



University
of Victoria

Cultural Property Community Research Collaborative

SSHRC-CURA

July 2002

Catalogue Guide

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Please Note: The contents of this guide are for reference only. The final responsibility for any publication rests with the publishing institution.

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1. Overview

For the cultural institution and the curators of an exhibition, the publication of a catalogue adds to the experience and produces a lasting document of the event. The catalogue can be studied by others, even if they were unable to attend the exhibition. For scholars in the field of cultural research, this documentation enriches the knowledge base and allows for continuing study and understanding. Well chosen images with critical text enable future students to review the exhibited items and curatorial interpretation.

While it is understood that budgets vary greatly, a quality catalogue is always possible. When an exhibition is considered, the publication of a catalogue should be part of the cost review. Professionally documenting the exhibition with supporting text and images will enhance the credibility of your institution.

By careful planning with designers (in-house or consultants) and printers, many problems can be solved before you start working on your catalogue. Both printers and designers will provide cost estimates. A budget helps everyone understand the scope of the publication and avoids nasty financial surprises. Once the budget is established, it is important to work to a schedule. Use the publication schedule provided in Appendix A as a guideline. It can be adapted to suit each project as necessary.

A key factor in producing a quality publication, within the time frame and the set budget, is editing. Carefully proofing the text and images from the beginning stages is essential and prevents costly changes later on. The final "blueline" proof is not the place to be editing text or images. See Section 5 (Text) for more information on this fundamental issue.

Good catalogue design requires simple but important elements and, as with much of life, elegance and simplicity are paramount for the creation of a quality publication. Elements to consider are as follows:

Typeface

Choose classic typefaces with a wide enough range of letters and characters to handle the more complex typographic design requirements. Classic font families, such as Baskerville, Caslon, Garamond or Minion, include special, "old style" numbers (1,2,3,4,5,6,7,8,9,0) that match the ascenders and descenders in our alphabet's letters. They have small capitals that match the height of the lower case letters and are less jarring than full size capital letters. They provide genuine italics that show titles clearly.

Always avoid the use of fancy script typefaces and decorative fonts; they are hard to read and difficult to use to good effect. The object in designing a book or catalogue is to present the written and illustrated material as clearly as possible.

Colour

Images are less expensive if reproduced in black and white or grayscale. If you plan to have black and white images in your publication, it is best to use photographs taken with black and white film because it records light and shadow better than colour film. Colour images need to be carefully selected and professionally photographed with high quality transparency film. Both black and white prints and colour transparencies can be easily scanned to digital formats.

In planning and budgeting, discuss the costs of colour reproduction and scanning requirements with printers and designers. A good designer, who knows the technical requirements of the printing process, will help you plan the most cost-effective use of colour or black and white images to match the text. This is an important but often neglected fact of publishing.

As catalogues are sold mostly inside an institution and need not compete in the general market place, you may choose a simpler but more dynamic cover. For example, you can use a single, well-chosen colour. Rather than having an elaborate cover design, it may be better to put more money towards a colour section inside the publication to enhance the effectiveness and enjoyment of the catalogue. At an 8 1/2" x 11" format, a coloured front and back cover is equivalent in cost to four pages of colour inside the catalogue.

Size

Today, most work is done in the standard 8 1/2" x 11" size. You can explore the other standard sizes of 6" x 9" or 8 1/2" x 5 1/2" as well as the folded legal size of 7" x 8 1/2". Discuss your options with the designer and printer. A major consideration is the layout of text and images on each page.

Binding

At the planning stage, you need to consider the binding of the catalogue. The budget and size of the catalogue will determine if you can sew, saddle stitch (mechanical staples), perfect bind (hot melted glue) or spiral bind the pages. A sewn or glue bound spine is best, while saddle stitched and spiral bound spines are cheaper but less desirable.

Paper Selection

The choice of paper influences the thickness of the publication and whether a spine is possible. The paper quality also determines the resolution and clarity of the images. You will need to balance readability on shiny/coated paper against coarser images on uncoated paper. The cover needs to be a heavier weight than the text paper and must have a coating added to seal the surface and to resist fingerprinting and staining.

SSHRC-CURA Acknowledgement

As stipulated in Section A of the Letter of Agreement for all projects, SSHRC-CURA support must be acknowledged in publications. This acknowledgement can be placed on the copyright page or the following page of the front matter, as suggested in this guide.

The wording, as given in the Letter of Agreement states: For their support of this project, we would like to thank the Social Sciences and Humanities Research Council of Canada (SSHRC), the SSHRC-CURA Cultural Property Community Research Collaborative Program at the University of Victoria and the CURA Program community partners: the Royal British Columbia Museum, the Art Gallery of Greater Victoria, the Heritage Society of British Columbia and the British Columbia Museums Association.

