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Guide to the Walter Johnson Collection of Post Mortem
and Memorial Photography and Artifacts

by

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- Abstract -

This thesis project is a guide to the *Walter Johnson Collection* of post mortem and memorial photography and artifacts currently held at the *Strong National Museum of Play* in Rochester, New York. The 1,108 objects in the collection are both commercial and vernacular in content. The range of its contents span from daguerreotypes created in 1840, through color Polaroid snapshots created in approximately 1970. The museum purchased this collection from Walter Johnson in 1986, and completed its accession into their permanent collection in 1988. From February/07 to July/07, I analyzed the collection catalog records and inspected the current condition of the objects and their housings. I determined that though all of the objects have been catalogued, the information included in the records should be updated for improved accessibility to the objects. In order to improve accessibility, this project proposes new terminology to describe the objects to enhance interpretation of the information in the records, and assesses the condition of the objects and their housings. It concludes with recommendations for long-term preservation of the objects in the collection.

- Acknowledgements -

First and foremost, I would like to thank the staff at the Strong National Museum of Play who provided me with access to this collection throughout the duration of this project. This includes curator, Nicolas Ricketts, for introducing me to the institution and the collection, and librarians Carol Sandler and Adam Traub. I would like to especially thank Eric Wheeler, assistant curator, for all the hours taken out of his schedule in continued support toward the completion of this project. Also, my thesis advisors, Robert Burley and David Harris, for their interest in this project, their persistence of vision, and their positive re-enforcement during arduous times. Lastly, Walter Johnson for sharing with me his wealth of historical knowledge and unique perspective, which without, this project would not have been possible.

Olivia Arnone
August 2007

- Dedication -

For my father, who is gone, but will never be forgotten. To my family for their support and belief in me. Also, to the incredibly creative and intelligent friends I have made in the past two years who have inspired me, motivated me (and taught me how to make a good cupcake).

- Table of Contents -

Author's Declaration	ii
Abstract	iii
Acknowledgements	iv
Dedication	v
Table of Contents	vi-vii
List of Figures	viii
Introduction	1-3
-Methodology and Process	4-6
-Literature Review	6-9
I. History	10
- History of the Collection	10-11
- Overview of the Collection	12-21
- Significant Historical Subjects	22
- Publication and Exhibition	23-24
II. Intellectual Analysis	25
- Cataloging	25-27
- Sample Catalog Records	28-29
Rights and Reproductions	30
III. Physical Analysis	31-33
- Table I: Prints and Objects	31
- Table II: Negatives and Slides	32

IV. Condition Survey	34
Condition of the Collection	34-35
Cased Images: Daguerreotypes, Ambrotypes, Tintypes	36
Paper and Mounted Prints: Albumen, Cabinet	37
Cards, cartes de visite, Stereographs,	37
Bromide and gelatin Silver Prints	38
Negatives	38
V. Recommendations	39
Assigning Preservation Priorities	39
- Digitally photographing collection objects	39
- Item Level Condition Survey	40
- Construct/Improve Housings	40-41
VI. Conclusion	42
Bibliography	43-44

- Appendix -

Appendix A: List of Photographic Studios by Geographic Region

- Tables -

Table I: Sample Catalog Record

Table II: Collection Contents Photographic Processes

Table III: Negatives

Tables III - VII: Condition Survey

-List of Figures-

1. Unknown, [Post-mortem photograph of an unidentified child], c. 1850. Daguerreotype, 1/6 plate. Collection: Strong National Museum of Play.
2. Unknown, [Memorial photograph of an unidentified woman mourner], c. 1860. Ambrotype, 1/6 plate. Collection: Strong National Museum of Play.
3. Unknown, [Post Mortem photograph of boy in a coffin on a chair], c. 1850-1870. Tintype, 1/6 plate. Collection: Strong National Museum of Play.
4. Unknown, [Memorial Brooch], c. 1860. Daguerreotype. Collection: Strong National Museum of Play.
5. Spencer Studio, Washington, [Memorial Floral Arrangement], c. 1875-1895. Memorial Cabinet Card. Collection: Strong National Museum of Play.
6. C. E. Hatch, Frontier, Michigan, [Memorial Photograph of Unidentified Mourners], c. 1875-1895. Memorial Cabinet Card. Collection: Strong National Museum of Play.
7. H.F. Wendall & Co., Leipsic Ohio, [Photograph of unidentified young man], 1897. Memorial Cabinet Card. Collection: Strong National Museum of Play.
8. Unknown, [Memorial Stereograph of a Japanese Funeral], c. 1890. Collection: Strong National Museum of Play.
9. Tobias Studio, [Post-Mortem photograph of family with deceased child], c. 1910. Silver gelatin contact print from a glass plate negative, 5 x 7. Collection: Strong National Museum of Play.
10. Unknown, "Ruhe in Frieden", [Portrait of an unidentified young boy]. Hand colored solar print, 42" x 34.5". Collection: Strong National Museum of Play.
11. Littleton View Co., New Hampshire, "President McKinley and Wife", 1906. Memorial stereograph. Collection: Strong National Museum of Play.
12. Unknown, "The Horrors of War", 1863. Albumen print mounted on board, 4.4" x 7.2". Collection: Strong National Museum of Play.

Introduction

This thesis takes the form of a survey of the Walter Johnson Collection of post mortem and memorial photography and artifacts currently held at the Strong National Museum of Play in Rochester, New York. It provides a history of the collection, an overview of its contents, an analysis of the physical condition of the objects and their catalog records, and ends with recommendations to improve both intellectual and physical access to this historically significant collection.

My interest in the topic of post-mortem photography began while attending an exhibition at the George Eastman House, International Museum of Photography and Film, in 2005, titled, *Young America: The Daguerreotypes of Southworth and Hawes*. This exhibition featured a post mortem daguerreotype titled *Unidentified Child, ca. 1850* that depicted a beautiful, deceased young girl posed as if peacefully sleeping. The image resonated with me, and my curiosity about this type of photography began.

While researching possible thesis topics over a year later, I was informed of the Walter Johnson Collection, which was held at the Strong National Museum of Play. This institution, then called the Strong Museum, purchased this collection from Walter Johnson between 1986 and 1988. It comprises over 1,000 photographic and non-photographic memorial artifacts and ephemera that span the history of photography and traces the development of conventions in portraiture and documentation of death in America from 1840 to approximately 1970. Because of the recent changes to its programming and exhibition policies, the institution is presently re-evaluating whether the collection still fits within their current mission statement.

Founded by Margaret Woodbury Strong in 1968 as the Margaret Woodbury Strong Museum, the museum was re-named The Strong National Museum of Play in 2006. At the time of its creation, it collected items that reflected Ms. Strong's sense of fascination with everyday objects, especially toys and ephemeral items that show Americans'

“innate sense of fun and fascination with the commonplace objects of daily life, [which] embody, illustrate, illuminate, preserve, and enable understanding of the attitudes, beliefs, values, customs, tastes, and traditions that Americans have held individually and collectively over the last two centuries and have passed, or are passing, to subsequent generations. These personal, everyday objects help Americans to understand who they are and who they believe they are and why.”¹

Through a large estate left by the founder of the museum, a thirteen-acre facility was built in downtown Rochester over a decade after her death. The museum interpreted its collection in light of how Americans saw themselves as a result of industrial progress, and it was re-named the *Strong Museum* during this time. In the 1990s, after extensive research, an increase in programming for families, and facility renewal projects, the museum re-named itself and redefined its mission to reflect this new emphasis, which is to “collect[s] and preserve[s] artifacts and records that illuminate the history of play.”²

All 1,108 items in the Walter Johnson Collection have been catalogued. The photographic portion of the collection was originally recorded in manual catalog records, now located in three

¹ The Strong National Museum of Play: <http://www.strongmuseum.org/coll/aboutcollection.html>. (Accessed June 13, 2007).

