the collections of the archbishop of Canterbury.
- **URL:** http://collections.gla.ac.uk/

**Table:**

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>Q1: How many sketchbooks do you have in your collection?</td>
<td>1-100</td>
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<tr>
<td>Q2: How do the sketchbooks generally come to be in the collection?</td>
<td>Donations/purchases</td>
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<tr>
<td>Q3: Who can access the sketchbooks?</td>
<td>Anyone who requires access, subject to supervision.</td>
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<tr>
<td>Q4.2: Are you using a follow-up software for drawing images?</td>
<td>No.</td>
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<tr>
<td>Q4.3: At what level are they catalogued as a sketchbook? (individual, or as part of an image collection)</td>
<td>Individual.</td>
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<tr>
<td>Q5.2: How often are the sketchbooks accessed?</td>
<td>Three or four times a year.</td>
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<tr>
<td>Q6.1: When users are accessing the sketchbooks do you require that gloves are worn?</td>
<td>Yes, they wear rubber gloves.</td>
</tr>
<tr>
<td>Q6.2: Are they permitted to take photographs of the sketchbooks?</td>
<td>Yes, they are encouraged to do so for research purposes and private use.</td>
</tr>
<tr>
<td>Q7: Has your sketchbook collection been digitised, and if so, how are these images accessed?</td>
<td>Yes, we have a digital catalogue of our sketchbooks.</td>
</tr>
<tr>
<td>Q8: If you have any other thoughts or comments about sketchbook collections, or ideas for improving accessibility to them, please add them here.</td>
<td>We have plans to digitise more of our sketchbooks to make them more accessible online.</td>
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</tbody>
</table>

**Description:**

The Lambeth Palace Library is home to a significant collection of sketchbooks, which are catalogued using Adlib software. Access to the sketchbooks is subject to supervision, and users are encouraged to wear rubber gloves when handling them. The library is open to anyone who requires access, subject to supervision. The library has plans to digitise more of its sketchbooks to make them more accessible online.
<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Q1. How many sketchbooks do you have in your collection?</th>
<th>Q2. How do the sketchbooks generally come to be in the collection? (Tick any that apply.)</th>
<th>Q3. Who can access the sketchbooks?</th>
<th>Q4.1: About cataloguing: what software and cataloguing standards do you use?</th>
<th>Q4.2: At what level are they catalogued as a group of sketchbooks, individual sketchbooks, or both? Are there any typical image they contain?</th>
<th>Q4.3: Does the sketchbook hold individualised content not included in your online catalogue?</th>
<th>Q5.1: Who are the most common users of the sketchbooks?</th>
<th>Q5.2: How often are the sketchbooks accessed?</th>
<th>Q6.1: At what level are these sketchbooks catalogued?</th>
<th>Q6.2: Are they permitted for photographing the sketchbooks?</th>
<th>Q7. How often do you permit users to photograph the sketchbooks?</th>
<th>Q8: If you have any other thoughts or comments about sketchbooks, or ideas for improving access to them, please add them here.</th>
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<tbody>
<tr>
<td>Liverpool John Moores University</td>
<td>33-30</td>
<td>donations</td>
<td>Staff, students, and the general public, as with all of our Special Collections &amp; Archives.</td>
<td>(SQLite)</td>
<td>Local and World Heritage listed.</td>
<td>Sketchbook is an asset.</td>
<td>Not currently catalogued, although some are catalogued.</td>
<td>Yes (some of our individual sketchbooks are online, but CAUL is not yet).</td>
<td>Art &amp; Design students/academics.</td>
<td>Rarely, a few times per year.</td>
<td>No</td>
<td>Yes, if they sign a copyright disclaimer form.</td>
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<tr>
<td>Manchester Metropolitan Archives</td>
<td>95-150</td>
<td>donations/purchase</td>
<td>Original material is assessed by a Mammoth Written Material: Collections officer.</td>
<td>Software: AccessCAUL. Cataloguing standards depend from which collection the sketchbook is located, so either ISAD-G or for archival collections, or SCC/ISAD for museum collections.</td>
<td>Yes, these are catalogued.</td>
<td>The series are individually stored by each image.</td>
<td>We have approx 50,000 images per year and although we are unable to be specific about users of this area of the collection.</td>
<td>No. Please see <a href="https://collections.manchestermet.ac.uk/collections/Pages/gloves-at-manchestermet.aspx">https://collections.manchestermet.ac.uk/collections/Pages/gloves-at-manchestermet.aspx</a>.</td>
<td>No</td>
<td>Few are available on College the Mammal Forum Archive.</td>
<td>Manchester Metropolitan University Special Collections.</td>
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<tr>
<td>Manchester Metropolitan University Special Collections</td>
<td>95-150</td>
<td>donations/purchase</td>
<td>They are available on request to all users.</td>
<td>Software: AccessCAUL. Cataloguing standards depend from which collection the sketchbook is located, so either ISAD-G or for archival collections, or SCC/ISAD for museum collections.</td>
<td>Individually</td>
<td>Yes</td>
<td>Staff and students of the university.</td>
<td>Cannot put a number to this, but regularly.</td>
<td>Yes.</td>
<td>No.</td>
<td>Few are available on College the Mammal Forum Archive.</td>
<td>Manchester Metropolitan University Special Collections.</td>
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<tr>
<td>Manchester Metropolitan University Special Collections</td>
<td>30-50</td>
<td>donations</td>
<td>Collection making no appointment.</td>
<td>Donated</td>
<td>Artwork, long-term storage is to be red.</td>
<td>Sketchbooks held in various internal locations, no previous records.</td>
<td>Historic, some are in poor condition.</td>
<td>No</td>
<td>Art - copyright agreement and no flash.</td>
<td>No</td>
<td>No.</td>
<td>Few are available on College the Mammal Forum Archive.</td>
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<tr>
<td>Manchester Metropolitan University Special Collections</td>
<td>30-50</td>
<td>About 11 sketchbooks or 15 sketchbooks</td>
<td>Libraries, conservation and documentation staff researchers can request.</td>
<td>Nobody, we have our own data standard for cataloguing that applies to objects across all collections. There is no cataloguing method specific to sketchbooks.</td>
<td>Each sketchbook is unique and contains different images.</td>
<td>Yes</td>
<td>None.</td>
<td>No</td>
<td>Art - copyright agreement and no flash.</td>
<td>No.</td>
<td>No</td>
<td>Few are available on College the Mammal Forum Archive.</td>
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</table>
Q1. How many sketchbooks do you have in your collection? 6.00
Q2. How do the sketchbooks generally come to be in the collection? This varies greatly.
Q3. Who can access the sketchbooks? Anyone who makes an appointment with us.
Q4.2: At what level are the sketchbooks catalogued? At the genre/category level.
Q4.3: Does the collection hold individual entries? No, everything is a part of the collection.
Q4.4: What is the most common use of the catalogues? To answer if a sketchbook is digitised.
Q4.5: Who is the chief librarian or curator? Professor, we are open to the general public as well as RIBA members.
Q5.1: How often are the sketchbooks accessed? Requested by groups or individuals.
Q5.2: Who are the most common users of the sketchbooks? Students, academics, and researchers.
Q5.3: What is the average number of sketchbooks per year? At least 1 per week.
Q6.1: When users are accessing the sketchbooks, do you require that gloves are worn? Yes.
Q6.2: Are they permitted to photograph the sketchbooks? Yes.
Q7.1: How are your sketchbooks collection best digitised, and if so, how are these images accessed? This has not been digitised. The Leonardo Da Vinci notebooks have been digitised in full and were available on the RIBA's website. However, we have some issues with the redesign of its website, meaning that the digitised versions are not currently accessible.
Q7.2: Do you have any other thoughts or comments on sketchbook collections, or ways to improve accessibility to them, please add them here. In terms of improving accessibility, my personal view is that RIBAs would need to research in greater detail what are held in their collection and then improve the indexing in some of the relevant analogue records. This would then enable the sketchbooks. Finally, we publish our holdings through publications, social media and the RIBA's website.
Royal London Hospital Archives and Museums

