

## A WORKSHOP FOR ARTISTS, COLLECTORS AND ESTATES

### How to create a legacy

*One box, one sketch, one notebook at a time*

**Tuesday, September 22, 2026 · 12pm to 2pm**

**Mercer Island Community & Event Center · Room 103, Calkins**



French easel (2021),  
Ivan Schneider

## Recording your work or collection

One method for everyone: walk it once, in order, photographing each piece and talking the whole way. Your voice is what puts each photo with the right piece — so you never have to name a file. What you *say* depends on how the work came to be yours.

### ■ BEFORE YOU START

- ☐ **Start a voice recording, and leave it running**  
Your phone's voice memo app is enough. Don't stop it between pieces — the gaps are what line the recording up with the photographs.
- ☐ **Pick a route and keep to it**  
Wall by wall, room by room, then the racks, drawers and closets. If you double back, say so out loud.
- ☐ **Tape measure in your pocket**  
Read the numbers aloud, height first, and say whether you measured the work, the sheet or the frame.
- ☐ **Leave the filenames alone**  
Whatever your phone calls them is fine. They get renamed for you.

### Then send it in, by Sunday night, September 20

**Upload everything with your own upload link.** The link is in my email to you; if you don't have it, reply and I'll send it. No sign-in is needed, and only I can see what you send. Send your photos and your recording that way, along with any spreadsheet, list, notes or newsletters you already have.

Whatever arrives by Sunday is in your catalog when you walk into the room. Nothing is required: if you send nothing, you still start with a ready catalog on the day. When you take your catalog home, I delete everything I held, including the files you sent.

## ■ TALK THROUGH YOUR ARTWORK

Everyone: the title if it has one, roughly when, and "I don't know" when you don't — that is a real answer and gets recorded as one. Then, depending on who you are:

### You made it

Artists

- ☐ **What it is**  
Year made, medium and surface, the series it belongs to.
- ☐ **Where it has been**  
Shows, awards, reviews, a catalogue it appeared in.
- ☐ **Where it is now**  
Studio, storage, a gallery on consignment, lent. Available, not for sale, sold (to whom), given, a commission (for whom).

### You own it

Collectors

- ☐ **Who made it**  
The artist or maker, if you know — and how you know.
- ☐ **How it came to you**  
Bought, gift, inherited, traded. From whom, roughly when, and what you paid if you remember.
- ☐ **Where it hangs**  
Which room, and anywhere it hung before.

### You look after it

Estates, family, executors

- ☐ **Whose it was**  
Whose work or collection this is, and your relationship to them.
- ☐ **What you know of its story**  
What they said about it, where it came from, anything written on it.
- ☐ **What is meant to happen**  
Who it is meant for, if anyone has said — and "not decided" is fine.

- ☐ **Anything you remember**  
A story, a price, who admired it, why it matters. Say it — none of it is wasted.

## ■ AT EACH PIECE, PHOTOGRAPH

- ☐ **Front, square-on**  
Fill the frame, and keep the whole work in shot — don't crop the edges away. This is the picture the record gets.
- ☐ **The back**  
Take it off the wall if that is safe to do: signatures, inscriptions, and any label from a show, gallery, framer or auction.
- ☐ **Signature**  
Close enough to read.
- ☐ **A detail, the frame, any damage**  
The surface; the frame when it is part of what you have; a tear, crack, flaking or bloom under the glass.

## ■ ONCE PER SPACE



### **The wall, the rack, the drawer as it is**

Where things are, for insurance and for finding them again. A series or a set: one shot of the group too.

## ■ THE PAPERWORK



### **Anything with a title, a date or a name on it**

Show cards, price lists, newsletters and announcement emails (artists); receipts, invoices, certificates and appraisals (collectors); letters, inventories, appraisals and insurance schedules (estates). Photograph flat, all four corners in, or save emails as files.

## ■ TAKING THE SHOT



### **No flash on glass or varnish**

Window light, standing at a slight angle to any glare.



### **Square-on, not tilted**

Shooting upward from below leans the work backwards.



### **No filters, keep the originals**

Don't correct the colour or delete anything; smaller copies get made for you.

**Why talking beats naming.** Both your recording and your photographs are stamped with the time they were made, so the catalog can line up what you said with what you shot — down to the second. Naming a hundred files by hand is the job nobody finishes; talking your way around a room is the one people actually do.

**Why the back and the paperwork matter.** Labels, stamps, show cards and receipts are where a work's history is physically written. They settle a date, a price or a maker when memory cannot.

**Privacy.** Photos carry the location they were taken at, which for these is your home or studio. The copies made for your catalog have it stripped out, and every photo starts as not publishable — you say which may be shown, one at a time. When you take your catalog home at the end of the session, I delete everything I held.