² The Strong National Museum of Play: http://strongnationalmuseum.org/about_us/mission.html. (Accessed October 11, 2007).

large binders that accompany the collection. They provide very brief descriptions of the objects, sometimes include condition reports, and have black and white reproductions of the objects attached. These records were migrated to the museum's electronic database, Argus, in 1991.

Argus Systems is collections management database created by Questor that is designed specifically to accommodate an institution's information management needs. It is fully ODBC (open database connectivity) compliant, which allows the information to be transferred to and shared with other applications. It also allows collection information to be uploaded to an Internet Web browser, which provides the opportunity for the contents of the collection as well as exhibitions to be shared online.³

My original goal for this project was to assess the collection and demonstrate its historic significance and research value, as well as the current condition of the collection. Upon closer inspection of the Walter Johnson Collection and its existing records, it became apparent that although it had been maintained by the museum, its semi-organized state compromised research and access capabilities. I decided that it would be helpful to discuss ways in which access to the collection could be improved through more consistent descriptive information in the catalog records. Since I am not an employee of the museum, I did not have the authority to change the records, so I merely provided suggestions for improvement based on an analysis of the records and research into post mortem and memorial photography.

³ Questor Systems: The Questor Strategy: <http://www.questorsys.com/system/index.html>. (Accessed July 21, 2007).

Methodology and Process

I began gathering preliminary information for my survey of the Walter Johnson Collection in December of 2006 by photocopying the original manual catalog records from three binders that accompany the collection. I inspected every manual record created for the objects and noted observations, such as the number of objects in the collection as well as variations and inconsistencies in the terminology used to describe the objects and their subjects. Information from this stage of research was used to formulate the tables in this project, which appear in the “Overview of the Collection” section of this thesis. These records also gave a sense of the condition of the collection at the time it was accessioned into the museum’s permanent collection.

I then contacted Nicolas Ricketts, curator in charge of this collection, in late December 2006 to arrange a series of visits to the museum to assess the physical condition of the objects. From February to July 2007, five visits were made to the museum. During these visits, I examined the condition of the objects as well as their housings. I inspected ancillary materials (such as correspondence, unpublished manuscripts, and memos) because of their relevance to the history of the collection, as well as any existing photographic reproductions and other materials used to help identify and locate objects within the collection.

It was not possible for me to examine the paper prints and framed objects in their original locations since they had been moved to a temporary holding area. Some of the objects in the collection were not found and therefore were not evaluated. Paper prints were inspected in groups due to the number of objects. I inspected cased images that were stored inside flat file drawers at an item level. Notes were kept regarding the general as well as specific conditions of these objects. Digital photographs were also made to record this information. The results of this assessment are reported in the section “Condition Survey”.

After my initial meeting and introduction to the collection with Mr. Ricketts in December 2006, I received an electronic catalog report of the collection. This “Synopsis” report was printed out from the museum’s Argus Systems database and provided the accession number, location, and a very brief identification (“photograph,” “negative,” “print,” etc.) of each item. This report also provided information about the maker and/or geographic origin of the object (when this information was recorded). I then extracted the information in the records and used it to describe the geographic coverage, types of objects, and the studios represented in the collection.

In order to carry out a more detailed analysis of the descriptive information in the catalog records, I selected a group of “complete” object reports to review from the Argus database in March 2006. These object reports were selected to include a variety of types of objects. Observations as to the amount of information and the descriptive style of the objects recorded in the database were made. It was difficult to clearly interpret information in the catalog records due to inconsistencies in the descriptive terminology used by the museum. I carried out further research in order to propose a method that would improve and clarify object identifications and would assist in developing a lexicon or thesaurus of words to describe the subject matter of this collection, mourning imagery.⁴ This research was used to formulate the sample catalog records discussed in the “Intellectual Analysis” section of this thesis.

At the end of this process, recommendations were made based on observations noted during the inspection of the current condition of the collection and its catalog records. The main focus for this portion was how to improve accessibility to the information in the records and to the physical objects, while keeping long term preservation of the collection in mind.

⁴ At the time this collection was acquired, not much was written about the subject of memorial photography. The term “post-mortem” or “funeral” is seldom used to classify the images in the catalog records, which I pose compromises research potential.

Literature Review

A number of publications were identified and reviewed as relevant source material for the subject of memorial photography. Most of these sources provided a historical context in which to better understand how this practice formed an integral part of society in America in the mid-nineteenth century, and further, how this practice changed over a century as Americans adopted new traditions. Though these sources were valuable in describing the cultural traditions that allowed this practice to flourish at the time, they generally do not deal specifically with post-mortem and memorial photography.⁵

The following source material was directly relevant to an understanding of the types of photography found in the Walter Johnson Collection. These publications were used to help contextualize, identify, and classify the objects in the collection, as well as help formulate steps to preserve the collection and improve access to it.

One of the only scholarly publications on the history of post mortem photography and proved invaluable in contextualizing the objects in the Walter Johnson Collection is by visual anthropologist, Jay Ruby. Ruby's *Secure the Shadow*⁶, published in 1995, outlines the history and development of post mortem and memorial photography from 1840 until the late 1990's in

⁵ Vicki Goldberg. "Death Takes a Holiday, Sort of: The Decline of Death and Ascent of its Image". In her *Light Matters: Writings on Photography*, 209-237. (New York: Aperture, 2005).
Margaret Coffin. *Death in Early America: The History and Folklore of Customs and Superstitions of Early Medicine, Funerals, Burials, and Mourning*. (Nashville: Thomas Nelson Inc, 1976).
Michael Lesy. *Wisconsin Death Trip*. (Albuquerque: University of New Mexico Press, 1973).
Audrey Linkman. "Taken from Life: Post Mortem Portraiture in Britain 1860-1910". *History of Photography*, 30, no. 4 (2006): 309-47.
David E Stannard. *The Puritan Way of Death: A Study in Religion, Culture, and Social Change*. (Oxford: Oxford University Press, 1977).

⁶ Jay Ruby. *Secure the Shadow: Death and Photography in America*. (Cambridge: MIT Press, 1995).

America. He argues that these objects are not valuable as artistic representations, but rather because they provide evidence of changing attitudes toward death in American during this period. He discusses how existing cultural traditions surrounding the ritual of death and mourning both inform the original purpose of the objects and reflect the shifting reception of photographic representations of death.

This publication includes images and objects representative of this practice from a variety of collections including the Walter Johnson Collection. Because Ruby's research is partially drawn from this collection, I have used it to assist in describing memorial artifacts and imagery represented in the objects. He divides memorial imagery into two broad categories, "Post-mortem and Funeral Photography" and "Memorial Photography". Each contains a variety of sub-themes that are discussed in more detail in the section titled "Intellectual Analysis". Though these classifications are not organized chronologically, they cover the span of different styles of memorial artifacts and imagery found in this collection.

Another publication that was helpful in understanding how the objects in the Walter Johnson Collection were used in the nineteenth century is a thesis completed in 1983 by a former student of Walter Johnson at Ohio State University. Photographer and instructor, Kent Bowser, discusses the development of the post mortem portrait in *An Examination of Nineteenth Century American Post Mortem Photography*.⁷ He argues, and illustrates with images from the Johnson Collection, that as photography advanced technologically, the way in which death was represented in imagery changed, and therefore affected attitudes and beliefs about death.

⁷ Kent N. Bowser. "An Examination of Nineteenth Century American Post Mortem Photography". (Master's Thesis: Ohio State University, 1983).