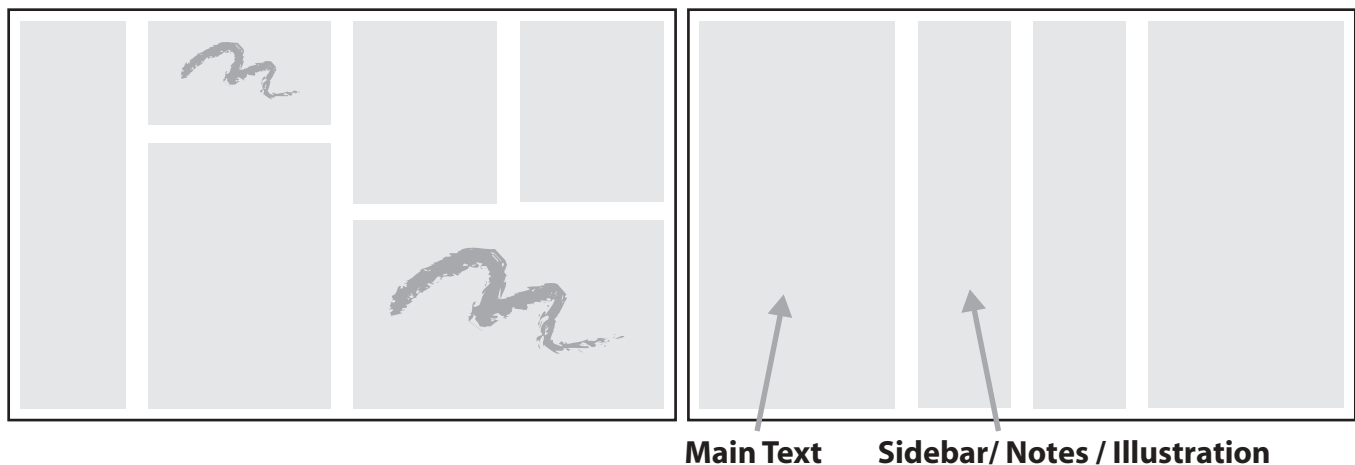
2. Layout

As far in advance as possible, you should talk to local printers to discuss cost and layout options. Use the following guidelines as the basis for your discussion:

- Will I need a graphic designer to help me with the layout?
- What size should the catalogue be?
- How many pages will it have?
- What quality of paper do I want?
- Should images be in black and white, colour or both?
- How should the binding be done?
- How many copies do I need? Standard number of copies are 500, 1000 or 2000. Printers usually have a minimum requirement. Allow for free press copies as well as two copies for the National Library. Also remember that museums and galleries often swap catalogues for their libraries.

The layout of individual pages depends on whether you want a single or multiple column format and on whether you want the images to be with the text or in a separate section of the catalogue. Layout is easier to handle with separate text and image sections.

If text is divided into columns, they can be even or uneven in width. If uneven, the narrower column is often used for footnotes and annotations:



Remember that white space increases the readability of a page, as long paragraphs are visually exhausting. Good ways of creating white space are multiple columns and short paragraphs:

Can-making by hand continued on the north coast until sometime after 1910. Meantime the factory-produced sanitary can, with the top and bottom crimped and side seam soldered on the outside only, was introduced. Eventually a machine was made that crimped the can bodies in a lock and lap device so that soldering became obsolete.

By 1923 the machinery for the can-making plant at North Pacific Cannery on the Skeena River consisted of two slitters, a bodymaker, flanger, two double seamers, and a foot tester. Resin flux was used for soldering in the bodymaking machine, and the solder pot was heated by coal oil. The North Pacific can manufacturing plant continued to operate until 1936.

For a time, many canneries made part of their requirements on site, having the remainder shipped in from the factories in Vancouver. By 1933 the factories could produce cans at a rate of 250 per minute.

The Federation Brand can label was used by the Mill Bay Cannery on the Nass River as early as 1893.

During the 1930s a new factory method of making cans was introduced. It was known as the Collapsed Can. With this new method the can bodies were flattened at the can factory, packed and shipped, 330 to the case, in the same boxes that normally cased 48 assembled tall cans. At the cannery they were re-formed with machinery that automatically reshaped the bodies to cylinder perfection, then passed them through a flanger and a double seamer and attached the bottoms, nonstop, to the filling machine.

The first cans made by hand were not lacquered to protect them from rust. Storage life was short and spoilage resulted. Painting the cans by hand with a type of red paint was tried, and later on a quick-drying brown lacquer was used. Another method was the use of enamel on the ends of the cans, relying on the labels to protect the bodies from rust. In 1901 a machine for lacquering cans was invented. But it was many years before cans were required to be completely lacquered against rust.



1 Creating white space with multiple columns.

Images that go to the edge of the page (bleeding) increase the printing costs. It is cheaper to stay 1/2 inch within the page size.

Lastly, remember that the market place for the catalogue is during the exhibition, particularly on opening night. Plan the publication to be ready before then. Talk to the printer in advance to find out how long the printing will take and develop a timeline back from that date. If possible, add a week to give yourself some extra time.

The voice of allusion

There is a world of peaceful images contained in the natural forms as they are arranged in a Japanese temple garden. Here, the duality of art and nature is beautifully emphasized and it is difficult to decide where nature ends and art begins. Such a decision is not necessary anyway, as the mysterious dichotomy is what is both intended and effective. It is a visible example of the Buddhist principle of the undifferentiated uniqueness that is, simply—*itself*.

My own Western attitude is evident in my painting *Pacific Gateway 183*, where I emphasize both: the opposites and the likenesses. Why? Because I found many similarities between the Japanese landscape and the West Coast vistas. In this painting, the temple garden is juxtaposed to the rocky promontories of my sea-board. They both contribute to the creation of space—outer space, inner space—space defined by man as a symbol and the vast expanses given by nature.

The “meaning” of the temple garden is up to the observer. The creation and existence of the garden is, in all, a very moving experience. One that, for me, symbolizes the very best that Japan has to offer. The stones on the raked sand are stepping stones that may lead to full certainty.

I am attracted to many aesthetic qualities found in Japan. Aspects of the country and culture have surfaced many, many times in my work. A large group of