Q1. How many sketchbooks do you have in your collection? 50

Q2. How do the sketchbooks get into the collection? This way or that apply.

Q3. Who can access the sketchbooks?

Q4.1: About cataloguing what software or cataloguing standards do you use? None.

Q4.2: At what level are they catalogued? No page.

Q4.3: Does the collection information not include in your online catalogue? Yes.

Q5.1: Who are the most common users of the sketchbooks? Artists, family historians.

Q5.2: How often are the sketches accessed? Infrequently.

Q6.1: When users are accessing the sketchbooks do you require that groups are won’t?

Q6.2: How many are these images accessed? N/A.

Q7. How is your sketchbook collection kept digitised, and if so, how are these images accessed? Partially. Calaméo website or a digitised database. Will our intention to digitise collections to increase their accessibility.

Q8. If you have any other thoughts or comments about sketchbook collections, or any way for improving accessibility to them, please add them here.

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54
Society of Antiquaries of London
C1-30 This is a new service, and many more of our sketchbooks may also be considered as... the definition; also some groups of sketchbooks have been mounted as... sketchbooks for users in our reading room. This year (2015) we event held 10 of the sketchbooks for an...
...sketchbooks for the exhibition "Radiant Affinities" (12 Feb 2015). The name was launched during the exhibition run on 12 Feb 2015: http://www.amazon.co.uk/Radiant-Affinities-Cornelius-McCarthy/dp/877267172G. During the event we had 10 of the sketchbooks on display. That year (2015) we followed a number of the sketches for use in our reading room. 10 in April 2015 and 1 in September 2015.

55
Art Archive
C40 Sketchbooks, sketches and drawings form a core part of our archive collections of British fine art and practice at Tate.