Though Bowser's thesis was invaluable in providing context for the images and objects, it primarily addresses the image's content. While my project uses Mr. Bowser's thesis to contextualize the history of memorial photography and types of objects found in the Johnson Collection, it also concentrates on the current state and preservation of this historical collection.

Medical doctor and director of the Burns Institute for Visual Documentation, Stanley Burns, has written many medical books, as well as two publications dedicated to the subject of memorial photography based on the objects in his own collection. *Sleeping Beauty II*⁸, published in 2002, was helpful in understanding the history of this practice and useful in dating different styles of post-mortem and memorial photographs. While this publication is dedicated mainly to high quality photographic reproductions of post mortem images rather than a cultural history of these images, he provides useful information in the Appendices of the book. The most useful of these was a guide to dating memorial artifacts that was used for assistance in dating and contextualizing objects in this collection.

In order to address the practical aspects of this large historical photography collection, I consulted publications and Internet sources to assist in forming guidelines concerning the preservation of photographs and objects. Since the majority of the objects in the collection date from the 1840's through the 1920's, I consulted *Care and Identification of 19th Century Photographs*⁹, published in 1986 by James Reilly, director of the Image Permanence Institute (IPI). In this text, I found information on assessing the preservation needs of the collection and formulating a priority list of recommendations to organize the objects in the collection. The International Federation of Library Associations and Institutions web resource, "Care, Handling, and Storage of

⁸ Stanley Burns. *Sleeping Beauty: Memorial Photography in America*. (Pasadena: Twelvetreets Press, 1990).

⁹ James Reilly. *Care and Identification of 19th Century Photographs*. New York: Eastman Kodak Company, 1986.

Photographs.” was also helpful in providing guidelines for assessing the condition of the objects and recommending proper housings for items in this historic collection.¹⁰ Other texts that were useful, but were not used directly for this project and are in the bibliography of this thesis.

¹⁰ International Federation of Library Associations and Institutions:
<http://palimpsest.standofrd.edu/byauth/roosa/roosaal.html>. (Accessed June 16, 2007).

I. History

History of the Collection

Walter Johnson was a professor of photography and photographic history at Ohio State University from 1968 to 1986. He began collecting cameras and photographic equipment in 1965, and soon after began expanding his interests to include various objects, books, and photographic ephemera. An inquisitive and enthusiastic collector, he also acquired a rare and famous daguerreotype of the moon made by John Adams Whipple, which is now in the Museum of Fine Art in Boston. His extensive collection of photography monographs, manuals, and journals, totaling 2,200 publications and more than 7,000 periodical volumes dating back to 1878, was generously donated to the Ohio State University Library. The Ohio State Historical Society now houses his rare historic camera collection, which includes a wet plate stereo camera.

In 1968, Johnson invited his friend and colleague Beaumont Newhall, then director of George Eastman House, to speak at the “First Conference and Workshop of the Society of Photographic Collectors of North America” held at Ohio State University in Columbus, Ohio. Another key speaker was Joan Kerr from *American Heritage Magazine*, a journal that subsequently published an article on the subject of memorial imagery (see: “Facing Death,” May/June 1992). Mr. Johnson founded and was executive editor of *The New Daguerreian Journal*. This publication ran from 1971 through 1975. It was produced by the The Daguerreian Society, Inc., and was distributed by Ohio State University Libraries. Mr. Johnson also initiated and founded the Ohio Camera Collector Society in 1968, which held its 39th annual conference in 2007. Nicholas Graver, long-time photographic enthusiast, collector, and amateur historian, commented during a conversation regarding the *Walter Johnson Collection* that Mr. Johnson was “a key figure in the Ohio Camera Collectors Society... and his broad collection was well-regarded in the early days”.

Mr. Johnson began acquiring post-mortem images around 1970, after immersing himself in daguerreian history both as an instructor and collector. He initially did not share his collecting activities in this area for fear of appearing strange to his colleagues and fellow collectors. The objects were acquired from approximately fifty antique dealers in Ohio and the Midwest region. The largest and only public display of a significant portion of the collection appeared in the early 1980s, when Walter Johnson, then professor at Ohio State, was asked to step in to replace a guest lecturer. In five weeks, he created a sixteen-projector slide show to compare the post-mortem images of the nineteenth century to those of modern times. Johnson described the program as thirty-one minutes long; about half of the images from his collection were paired with images from the book *Gramp*, by Dan and Mark Jury.¹¹ This interactive media presentation was set to romantic music and poetry and was performed twice at Ohio State University to audiences of more than three hundred people with standing room only.

The collection was sold to the Strong Museum over a two year period, from 1986 to 1988. Mr. Johnson is still heavily involved in researching post-mortem imagery, though he is no longer working directly with his former collection. His unabated interest for the personal as well as cultural aspects of the subject matter continue with a project titled *The Old Will Die, the Young May*, which will become an essay that describes the symbolism within and relationship between the post-mortem photograph and painting.

¹¹ Mark and Dan Jury. *Gramp*. New York: Grossman, 1976.

Overview of the Collection

While presently there are other public and private memorial collections, such as in the Stanley Burns Archive in New York ¹² and the Jay Ruby Collection at Penn State University Library ¹³, the Walter Johnson Collection is unlike either of these two because of its concentration on American practices, unlike the Burns Collection. The Burns collection is international in scope while the Jay Ruby collection, which also centers upon American practices, is much smaller.

Photographing the dead began as early as 1839, at photography's public inception, although there were pre-existing rituals and forms of memorializing and portraying the dead. According to photographic scholar Geoffrey Batchen, "Mourning was a carefully calibrated social ritual during the Victorian period, with fashion, jewelry, and photography all playing important roles in the public representation of grief." ¹⁴ Public ritual and cultural traditions also included consolation literature and the construction of cemeteries as sanctuaries, which promoted the contemplation of and pre-occupation *with* death.

The original purpose of all the material in the Johnson collection, whether it was meant to be viewed publicly or privately, was to commemorate the life of an individual. Though no longer customary, these historic and cultural artifacts document American middle-class rituals and traditions surrounding grief and mourning from the mid-nineteenth to the late twentieth century with a poignancy that is only possible with the medium of photography.

¹² The Burns Archive, Death and Dying: <http://www.burnsarchive.com/archive/dd.html> (accessed March 12, 2007).

¹³ Jay Ruby Collection finding aid: <http://www.libraries.psu.edu/speccolls/FindingAids/ruby4.html> (accessed April 12, 2007).

¹⁴ Geoffrey Batchen. "Ere the Substance Fade: Photography and Hair Jewelry" in *Photographs, Objects, Histories: On the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart, 36 (New York: Rutledge, 2004).

It is immediately evident in viewing the collection as a whole that images and objects from the late twentieth century reflect different traditions of memorializing than those of the nineteenth century. Though preserving the memory of an individual is the common thread that connects these two different periods, the way societies mourn has changed. Early memorial sentiments were privately cherished, the practices attempted to beautify death, and focused on the deceased individual. These progressed into images that focused on the event of death and those it affected rather than on the deceased. This progression is clearly illustrated with images and artifacts from the Walter Johnson Collection.

The following provides a brief descriptive overview of the types of post mortem and memorial photography from 1840 to the 1920s as found in this collection. The majority of the material originated in commercial photographic studios, largely in the midwest of the United States. Appendix A provides a listing of these studios.

Cased Images

Cased images, including daguerreotypes, ambrotypes, and tintypes, make up about fifteen percent of the Walter Johnson Collection. According to a report published on the website of the *Journal of the American Institute for Conservation* in 1996, the daguerreotypes in the Water Johnson Collection are the “single largest known collection of postmortem daguerreotype portraits in the United States”.¹⁵

According to Kent Bowser, the cased post-mortem photograph’s emphasis on a portrait of the deceased is linked with preoccupation with death that existed in early nineteenth-century

¹⁵ Journal of the American Institute for Conservation: http://aic.stanford.edu/jaic/articles/jaic35-01-002_3.html (Accessed September 25, 2007).