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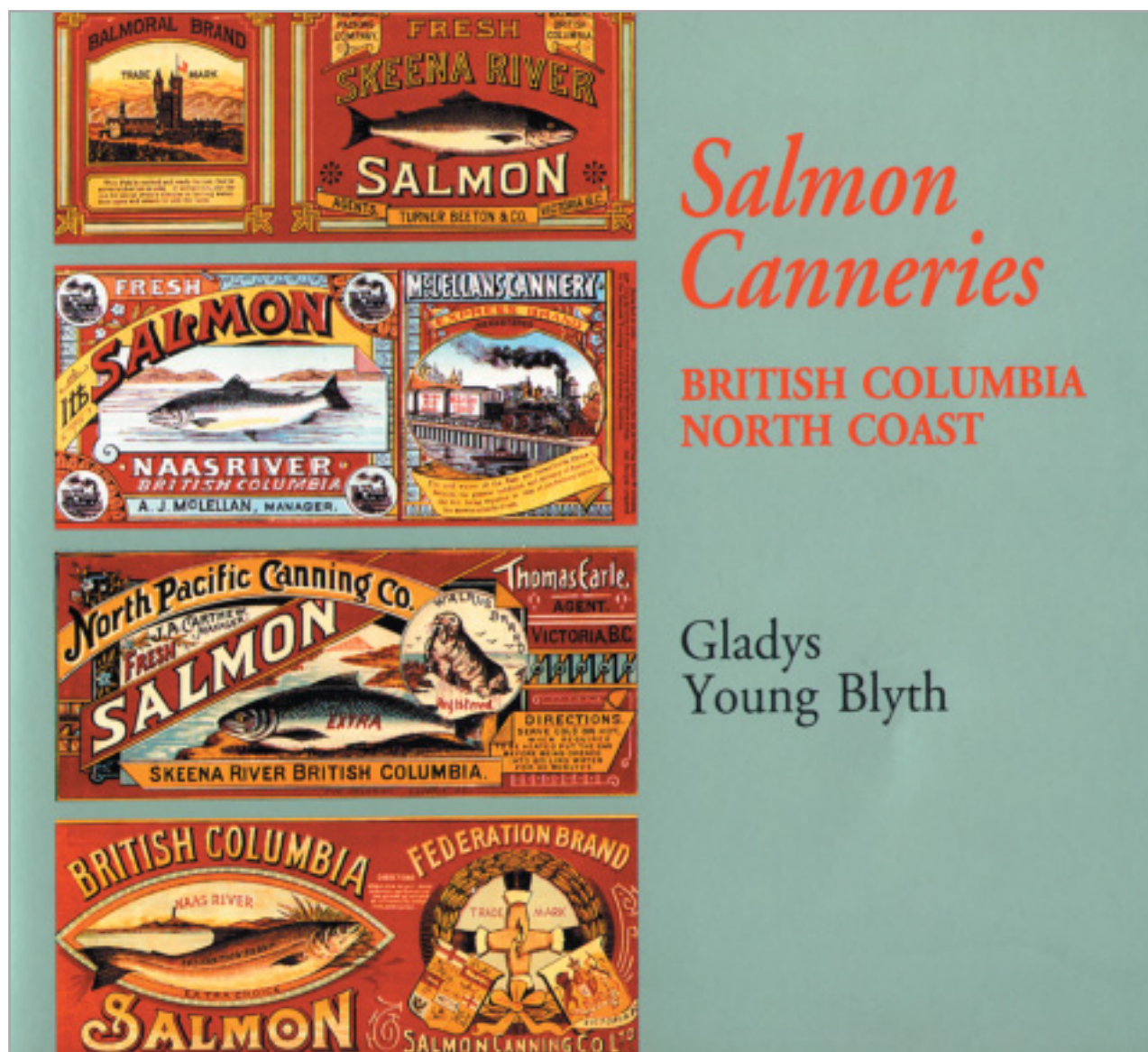
2 | *Creating white space with short paragraphs.*

3. The Cover

The front cover, back cover and spine of a publication create the publicity poster of the book. The level of lavishness and design depends a lot on the market forces; while the bookstore trade requires that the book is noticed in the store, the design may be less conspicuous if the market is your own museum.

3.1 The Front Cover

The front cover includes the title and author/editor of the publication. It can also include the institution/museum publishing the catalogue as well as the logos of major sponsors. If a major contributor requests acknowledgement on the cover, SSHRC-CURA must also be acknowledged here.



3 | Sample of a cover page.