56
The Atkinson
C41 We have created a... sketchbooks on request. They are not currently catalogued.

57
Josephinum Fine History Library and Archives
C42 How many sketchbooks of the artist Cornelius McCarthy.

58

<p>| Name of Institution | Q1: How many sketchbooks have you in your collection? | Q2: How do the sketchbooks generate income? | Q3: Who can access the sketchbooks? | Q4.1: About cataloguing what software and cataloguing standards do you use? | Q4.2 At what level are they catalogued? A group of sketchbooks, manuscript, or by image they contain? | Q4.3: Does the collection hold substantial items not included in your online catalogue? | Q4.4: Who are the most common users of the sketchbooks? | Q4.5: How often are the sketchbooks accessed? | Q5.1: Who are the most common users of the sketchbooks? Do you require that gloves are worn? | Q5.2: How do the sketchbooks generally contain? | Q5.3: Are there any group collections? (Tick any that apply.) | Q5.4: In electronic format? | Q5.5: In digital format? | Q5.6: In hardcopy form? | Q5.7: In manuscript form? | Q5.8: In facsimile form? | Q5.9: In microform? | Q5.10: In permanent format? | Q6.1: Do they have any copyright restrictions? | Q6.2: Are they permitted to photograph the sketchbooks? What about in your FAQ? | Q6.3: How are the sketchbooks accessed? | Q6.4: How are the sketchbooks catalogued? | Q6.5: Are the sketchbooks catalogued individually, as a group/collection? | Q6.6: Do they include sketchbooks not catalogued: as a group/collection? | Q6.7: Do they include sketchbooks not catalogued: at all? (ie, a sketchbook) level or group/collection? | Q6.8: Are there any restrictions to cataloguing: what cataloguing standards do you use? | Q6.9: Do you use certain software and cataloguing standards? | Q6.10: Cataloguing: what software and cataloguing standards do you use? | Q7: How are these images accessed? | Q8: Do you have any other thoughts or ideas on your sketchbook collection, or for improving accessibility to them, please add them here. |</p>
<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Q1: How many sketchbooks do you have in your collection?</th>
<th>Q2: How do the sketchbooks generally come to be in the collection?</th>
<th>Q3: Who can access the sketchbooks?</th>
<th>Q4.1: About cataloguing, what software and cataloguing standards do you use?</th>
<th>Q4.2 At what level are they catalogued: do you have a group of sketchbooks, individually, or by each image they contain?</th>
<th>Q5.1: Who are the most common users of the sketchbooks?</th>
<th>Q5.2: How often are the sketchbooks accessed?</th>
<th>Q6.1: When users are accessing the sketchbooks: do you require that gloves are worn?</th>
<th>Q6.2: Are they permitted to photograph the sketchbooks?</th>
<th>Q7: Have your sketchbook collections been digitised, and if so, how are these images accessed?</th>
<th>Q8: If you have any other thoughts or comments about sketchbook collections, or ideas for improving accessibility to them, please add them here.</th>
</tr>
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<tr>
<td>University of Leeds, Special Collections</td>
<td>视线/观察/访问等</td>
<td>研究员/研究人员</td>
<td>Emus</td>
<td>Spectrum</td>
<td>This varies by collection. Probability, there may be new accessions that are not yet catalogued.</td>
<td>Researchers and academics.</td>
<td>Depends on the collection, some are regularly reviewed (32 years a page), others have never been reviewed.</td>
<td>No</td>
<td>Depends on the collection and the specific restrictions.</td>
<td>Not yet.</td>
<td>No</td>
</tr>
<tr>
<td>British Library, London</td>
<td>视线/观察/访问等</td>
<td>研究员/研究人员</td>
<td>NEMAS and SPECTRUM</td>
<td>全部</td>
<td>Catalogues, authors, etc. they may have entered the collection; the labelling varies, some are catalogued as a loose, others are listed with each drawing/painting referenced.</td>
<td>We believe that some sketchbooks have been catalogued. Information for exhibitions. More is available within the collection and available on our online database.</td>
<td>Because it has not been digitised, it is not yet possible to locate a sketchbook within the collection.</td>
<td>No</td>
<td>Depends on the sketchbook's digitised status.</td>
<td>Not yet.</td>
<td>No</td>
</tr>
<tr>
<td>Berkshire County Record Office</td>
<td>视线/观察/访问等</td>
<td>研究员/研究人员</td>
<td>Archival standards eg (ISAD(G)).</td>
<td>主要是个体化</td>
<td>As above</td>
<td>Archival standards are catalogued.</td>
<td>漫画家/画家 /历史学家，研究人员等</td>
<td>信息 - 我们不记录这条数据。</td>
<td>No</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>British Library, London</td>
<td>视线/观察/访问等</td>
<td>研究员/研究人员</td>
<td>CALM catalogues to access catalogues.</td>
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<td>British and Irish History Centre</td>
<td>视线/观察/访问等</td>
<td>研究员/研究人员</td>
<td>Access policy - see <a href="http://www.wshc.eu">www.wshc.eu</a> for access policy.</td>
<td>主要是个体化</td>
<td>As above</td>
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<td>研究员/研究人员</td>
<td>内阁/政府 - see <a href="http://www.wshc.eu">www.wshc.eu</a> for access policy.</td>
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