America. The figure's head was typically placed on a pillow while the body lay on a bed, occasionally covered with blankets, so the subject would appear as if sleeping. The use of props such as flowers or books was also popular. Sometimes more symbolic items were placed with the subject, such as a bell (Fig. 1), which is a subtle indicator the child is not sleeping but dead (the presence of a bell is a symbolic representation of death).

photograph of an unidentified woman in mourning, c. 1860. Ambrotype, 1/6 plate. Courtesy Strong National Museum of Play @, Rochester, NY, 2007.

1. Unknown, Post-mortem photograph of an unidentified child, c. 1850. Daguerreotype, 1/6 plate. Courtesy Strong National Museum of Play @, Rochester, NY, 2007.



The addition of hand coloring to the face was also a deliberate attempt to stylize and beautify the figure in death. Other expressions of grief represented in this portion of the collection contain the inclusion of mourners, such as mother or father with deceased child, occasional portraits of mourners only. Post mortem daguerreotypes lasted as a practice between roughly 1840 and 1860. Ambrotypes and tintypes continue the tradition of the daguerreotype in style and function, from approximately 1854 - 1880 (fig. 2).

¹⁶ Leanne McTavish, "Picturing the Dead," *Canadian Medical Association Journal*: <http://www.cmaj.ca/cgi/content/full/166/13/1700> (accessed May 19, 2007).

¹⁷ Kent N. Bowser, *An Examination of Nineteenth-Century American Post-Mortem Photography*. Ohio State University, 1983; 33.

2. *Unknown, Memorial photograph of an unidentified woman mourner, c. 1860. Ambrotype, 1/6 plate. Courtesy Strong National Museum of Play®, Rochester, NY, 2007.*

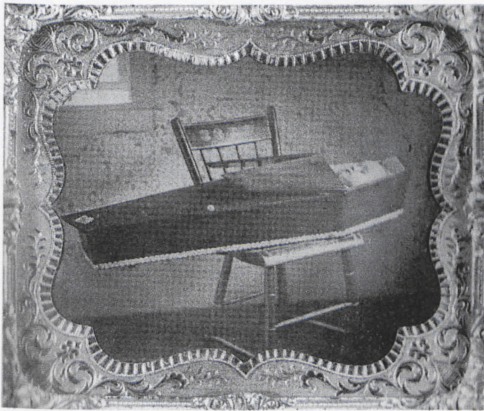


Westward migration of the American population, in combination with the enormous growth of urban areas during this period, required new methods for long-distance communication. Cased photos were smaller than portrait paintings and could be easily sent or carried to relatives far away who did not have the opportunity to see a loved one before they died. Photography was cheaper than commissioning a painter to make portrait, and allowed all classes to commission portraits of deceased relatives.¹⁶

However, representations began to change in the tintype era. Closely cropped portraits were replaced by funeral scenes that included flowers and the burial coffin (fig. 3). Images began to be made out of doors emphasizing not so much the individual as the activity surrounding his or her death.¹⁷ Perhaps the effects of the Civil War combined with changes brought about by technological advances in the funeral industry and photography (as a result of the industrial revolution) drove these changing treatments of the subject.

¹⁶ Leanne McTavish. "Picturing the Dead," Canadian Medical Association Journal: <http://www.cmaj.ca/cgi/content/full/166/13/1700>. (accessed May 10, 2207).

¹⁷ Kent N. Bowser. *An Examination of Nineteenth-Century American Post-Mortem Photography*. Ohio State University, 1983; 33.



3. *Unknown, Post Mortem photograph of boy in a coffin on a chair, c. 1850-1870. Tintype, 1/6 plate. Courtesy Strong National Museum of Play®, Rochester, NY, 2007.*

Memorial Artifacts and Jewelry

The Walter Johnson Collection contains a few pieces of memorial artifacts and jewelry, including two rings, a copper grave marker with an inlaid tintype, and a lapel pin (fig. 4). The lapel pin is identifiable as a daguerreotype.¹⁸ “It was logical,” states Batchen, “that following the invention of photography in 1839 calotypes, daguerreotypes, ambrotypes, tintypes, and albumen prints would all find their way into the pins, rings, pendants, brooches, and bracelets that were then so fashionable.”¹⁹



4. *Unknown, Memorial Brooch, c. 1860. Daguerreotype. Courtesy Strong National Museum of Play®, Rochester, NY, 2007.*

¹⁸ It is unconfirmed what photographic process the matching ring set contains.

¹⁹ Geoffrey Batchen. “Ere the Substance Fade: Photography and Hair Jewelry” in *Photographs, Objects, Histories: On the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart, 36 (New York: Rutledge, 2004).

The use of memorial jewelry, oftentimes adorned with hair, is traced back to the fifteenth century in England, and had become a common practice by the early decades of the nineteenth century.

²⁰ Because these types of mourning devices were worn by notable figures, such as Queen Victoria, they were quickly adopted as a fashion by the public. ²¹

Paper Prints

Cartes de visite and cabinet cards became popular in the period following the Civil War. Because these objects were made with more affordable paper materials that replaced the metal or glass that cased images were made from, they were readily taken up by middle-class Americans. ²²

While continuing to follow earlier traditions, both cartes de visite and cabinet cards adopted new methods of memorializing as well as established new forms of collectibles. Collections of memorial objects, often placed in albums to share with family and friends, replaced the singular cased images. Memorial cabinet cards make up a large portion of the Johnson collection. (figs. 5, 6, and 7). Examples such as these reveal the variety of styles available for these cards. They also indicate the shift toward an emphasis on the mourners and artifacts used to commemorate the life, rather than the death, of the deceased.

²⁰ Kent N. Bowser. *An Examination of Nineteenth-Century American Post-Mortem Photography*. Ohio State University, 1983), 35.

²¹ Geoffrey Batchen. "Ere the Substance Fade: Photography and Hair Jewelry" in *Photographs, Objects, Histories: On the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart, 36 (New York: Rutledge, 2004).

²² Batchen, 35.



5. *Spencer Studio, Washington, Memorial Floral Arrangement, c. 1875-1895. Memorial Cabinet Card. Courtesy Strong National Museum of Play @, Rochester, NY, 2007.*



6. *C. E. Hatch, Frontier, Michigan, Memorial Photograph of Unidentified Mourners, c. 1875-1895. Memorial Cabinet Card. Courtesy Strong National Museum of Play @, Rochester, NY, 2007.*

Both memorial cards (without photographs) and memorial cabinet cards (with photographs) were popular from 1875 to about 1905, and can be found as late as 1920 (fig. 9). Memorial cards were normally mail-ordered through a catalog supply company where one had the option of customizing a memorial with a favorite verse and portrait of the deceased, when he or she was alive. According to Stanley Burns, these cards were the most popular type of memorial object produced. The second largest holding from a single studio in this collection comes from the commercial suppliers H. F. Wendall & Co. of Leipsic, Ohio, totaling eighteen memorial cards.²³



7. *H.F. Wendall & Co., Leipsic Ohio, Photograph of unidentified young man, 1897. Memorial Cabinet Card.*

²³ Numbers extracted from synopsis reports. This figure could increase with an item level inspection or detailed inventory.