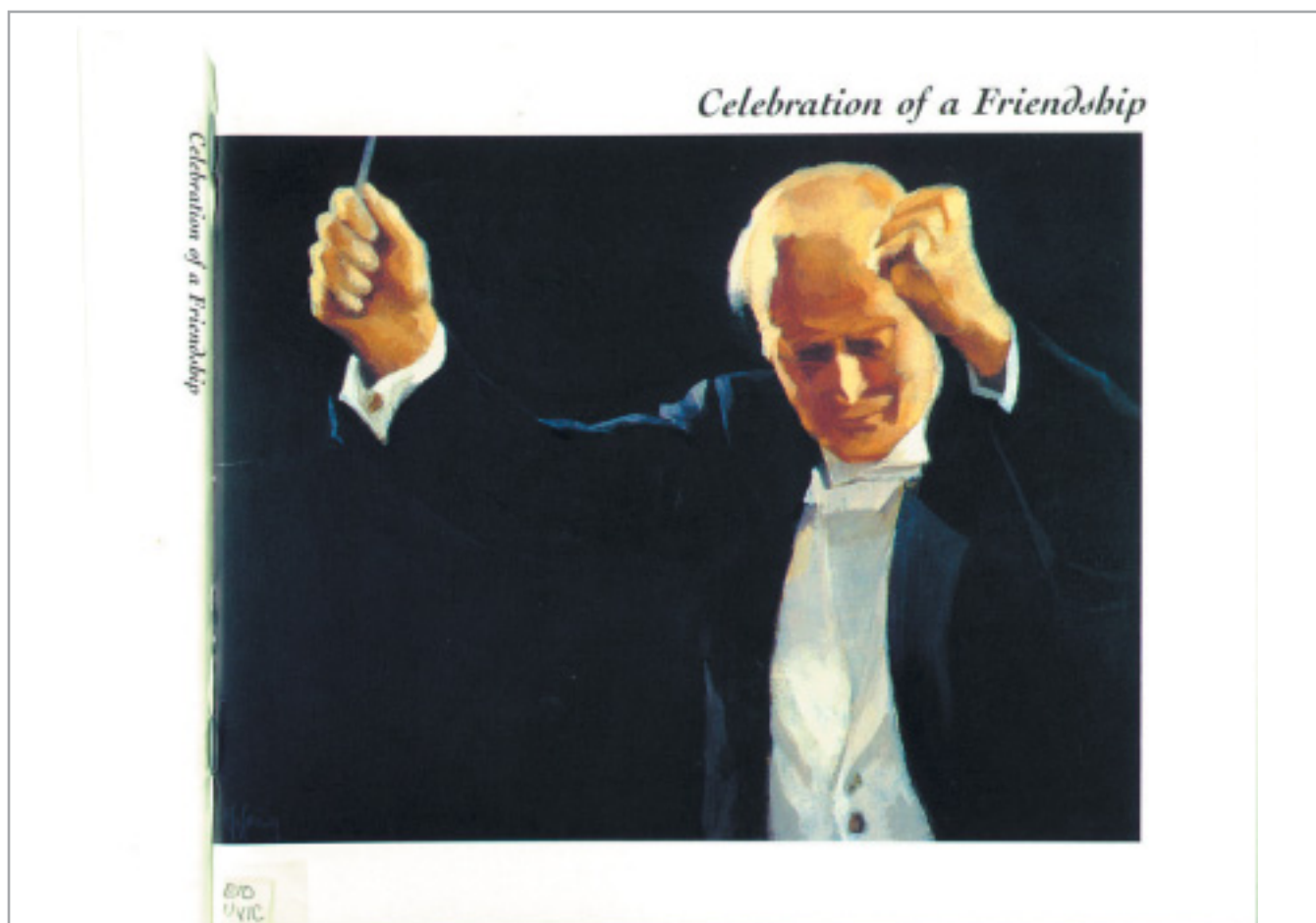
3.2 The Spine

Once the catalogue is shelved, the spine is the part you see. There are several options for binding a catalogue, depending on the number of pages and the printing facilities. A square back spine allows for a line of type to run along the back, while a saddle stitched (sometimes referred to as wire stitched) spine does not.

The text on a square back spine, running from top to bottom, lists the author/editor, title and publisher. A minimum of 48 pages is generally required to produce this type of spine. If a publication is thinner and saddle stitched, consider having the line of text running along the edge of the back cover. This will mimic the look of a square back spine and the title will be visible on a bookshelf.



4. A square back spine.



5. A saddle stitched spine with text along the edge of the back cover.

3.3 The Back Cover

The design of this page is optional and can include anything from a blurb about the catalogue or the author, to credits, logos and graphics. A SSHRC-CURA mission statement could be formulated as well as a statement from the institution publishing the catalogue. Miscellaneous items, such as notes about the author(s), the UPC (Universal Product Code) and ISBN (International Standard Book Number) are important if sales will be in the general market place.



6. Sample of a back cover.

4. The Front Matter

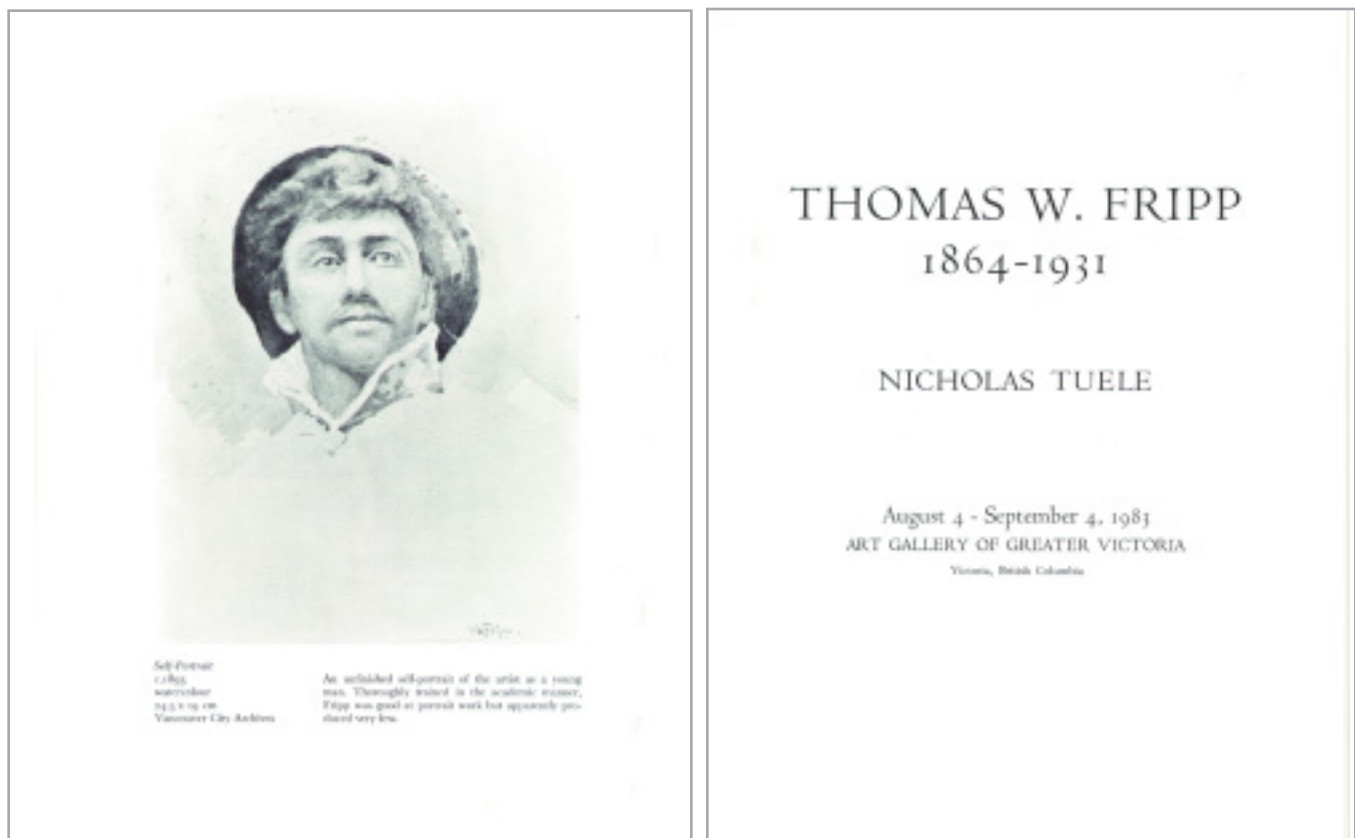
The front matter of a publication includes all or any of the following: title (mandatory), copyright page (mandatory), table of contents (mandatory), list of illustrations (optional), acknowledgements (mandatory for SSHRC-CURA projects if not included elsewhere), foreword (optional), preface (optional) and introduction (optional). See the Glossary for a definition of the above terms.