There are also more than fifty stereographs in the Walter Johnson Collection. Because these objects were manufactured or sold commercially, they do not depict private memorial scenes but are rather public manifestations. These were widely purchased as parlor entertainment during the late nineteenth and early twentieth centuries. In addition to nationally recognized memorial subjects, this collection also features scenes of international memorial traditions. Subjects ranged from important literary, artistic, and political figures to landscapes and scenes of exotic places (fig. 8 and fig. 11).



8. *Unknown,
Japanese Funeral,
c. 1890,
Stereograph.
Courtesy Strong
National Museum
of Play ®,
Rochester, NY,
2007.*

The collection also contains more than one hundred negatives (glass plate and acetate, see Table II) with corresponding contact prints from private studios that offered funeral photography

Some of the framed items are photographic, or include photographic elements. According to Stanley Burns, solar prints, such as this one that reads "Ruhe in Frieden," or, "Rest in Peace," were popular from 1905 through 1930 and were commonly adorned with a lock of hair (fig. 10). They also often depicted young children, and were hand colored and placed in simple wood or metal frames.²⁴

²⁴ Stanley Burns, *Sleeping Beauty: Memorial Photography in America* (Pasadena: Twelvemoss Press, 1990). Unnumbered Appendix.

services. In this practice, which ran ca. 1895 to 1940, commercial photographers were sent out to family homes or funeral parlors to photograph the scene and take portraits of the deceased.



9. *Unknown, Post-Mortem photograph of family with deceased child, c. 1910. Silver gelatin contact print from a glass plate negative, 5" x 7".*

The Hughes Studios of Chillicothe, Ohio, the largest holding by a single studio found within this collection. This group of approximately 30 gelatin silver contact prints from acetate negatives was acquired in their original envelopes from the photographer, along with handwritten notes and order forms from the funeral home where order was placed. Also attached to the envelope of each order was an obituary of the deceased person.

Some of the framed items are photographic, or include photographic elements. According to Stanley Burns, solar prints, such as this one that reads "Ruhe in Frieden," or, "Rest in Peace," were popular from 1905 through 1920 and were commonly adorned with a lock of hair (fig. 10). They also often depicted young children, and were hand colored and placed in simple wood or metal frames.²⁴

²⁴ Stanley Burns. *Sleeping Beauty: Memorial Photography in America*. (Pasadena: Twelvetreets Press, 1990). Unnumbered Appendix.



10. Unknown, "Ruhe in Frieden", Portrait of an unidentified young boy. Solar print, c 1912. Courtesy Strong National Museum of Play®, Rochester, NY, 2007.

Framed Memorials and Non-photographic objects

Reproductions of artwork from historically significant paintings and etchings form a small portion of the non-photographic part of the collection, in addition to a memorial wreath, a pin box, a 9-inch memorial roundel, and a variety of framed items, such as a memorial to President McKinley. Also included in this portion of the collection are handbills, invitations, trade cards, a trinket box, letters, deeds, announcements, a burial capsule, and a collection of rare books.

The Walter Johnson collection has received considerable attention, both before and after its

Significant Historic Subjects

Since post-mortem and memorial photography was primarily a vernacular practice, most of the subjects and makers of the images in the collection are unknown.



11. Littleton View Co.,
New Hampshire,
“President McKinley and
Wife”, 1906. Memorial
stereograph. Courtesy
Strong National Museum
of Play ®, Rochester, NY,
2007.

Kent Bower's thesis, *An Examination of Nineteenth-Century Post-Mortem Photography*, is illustrated with

There are miscellaneous images of death, such as a small group of silver prints documenting concentration camps during the Holocaust, a stereograph General Grant's tomb, a stereograph of President McKinley and his wife (fig. 11), a carte de visite of the Wyoming burial place of General Custer, and a Civil War postcard of a dead Confederate soldier at Gettysburg (fig. 12).



12. Unknown, “The
Horrors of War”,
1863. Albumen print
mounted on board,
4.4" x 7.2". Courtesy
Strong National
Museum of Play ®,
Rochester, NY,
2007.

The New Daguerreian Journal: Devoted to the Daguerreian and Photogenic Art, also Embracing the Sciences, Arts, and Literature. February 1872. Vol. 1, No. 4. Columbus: The Daguerreian Society, 1872.

The Walter Johnson collection has received considerable attention, both before and after its acquisition by the Strong Museum. During my research, I discovered that a variety of objects from the collection have been reproduced in a number of publications, both nationally and internationally (though this information is not properly indicated in the catalog records). These include four scholarly publications and one periodical on the subject of post-mortem photography.

Jay Ruby used a number of items from the Johnson collection to illustrate his publication *Secure the Shadow*.²⁵ Stanley Burns' publication *Sleeping Beauty: Memorial Photography in America* contains one reproduction of an object from the Johnson collection.²⁶

Kent Bowser's thesis, *An Examination of Nineteenth-Century Post-Mortem Photography*, is illustrated with nineteen objects from the Johnson collection. In addition, a volume of *The New Daguerreian Journal* is illustrated primarily with reproductions from the Walter Johnson Collection. This issue includes articles by Floyd & Marion Reinhart, Richard Rudisill, and O. Sherwood Pope on improvements in the daguerreian process.²⁷ A French publication (*Post-Mortem*, by Joelle Balloch, 2004) includes four reproductions of objects in the Walter Johnson Collection. This publication, which I had not

²⁵ Jay Ruby. *Secure the Shadow: Death and Photography in America*. (Cambridge, Massachusetts: MIT Press, 1995) Plates; 45. (accession number 88.1088), 50 (accession number 88.1085), 24 (accession number 88.1090), 44 (accession number 88.1158), 46 (accession number 88.1143), 50 (accession number 88.1085), 49 (accession number 88.1151), 66 (accession number 88.1176), 21, 23 (accession number 88.1154), 26 (accession number 88.1242), 25, 109 (accession number 88.1203), 83, & 67.

²⁶ Stanley Burns. *Sleeping Beauty: Memorial Photography in America*. (Pasadena: Twelvetreets Press, 1990). Plate 38 (accession number 88.1139).

²⁷ *The New Daguerreian Journal: Devoted to the Daguerreian and Photogenic Art, also Embracing the Sciences, Arts, and Literature*. February 1972. Vol. 1, No. 4. Columbus: The Daguerreian Society, 1972.

been able to examine, is an illustrated translation, appears to be an essay on the history of post-mortem photography illustrated history of post mortem photography. ²⁸

Some of the objects in the collection have been exhibited, at both the *Strong National Museum of Play* and other venues, but it is not clear which ones because neither collection documents nor catalog records provide this information. According to assistant curator at the Strong National Museum of Play, Eric Wheeler, images in the collection have been used in historical installations within the museum, such as the memorial dedicated to President Mc Kinley. Objects from the collection were also included in the exhibition titled, *Memory and Mourning: American Expressions of Grief in American Culture*, which opened at what was then the Strong Museum in 1993, and subsequently traveled nationally. According to Mr. Johnson, part of the collection was also exhibited once prior to its acquisition by the *Strong* in the mid 1980s at Silver Image Gallery in Haskett Hall, on Ohio State's campus. At this time, it is not known precisely which objects were included in the aforementioned exhibits. Perhaps with more time, one could obtain the original exhibition scripts or checklists that include information that indicates the objects exhibited.

²⁸ Joelle Balloch. *Post-Mortem*. Photo Poche, 2007.

II. Intellectual Analysis

This portion of the thesis discusses the way the objects are presently described in the catalog records and proposes a different methodology and revised terminology for improved description and identification of the objects.

Cataloguing

Upon initial examination of my selection of object reports, I found that some of the objects were described with considerable detail, such as the cased images, while others contained only abbreviated descriptions of the objects. (See Table I). It was also difficult to interpret the information in the records because words were often abbreviated or missing. Below are fields from the object report for *Figure 10* in this thesis. The fields have been transcribed exactly as they appear in the electronic database. This is an example of a typical record for an object in the collection, and reveals why searching or identifying objects in the collection is so difficult.

This table is representative of the catalog record for the framed solar print illustrated in this thesis as figure 10. Though there are more fields included in the original object record, they either do not contain any information or are not relevant in demonstrating the level of descriptive information in this catalog record.

- Table I -

Object name:	Picture
Theme:	Death
Subject:	boy
Origin:	Germany?
Material:	paper, photographed, chalk, silver, ribbon, hair
Inscription:	On Metal Plate: Ruhe in Frieden
Description:	portrait of a young boy wearing a wh shirt w/lg eyelet collar, f. ruffle & dk ribbon bow at neck. facing & looking f. coffin plate w/lock if hair & wh ribbon bel portr. Blk mat.
Dimensions:	h 42 xl/w 34.5

Though there is descriptive information in the fields of this catalog record, it is difficult to determine what the object actually is. It is evident through the description that it is a portrait of a young boy, but the abbreviated terminology causes confusion, for example, “f. ruffle & dk ribbon” and “facing and looking f”. It not understood why some words were abbreviated, and why some were not. It is also difficult to determine what the materials are in relation to the type of object is. This example illustrates that this object, a “solar print”, is categorized simply as a “picture”, and nowhere is it indicated that this is a "memorial" object. Because so little was written or known about this genre of photographic portraiture and documentation at the time these objects were

acquired and cataloged, no standards were established nor terminology investigated to describe this type of memorial imagery. It is evident that the museum put forth a lot of effort to insure that all of the objects were at least entered into the database and described to a minimal extent, but the catalog records need further work to improve the accuracy of existent information. From the mid-1980s until now, many scholars have had access to the collection ²⁹ and have written about the topic of “post-mortem” and “memorial” photography, and there is not a suitable and available terminology with which to classify the material.

In his 1995 publication, Ruby organized and presented his research into two broad types of memorial photography; “Post Mortem and Funeral Photography” and “Memorial Photography”. Each chapter is a sub-section, which describes the style of imagery or artifact within these broad themes. Since the majority of items in the Walter Johnson Collection consist of photography, photographic objects, and memorial cards, I propose that this material can be organized in the following categories and described in the catalog records using this terminology.

Post Mortem and Funeral Photography:

- The last sleep,
- Casket photographs
- Babies, pets, and loss
- Family photographs and narrative scenes of grief
- Mourning portraits and jewelry

Memorial Photography:

- Public Memorial Representations
- Memorial Photograph
- Memorial and Funeral Cards
- Floral Memorial Photographs
- Illustrated Tombstones

²⁹ According to available source material included and not included in this bibliography, and through information provided by Eric Wheeler, assistant curator at Strong National Museum of Play ®.

Sample catalog records

I created a sample catalog record from an individual object report using the museum's Argus Database. The original record is paired with my sample record for comparison purposes. In the original record, the five categories are: 1) *Object ID*, the museum's assigned accession number; 2) *Object name*, what the type of object is. This field is usually "photograph" or "negative". In some cases, the type of photograph is described, such as a "stereograph", or type of negative such as "glass plate" is used, and in other cases, it is not. Sometimes, a generic term is used, such as "picture", as demonstrated in the earlier example, and other times "photographic print" is used to describe an object; 3) *Classification*, usually "Art" or "Documentary Artifact". (I have also seen "military" used in this field); 4) *Theme*, which is always "Death", and sometimes, in addition, "Death/Religion"; and 5) *Style*, which is sometimes not outlined in the catalog records at all. However, it is usually meant to distinguish the photographic process or material of the object. (The reasons for these inconsistencies are unknown, and with further time and research, it would be possible to list *all* of the discrepancies in *all* of the fields in *all* of the records).

In the proposed record, the names of the five fields would remain the same, but the definition of 3 and 5, or "Classification" and "Style" have been changed to reflect a new organization that would make identifying and organizing objects in the collection easier and more efficient. Due to of the amount of time available for this project, I have had to limit myself to an examination of these two existing fields. I feel that these are the two most basic, yet important fields for identifying the objects, and therefore have decided to concentrate on these.

As demonstrated in the sample catalog record, object I.D. 88.1554 is classified in the original record under the theme "Death", with no clue as to what type of photograph it is, only that it is a

“photograph”. This object certainly falls under the general theme of death, but because it is a photograph of a casket, it should be classified as “Post Mortem and Funeral Photography” and under “Style” as a “casket photograph”. The inclusion of such information would help identify the object, and further assist in researching the objects in the collection.

Original Record

Object ID	88.1554
Object Name	Photograph
Classification	Documentary Artifact
Theme	Death
Style	Not recorded in report

Proposed Record

Object ID	88.1554
Object Name	Photograph
Classification	Post Mortem and Funeral Photography
Theme	Death
Style	Casket Photograph

Rights and reproductions:

Since most of the objects are by unknown photographers with images of unknown subjects, and since many pre-date 1923, copyright no longer applies. However, the proprietor of the collection can claim credit for reproductions of the image. Strong National Museum of Play® reserves rights for images they reproduce upon request, with a fee of \$75.00 per image. The credit line for reproductions reads: Courtesy Strong National Museum of Play ®, Rochester, NY (date).

III. Physical Analysis

The Walter Johnson Collection contains both photographic and non-photographic objects and ephemera. Objects date from 1839, the time of photography's public inception, until the late twentieth century, though the majority pre-date 1920. The photographic portion of the collection consists largely of cased images (daguerreotypes, ambrotypes, and tintypes). Also included are cabinet cards, cartes de visite, stereographs, bromide, albumen, and gelatin silver prints, glass plate and acetate negatives, Polaroids and snapshots (both gelatin silver and color). The non-photographic portion of the collection, though small, includes reproductions of artwork, framed memorials, deeds, and rare books.

- Table II -

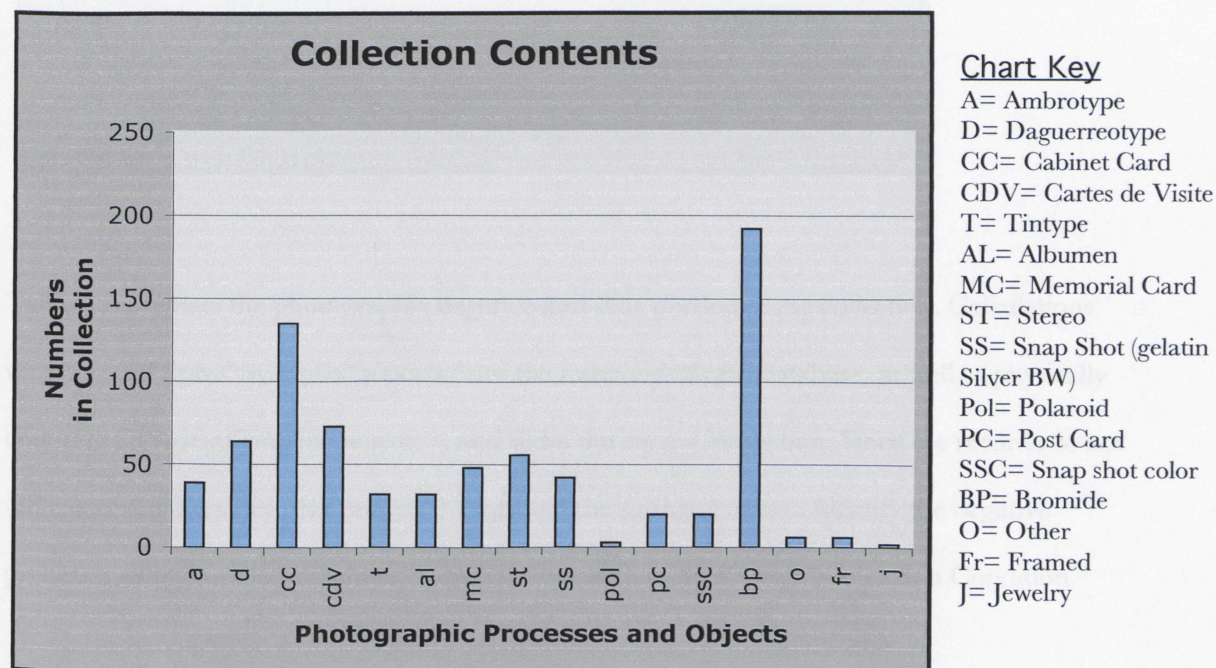


Table 2 displays the types of photographic and non-photographic objects found in the Walter Johnson Collection. The X-axis represents the number of each type of object, and the Y-axis represents the type of object. The definition for the abbreviations appear in the chart key.