4.1 First Page (optional)

The first page, or "half title," of a catalogue is optional. It can be omitted but, by using it, one now gets an extra page on the back of it. The design of the first page is flexible but it most often just lists the title of the publication.

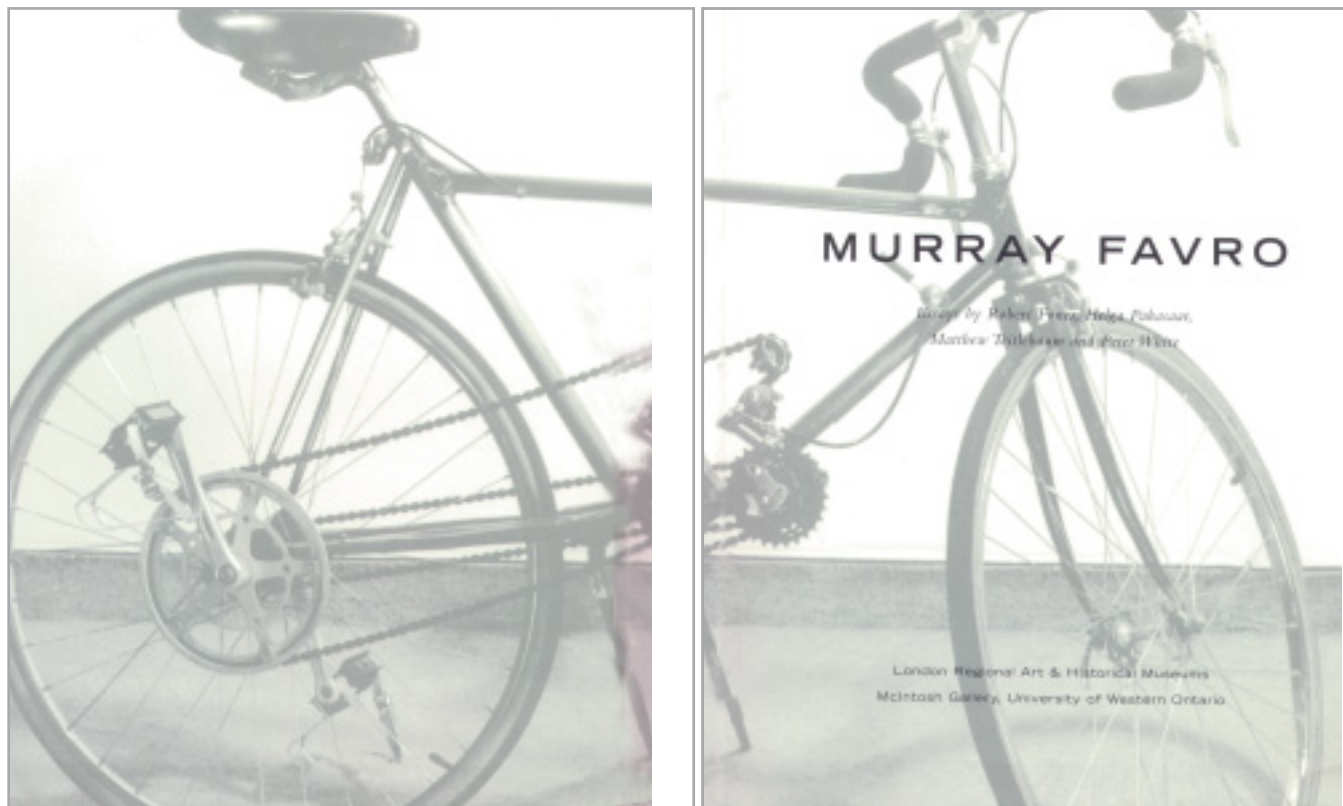
4.2 Second Page (optional) and Third Page

The second page backs the optional first page. If available, it can be used to insert a frontispiece, which generally features a key illustration, complementing the theme of the publication.



7. Sample of a frontispiece (left) showing a photograph of the artist.

The third page is the title page of the publication, including author/editor, publisher, date and place. This page is mandatory.



8. | *Sample of a frontispiece including the title page.*

4.3 Fourth Page

This page is mandatory. It should include to-date copyright information as well as ISBN and CIP (Cataloguing in Publication) data, available through the National Library of Canada. ISBN and CIP register the publication and allow sales from bookstores and libraries across Canada.

The text and format supplied by CIP must be used exactly as provided and cannot be changed.

For more information, visit the National Library web site at <http://www.nlc-bnc.ca/isbn/index-e.html> and <http://www.nlc-bnc.ca/cip/index-e.html>. Registration should be done as early as possible, as it will take time, and you want to avoid delays in printing.

Regardless of where your publication will be sold, this page should include information on the publisher (name, address), the distributor, and the publication. "Printed in Canada" is important, especially if copies cross into the USA. Acknowledgements and dedications can also be added to this page.