Numbers were calculated using the manual catalog records that contain an abbreviation for each process, as the chart key indicates. When the records did not indicate an abbreviation, I created the following: snapshot color, framed, jewelry, and other.

- Table III -

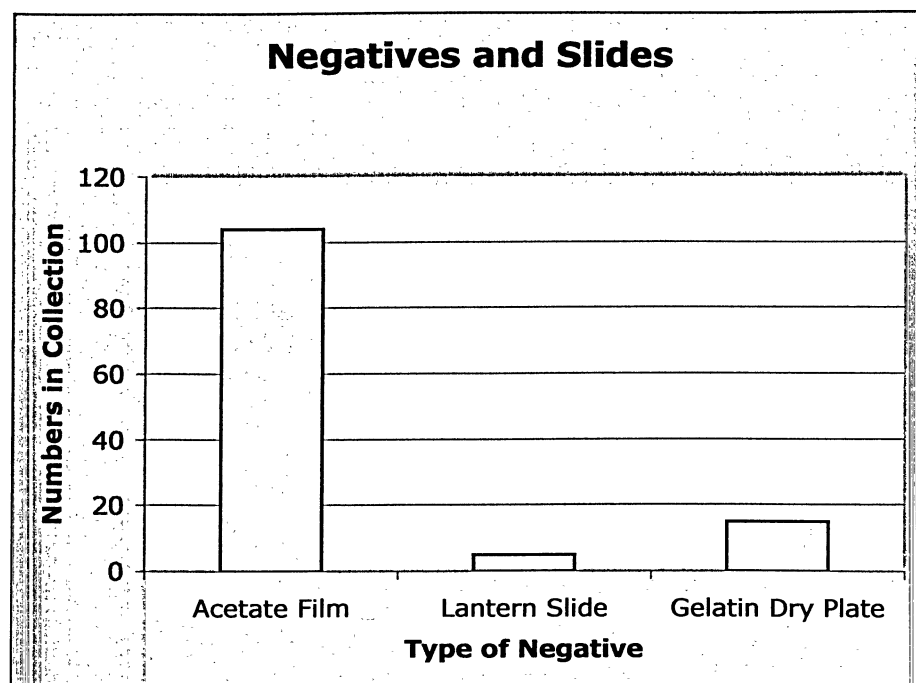


Table 3 represents the photographic negative and slide portion of the collection. Calculations were derived from “Synopsis” reports from the museum’s Argus database, as well as physically counting and identifying the negatives and slides during my inspection. Since the records do not indicate the type of negative process, I inspected the storage boxes to identify the negative processes as well as their condition, which is discussed in the section “Collection Condition.”

Acetate negatives are primarily 8” x 10”, and the gelatin dry plate negatives are 5” x 7” and 6” x 9”. All negatives correspond to contact prints in the bromide and gelatin silver print portion of the collection. Acetate negatives are stored vertically and sleeved in parchment style envelopes in a box containing photographic prints of different processes. The glass plates are wrapped in four-

flap paper enclosures and are also stored vertically in a box with prints. Though the catalog records indicate there are just over a hundred “film negatives” in the collection, only sixty-five were inspected at an item level because the current location for the remainder of the negatives is unknown.

IV. Condition Survey

Condition of the Collection

According to the manual catalog records and the object reports I selected from the museum's database, condition reports were carried out for all the objects from 1986 until approximately 1997. The manual records provide brief observations and divide the objects in the collection into four categories: "excellent", "good", "fair", and "poor". The object reports I selected indicate a more detailed description of the overall condition of the objects, especially for the nineteenth century objects. The paper and card mounted prints that are more recent usually retain minimal condition information, such as how the manual records indicate.

Detailed conservation reports of the daguerreotypes, located in a binder that accompanies the collection, were created in 1992 by conservation interns from the Art Conservation Department at the State University College at Buffalo. The reports were made as part of an investigation into the use of ultraviolet illumination as a method for identifying deterioration not visible to the eye on the surface of daguerreotypes. The information included the name of the photographer, examiner/inspector, theme, subject description, date of the image, housing description, plate description, dimensions, plate manufacturer, inscriptions, hand-coloring, verso of plate, and proposed restoration treatment. They also provide a space for a scale drawing indicating the size, shape, and type of marks on the plate as well as the brass mat, glass, and preserver. The reports also include summaries and recommendations for treatment. New archival cases were constructed by the interns who also cleaned many of the cased images and replaced deteriorating glass in

1992. The full report is available for review on the website for the Journal of the American Institute for Conservation.³⁰

The cases for most of the objects, especially those made of organic materials such as wood and leather, are all suffering from mechanical deterioration to a greater or lesser extent. About one-third of the cases are entirely missing (which increases the vulnerability of the image) or are incomplete because they lack front covers, back panels, preservers, and/or latches. For the images mounted on board, it is most often the image support that is in poor condition, as a result of physical handling or chemical deterioration. Impurities in the paper support are migrating to the images and causing damage. The boards have also become brittle and are often broken, cracked, or discolored, which also affects the condition of the print. Paper prints, such as the bromide and gelatin silver prints, which are mostly from commercial photographic studios, and are in generally excellent condition.

Cased Images

The following six tables indicate the type of deterioration and number of objects in the collection exhibiting condition problems. Information was taken directly from condition descriptions in the database and from an item level inspection of the objects, which I carried out in 2007. In this inspection, condition reporting was limited to evaluating the images only and not the cases, because of the amount of available time given to complete this portion of the project. In these charts, the percentages remain approximate because some objects recorded in the catalog reports could not be located.

³⁰ The Journal of the American Institute for Conservation: http://aic.stanford.edu/jaic/articles/jaic35-01-002_idx.html Swinnney Internship Program. (Accessed September 25, 2007).

Daguerreotypes

Moderate to severe scratching, image loss, and silver mirroring, extensive tarnish, and spotting	Minimal to moderate scratching, tarnish at mat's edge, some image loss, spotting, residual dirt and/or adhesive, some silver mirroring	Few and light scratches, minor tarnish, minor wear, good condition image	Total number of objects inspected
16%	52%	32%	76

Ambrotypes

Moderate to severe cracks, emulsion loss, abrasions, scratching, and glass deterioration	Minimal to moderate cracks, emulsion loss, residual adhesive and/or dirt, glass deterioration, scratches and abrasions	Minimal scratching, emulsion loss, residual adhesive and/or dirt, glass deterioration, scratches and abrasions	Total number of objects inspected
35%	49%	16%	45

Tintypes

Moderate to severe emulsion loss, cracking, abrasions, discoloration and crazing	Minimal to moderate emulsion loss, cracking, abrasions, residual adhesives, discoloration and crazing	Minimal emulsion loss, cracking, abrasions, residual adhesives, discoloration and crazing	Total number of objects inspected
24%	63%	13%	39

Paper and Card Mounted Prints

Due to the number of paper prints and card-mounted objects in the collection, I conducted an evaluative condition survey in groups rather than at an item level. As a result, I have only been able to provide an estimated percentage.