CONTENTS	
6 Preface	Copyright © 1997 John Koerner
7 Foreword	ALL RIGHTS RESERVED
9 Introduction Peter H. H. H.	Unless otherwise noted, all brushwork, line drawings, calligraphy and paintings by John Koerner.
13 MURRAY FAVRO: Four Propositions for Finding the Art World by Looking the Other Way Matthew Teitkamm	No portion of this book, visual or textual, may be reproduced without written permission of the publisher.
29 MURRAY FAVRO'S SENSE EXTENSIONS Helga Pokras	Canadian Cataloguing in Publication Data
42 THE GUITARS	Koerner, John, 1913- Unseen dimensions Includes bibliographical references. ISBN 1-55039-080-5
55 HAND TOOLS Robert Fox	1. Koerner, John, 1913- I. Title. ND249.K57A35 1997 759.11 C97-910783-0
69 MURRAY FAVRO: Technology; Perspective; the Everyday Peter H. H. H.	Sono Nis Press acknowledges the support of the Canada Council for the Arts in its publishing program.
87 Works in the Exhibition	Front cover: Pacific Gateway (285) 1991 triptych: acrylic on canvas 125 x 315 cm PHOTO BY ROB KLUFT Back cover: Slavonic Dance (7) 1990 triptych: acrylic on canvas 125 x 315 cm PHOTO BY ROB KLUFT
97 Biography	Published by SONO NIS PRESS 1725 Blanshard St., Victoria BC V8W 2J8 Canada http://www.islandnet.com/~sononia/
104 Bibliography	Designed, printed and bound by MORRIS PRINTING COMPANY LTD. Victoria, British Columbia, Canada

9. Copyright page with a dedication.

10. Sample of a contents page.

4.4 Fifth Page (optional)

This page can be used for various purposes, such as dedications, sponsor/donor recognition, references to the SSHRC-CURA program and a statement (foreword) from the curator, director or CURA partner. If required, this may be a series of pages.

If the above items have been covered elsewhere or are not to be included, use this page for the table of contents.

5. Text

This is the main section of the catalogue, including your text and illustrations. The design and content of these pages are flexible. Although not required, it is common to have an introduction at the beginning of this section. A list of abbreviations and/or a chronology can also be included.

5.1 Text

Every author should be consulting a style guide during the writing process. *The Chicago Manual of Style* is widely used and recommended. The text must undergo a thorough editing process. There are two types of editors: a content editor and a copy editor. Budget at least for a qualified copy editor. A content editor should be someone knowledgeable in the field.

The author is ultimately responsible for the text. The author must edit all proofs. Take the time to read, reread and read again. Edit each line, isolating each word. Consider consistency of style, word usage, spelling, use of abbreviations and formatting. After the text is typeset or when it is at the final proof stage, changes are very costly.

Prepare your text in a text file or word document, such as Microsoft Word. Do not use a publishing program because they are non-standard for professional printing purposes. Always supply a hard copy of your document to the printer.

5.2 Images

You may be asked to provide images in electronic form, either on disk or by e-mail. For quality reproduction, images should be scanned to 350 - 600 dpi (dots per inches) tiffs; the specific resolution and format requirements depend on such factors as use of colour and the size of the reproduction in the catalogue. Consult with printers before scanning to determine their specifications.

Images should be labeled as follows: Artist, title, date, medium, dimensions, collection information. Additional notes to individual images are best handled in a separate section at the end of the catalogue.

Photo credits need to be provided for all reproductions. Those can be listed in the back matter.



PHOTO BY MICHAEL KOLLYT



Nootka, Gold River 1991
by Takao Tanabe
acrylic on canvas 90 x 181.25 cm
GEORGE AND DONNA MONTAGUE COLLECTION

Crossmotif with 5s 1984
acrylic on board 72.5 x 46.25 cm
EILEEN ROEMER COLLECTION

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11. | *Sample layout of images with correct labeling.*

5.3 Copyright

For matters of text copyright, community project directors should consult with faculty directors to determine copyright requirements for the use of CURA project research papers.

Copyright clearance must be obtained in writing whenever a work of art or artifact is reproduced. The holder of the copyright may be the artist or the artist's estate, or someone else. In addition, it is essential to obtain permission from the photographer or the institution for which the photo was taken.

6. The Back Matter

The back matter includes any subsidiary material not included in the main section of the catalogue. This could be all or any of the following subsidiary material: appendices, notes, bibliography, glossary, credits and index.

BIBLIOGRAPHY	
PUBLICATIONS	
O'Brien, Paddy. <i>Bealart: 80 Years of Experiment 1912-1992</i> . London: London Regional Art and Historical Museums, 1998.	McCabe, Kate. <i>Selected Sculpture London</i> . London: London Regional Art Gallery, 1976.
Campbell, James D. <i>Murray Fawcett: The Guitars 1966-1989</i> . Regina: MacKenzie Art Gallery, 1991.	Nasgaard, Roald and Karen Wilkin. <i>Changing Visions: The Canadian Landscape</i> . Toronto and Edmonton: Art Gallery of Ontario and Edmonton Art Gallery, 1976.
<i>Five Artists From London, Ontario</i> . Havana: Galería Latinoamericana, 1988. Essay by Christopher Dewdney.	<i>Carmen Lamanna Gallery at Owen Art Gallery</i> . Sackville: Owens Art Gallery, Mount Allison University, 1975.
Fleming, Marie L. <i>Murray Fawcett: A Retrospective</i> . Toronto: Art Gallery of Ontario, 1983.	Wechsler, Jeffery. <i>A Response to the Environment</i> . Brunswick, N.J.: Rutgers University, 1975.
<i>The Beauty of Machines</i> . Cambridge: Cambridge Library and Arts Centre, 1981.	<i>Kunst Bleibt Kunst</i> . Köln: Kunsthalle Köln, 1974.
Nasgaard, Roald. <i>10 Canadian Artists in the 1970s</i> . Toronto: Art Gallery of Ontario, 1980.	<i>Canada Trajectories 73</i> . Paris: Musée d'art moderne de la ville de Paris, 1973.
Curnoe, Greg and Bruce W. Ferguson. <i>3rd Dalhousie Drawing Exhibition</i> . Halifax: Dalhousie University Art Gallery, 1978.	Smith, Brydon and Pierre Thériage. <i>Boucherville, Montreal, Toronto, London</i> . Ottawa: National Gallery of Canada, 1973.
Graham, Mayo. <i>Another Dimension</i> . Ottawa: National Gallery of Canada, 1977.	Kluyver-Chaysenar, Margreet. <i>Realism: emulation and omission</i> . Kingston: Agnes Etherington Art Centre, 1972.
<i>Forum '76</i> . Montreal: Montreal Museum of Fine Arts, 1976.	<i>27th Annual Western Ontario Exhibition</i> . London: London Public Library and Art Museum, 1967.
<i>Graphics and Photographs</i> . London: London Art Gallery, 1976.	<i>26th Annual Western Ontario Exhibition</i> . London: London Public Library and Art Museum, 1966.

12. | Sample of a bibliography.

7. Glossary of Terms

Acknowledgement:

Expresses appreciation of a service etc. (*Canadian Oxford Dictionary*)

Appendix (Plural: Appendices):

Subsidiary matter at the end of a book or document. (*Canadian Oxford Dictionary*)

This could include, for example, original documents pertaining to the catalogue, maps, chronologies, reference material and exhibition records.

Bibliography:

The systematic description and history of books, their authorship, printing, publication, editions, etc. (*Oxford English Dictionary*)

Note: The image credits in this guide follow *The Chicago Manual of Style* format. For more information on citing sources according to this manual, see <http://www.wisc.edu/writing/Handbook/Chicago.html>.

CIP:

Cataloguing in Publication. A voluntary program of cooperation between publishers and libraries, enabling the cataloguing of books before they are published and the prompt distribution of this cataloguing information to booksellers and libraries. The Canadian CIP program is coordinated by the National Library of Canada at <http://www.nlc-bnc.ca>.

As far in advance of publication as possible, the publisher should send information about a forthcoming title to a CIP agent library. This information is submitted on a CIP form, which covers various details about the book, such as its author, title, subject matter, etc. (National Library of Canada, Cataloguing in Publication Program).

The text and format supplied by CIP is mandatory and cannot be changed. If you register your publication, you are required to send two copies to the National Library.

Copyright:

The exclusive right given by law for a certain term of years to an author, composer, designer, etc. (or his assignee), to print, publish, and sell copies of his original work. (*Oxford English Dictionary*)

In Canada, you do not have to register your copyright to benefit from the protection of the Copyright Act. However, by registering with the Copyright Office, you receive a certificate, which can be used to your advantage in the case that your work is used unlawfully.

Obtaining permission to copy a work was difficult until the copyright collective CANCOPY was established to license public access to copyrighted material. Through licenses with individuals and organizations, this agency allows copying for a fee and, in turn, distributes royalties to the owners of copyright.

For more information on copyright, visit the Canadian Intellectual Property Office web site at http://strategis.gc.ca/sc_mrksv/cipo/cp/cp_main-e.html.

Foreword:

Introductory remarks at the beginning of a book often by a person other than the author. (*Canadian Oxford Dictionary*)

The foreword could be written by the museum director, a sponsor, a co-worker or anyone else slightly removed from the project.

Frontispiece:

The page opposite the title page of a publication. It often features a key illustration or prominent object in the exhibition.

Glossary:

An alphabetical list of terms or works found in or relating to a specific subject or text with explanations; a brief dictionary. (*Canadian Oxford Dictionary*)

ISBN:

International Standard Book Number. A unique ten-digit number used to identify publications in order to facilitate their handling and retrieval. The number is assigned by the International ISBN Agency but is also available through the National Library of Canada at <http://www.nlc/bnc.ca>.

Preface:

An introduction to a book stating its subject, scope, etc. The author's initial statement. (*Canadian Oxford Dictionary*) Acknowledgements are often included in this section.

UPC:

Universal Product Code. A number and bar code that identify an individual consumer product. UPC is used world-wide for a variety of products, standardizing the way trading partners identify, communicate about, and code their products. This code is required if you plan to sell copies of your publication in the general market place, and should be obtained as early as possible. For more information, see <http://www.uc-council.org/> (Uniform Code Council).



Photo Credits and other Credits

1, 3, 4, 6

Young Blyth, Gladys. *Salmon Canneries. British Columbia North Coast*. Lantzville, BC: Oolichan Books, 1991.

2, 11

Koerner, John. *Unseen Dimensions. Musings on Art and Life*. Victoria, BC: Sono Nis Press, 1997.

5

Celebration of a Friendship. Victoria, BC: Maltwood Art Museum & Gallery, 1997.

7

Tuele, Nicholas. *Thomas Fripp, 1864-1931*. Victoria, BC: Art Gallery of Greater Victoria, 1983.

8, 10, 12

Fones, Robert, Helga Pakasaar, Matthew Teitlebaum and Peter White. *Murray Favro*. London, ON: London Regional Art and Historical Museums, 1999.

9

On the Eve of the Reformation. The Graphic Art of Albrecht Dürer. Victoria, BC: Art Gallery of Greater Victoria, 1993.

Special thanks to the following institutions for allowing us to include samples of their publications:

Art Gallery of Greater Victoria, British Columbia
Maltwood Art Museum & Gallery, University of Victoria, British Columbia
London Regional Art & Historical Museum, Ontario
Oolichan Books, Lantzville, British Columbia
Sono Nis Press, Victoria, British Columbia

Appendix A PUBLICATION SCHEDULE

PLANNING

Proposal approved _____
 Budget approved _____
 Schedule approved _____
 Call for tenders _____
 Tenders back _____
 Approval of choice _____
 Contract _____
 Concept/direction _____





PRODUCTION

Detailed outline _____
 Editorial _____
 Research _____
 Copy drafted _____
 Copy edited _____
 Copy revised _____
 Fact checking _____
 Whole edit _____
 Copy approved _____
 Final changes & to designer _____
 Photos/graphs/maps _____
 Research _____
 Shoots _____
 Photos chosen & scanned _____
 Illustrations produced, proofed _____
 Design _____
 Concepts presented _____
 Concept refined _____
 Concept approved _____
 Print tenders out _____
 Print tenders back _____
 Approval of choice _____
 Print contract _____
 Layout _____
 Rough pages _____
 Approval _____
 Proof pages _____
 Approval _____
 Final pages _____
 Final approval _____
 Job to printer _____
 Proofs approved _____
 Press check _____
 Printed/dried/collated/bound/shipped _____



Appendix B ISBN APPLICATION FORM

For an online version of this form, see <http://www.nlc-bnc.ca/isbn/s11-202-e.html>.



[Français](#) | [Contact Us](#) | [Help](#) | [NLC Search](#) | [Canada Site](#)

[ISBN Agency](#)
[Services for Publishers](#)

ISBN Application Form

If you have questions about this form, please call the Canadian ISBN Agency:

- Toll free 1-877-896-9481 (Select 1+3+1)
- Direct line 1-819-894-8872

Name of publisher

Name of contact person

Mailing address (including postal code)

E-mail address

Telephone (including area code)

Fax (including area code)

Publisher's Web site

☐ N/A ☐ URL

Have you applied for an ISBN before?

☐ No ☐ Yes - What was the assigned ISBN?

Estimated number of publications planned in the next three to five years

☐ Fewer than 10 ☐ 10 or more If 10+, how many?

Title(s) of publication(s)

Notes

Last updated: 2002-09-10Important Notice

Appendix C CANADIAN CIP INFORMATION FORM

For an online version of this form, see <http://www.nlc-bnc.ca/cip/s15-04-e.html>.



nlc-bnc.ca

National Library of Canada
Bibliothèque nationale du Canada



français
Contact Us
Help
NLC Search
Canada Site

CIP

Services for Publishers

Publishers' Window

Canadian Cataloguing in Publication Program

Canadian CIP information form

This section is an electronic version of the Canadian CIP Information form (NLC-2010). It was designed for viewing and printing from landscape version 1.24 or higher. A [pdf version](#) is also available for downloading.

An explanation of each category of information can be accessed by clicking on the relevant item number on the form below. The [complete set of explanations](#) is also available.

INSTRUCTIONS:

1. Make a print of this form and fill in the information requested below.
2. Attach a copy of the forthcoming publication's title page, introduction, table of contents, and other descriptive material to the completed form.
3. Return the completed form and attachments to [our national CIP agent](#).

1. CANADIANA CONTROL NO. <small>(Leave blank; for CIP office use only)</small>	
2. DATE FORM COMPLETED: DATE CIP DATA IS REQUIRED:	
3. NAME, ADDRESS AND PHONE NUMBER OF PUBLISHER:	
4. WHICH IMPRINT WILL APPEAR ON THE TITLE PAGE?	
5. NAME OF CO-PUBLISHER (IF ANY):	
6. IN-HOUSE EDITOR:	7. PHONE NUMBER:
8. AUTHOR'S NAME(S) AND FUNCTION(S) (e.g., illustrators, editors) AS THEY WILL APPEAR ON THE TITLE PAGE:	
9. INFORMATION ON AUTHOR (S) FIRST AUTHOR'S FULL NAME IF KNOWN:	BIRTHDATE: CHECK ONE CANADIAN CITIZEN: ____ LANCED IMMIGRANT: ____ NON-CANADIAN: ____
SECOND AUTHOR'S FULL NAME IF KNOWN:	BIRTHDATE: CHECK ONE CANADIAN CITIZEN: ____ LANCED IMMIGRANT: ____ NON-CANADIAN: ____
THIRD AUTHOR'S FULL NAME IF KNOWN:	BIRTHDATE: CHECK ONE CANADIAN CITIZEN: ____ LANCED IMMIGRANT: ____ NON-CANADIAN: ____
10. TITLE AND SUBTITLE(S) OF BOOK:	



11. EDITION STATEMENT, IF ANY (e.g. 2nd edition, Canadian edition, revised edition ...):	
12. DATE(S) OF PREVIOUS EDITION(S):	
13. TITLE OF PREVIOUS EDITION(S), IF DIFFERENT:	
14. IS THIS A REPRINT: YES ____ NO ____ -- IF YES, GIVE DATE OF FIRST PRINTING:	
15. IS THIS A TRANSLATION: YES ____ NO ____ -- IF YES, GIVE ORIGINAL TITLE: -- GIVE DATE ORIGINAL WAS PUBLISHED:	
16. IS THIS PUBLICATION BILINGUAL? YES ____ NO ____ -- IF YES, GIVE DETAILS (e.g. proportion of languages):	
17. NAME OF THE SERIES (IF ANY) AS IT WILL APPEAR IN THE BOOK: -- IF THE SERIES IS NUMBERED, GIVE THE NUMBER FOR THIS TITLE: -- GIVE THE ISSN FOR THE SERIES:	
18. PROJECTED DATE OF PUBLICATION: -- MONTH: -- YEAR:	
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22. PRIMARY AUDIENCE (state grade / age level or group for which it is intended):	
23. IF THE BOOK CONTAINS THE PROCEEDINGS OF A CONFERENCE, GIVE: -- NAME OF CONFERENCE (IF ANY): -- CONFERENCE NUMBER (IF ANY): -- PLACE IT WAS HELD: -- DATE(S) OF CONFERENCE: -- WILL THE NAME OF THE CONFERENCE APPEAR ON THE TITLE PAGE?: YES ____ NO ____ -- IF NO, WHERE WILL IT APPEAR? (e.g. preface, introduction, cover, etc.):	
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25. ISBN VARIATIONS AND PRICE Where applicable, give ISBNs and associated prices for different bindings of the same title, for different volumes of a multi-volume set, and ISBNs of other publishers for a co-published work. State the item to which each different ISBN applies. -- ISBN: PRICE: -- ISBN: PRICE: -- ISBN: PRICE:	
26. NAME AND ADDRESS OF PERSON TO WHOM THE CIP ENTRY IS TO BE MAILED:	
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