Albumen Prints

Many of the albumen prints are mounted on board. It is most often the case that the deterioration of the board is causing damage to the print.

Moderate to severe abrasions, yellowing of highlights, cracking/tearing and/or soiled mount	Minimal to moderate abrasions, yellowing of highlights, cracking/tearing and/or soiled mount	Minimal abrasions, yellowing of highlights, cracking/tearing and/or soiled mount	Approximate Number of Items
5 %	75 %	20 %	35

Cabinet Cards and CDVs

Moderate to severe scratching, staining and soil on paper mount and image	Minimal to moderate scratching, staining and soil on paper mount and image	Minimal scratching, staining and soil on paper mount and image	Approximate Number of Items
15%	75 %	10%	205

Stereo Cards

Moderate to severe soil and staining on mount, image abrasions, scratches, edge wear and edge creasing	Minimal to moderate soil and staining on mount, image abrasions, scratches, edge wear and edge creasing	Minimal soil and staining on mount, image abrasions, scratches, edge wear and edge creasing	Approximate Number of Items
15%	80%	5%	55

Bromide and gelatin silver prints

With the exception of a handful of black-and-white gelatin silver snapshots, the majority of these are contact prints made from glass plate or acetate negatives by commercial photographic studios. They show minimal signs of use and display little to no signs of chemical or physical deterioration.

Negatives

The photographic negatives in the collection are exceptionally stable. The large format acetate negatives, which are from commercial studios, are primarily Kodak Safety Film, and show no signs of chemical or mechanical deterioration. The only exception is two 8 " x 10 " "Ansco" brand safety film negatives, which are turning cyan around the edges. Although this is may be attributed to the reversion of the anti-halation layer and could be a sign of advanced deterioration, further research must be undertaken into this type of chemical decay, as well as factors for preventing further deterioration.

All the gelatin dry plate negatives that could be located are also in very good condition, showing minor silver mirroring in the shadow areas and light yellowing of the highlights. The exception to this is one 5" x 7" that is partially cracked. The lantern slides are also in excellent condition.

IV. Recommendations

The time available for this project and current state of the collection did not allow for a comprehensive physical and cataloguing assessment of the collection. Given more time, resources, and the opportunity, I would continue to research the cultural aspects of these objects and also implementing a system for describing and arranging this collection for optimal access.

Assigning Preservation Priorities

Cataloging and other access tools, such as a finding aid and photographic surrogates can promote research as well as support preservation by minimizing the need for researchers to handle original photographs or one-of-a-kind cased objects.³¹ Based on recommendations in James Reilly's 1986 *Care and Identification of 19th Century Photography*, I have compiled a set of recommendations for this collection. These are not in any order of priority, since I feel that these should be determined and established by the *Strong Museum*.

Digitally photographing collection objects

Black-and white prints are presently attached to the original manual catalog records. These images can be used as a quick reference, but they are not of the quality to provide a great amount of detail, and are not of reproduction quality. Many of the cased images have been photographed for the purposes of conservation and publication in the form of 35mm slides. These are stored in a binder along with other ancillary collection materials. While it is true that existing slides can be

³¹ Care, Handling, and Storage of Photographs: <http://palimpsest.stanford.edu/byauth/roosa/roosa1.html>. (Accessed June 6, 2007).

scanned for collection reproductions, not all objects and images have been photographed. Digital reproductions should be added to the database catalog records for documentary purposes, with the additional benefit of making these images available for online/web and print publication. This will also eventually eliminate the need to continuously handle the more fragile objects.

Item Level Condition Survey

Condition observations were added to the electronic catalog records from 1991 through roughly 1997. The object reports do not always identify who carried out the condition reports. Some reports are more descriptive, while others indicate only "good", "fair", or "poor" condition. Cased images tend to have more detailed condition reports and indicate that a small portion of these objects have undergone basic maintenance, such as cleaning, re-sealing with new tape, and repairing broken case elements, such as latches and hinges. A comprehensive condition survey needs to be carried out for each item in the collection, as the condition of the objects could have changed since the objects were originally examined and the reports were created.

Construct and Improve Housings

An examination of the collection's contents revealed that many of the objects in the collection are stable but lack the proper support or casing that will ensure their continued preservation.

The cased images are stored in flat file drawers that are subdivided into approximately 6" x 6" compartments. It is recommended that each cased image be contained in its own box, and that an extra layer of protection be added to prevent further damage incurred through handling or through changing environments (e.g., damage incurred by transit).

Also stored in flat file cabinets are larger tintypes that are not wrapped in envelopes or enclosures. A damaged memorial roundel wrapped in plastic is also store in a flat file drawer. Proper

envelopes, sleeves, and/or four-flap enclosures should be built to protect these objects against further damage through improper handling and/or changing environment.

Photographs, cards and card mounted images, and tintypes smaller than 8" x 10" are sleeved in acetate and stored vertically in archival boxes, backed with a support when necessary. They are organized by content and size and can remain safely stored in this fashion for reasons of storage space.

Photographic prints that are 8" x 10" and larger are stored horizontally in boxes and are also individually sleeved in acetate. Mounted photographs that are fragile or brittle should be stabilized with a rigid support such as four-ply mat board inside a protective enclosure, or by placement into a sink mat for protection.³² Considerations as to the storage of the larger framed objects should be reviewed, since some contain photographs under glass. A policy should be established whether the photograph should or should not remain in the frame.

By improving the terminology used to describe the images, adding surrogate images to the records, improving housings of the objects, and conducting a comprehensive study of the objects, the function and usability of this collection within the museum will improve tremendously. Information in the records will be more understandable, and the objects will have less damage through unnecessary handling.

³² Care, Handling, and Storage of Photographs: <http://palimpsest.stanford.edu/byauth/roosa/roosa1.html>. (Accessed June 6, 2007).

- Conclusion -

I initially chose to work with this collection because of the cultural significance of the subject matter of memorial photography. Much of my time was spent researching the history of this practice and how it changed during this period in American history. This background allowed me to understand how and why these images were created, and how this collection reflects the sentiments and values of the people it depicts. It also allowed me to see how this collection could be made more accessible and remain active under current photographic preservation standards.

When I began, I had hoped to approach this project in two phases, one that would discuss the collection's significance with detailed contextual information about its history and contents, and one that would approach the practical preservation issues facing this historical collection. It soon became apparent that this was a larger task than I had anticipated, and I have concentrated on the second, more practical, approach.

This collection has been preserved relatively well in terms of its physical condition and the extent to which cataloging has taken place. However, upon completion of this project, it was apparent that there is still a considerable amount of work necessary to increase the collection's potential within an institution through research into its social and cultural value.

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- Appendix A -

Photographic studios represented in the collection are organized alphabetically by state.
The datum in this list has been extracted from the Museum's Argus database.

California

CA Betrand, Los Angeles, Ca.
Eastman Kodak Co., Rochester NY., Los Angeles, Ca.
Howland and Chadwick, Los Angeles, Ca.
McCrary's Gallery, Marysville, Ca.

Illinois

A. Mottinger, Plainfield
A.W.Loveday, Chicago
Anderson, Galesburg,
Edgeworth, Chicago
Gibble, Fostoria
HJ Perry, Aurora
Hutchinson, Chicago
Matousek, Chicago
Shinn Studio, Pittsfield

Indiana

Art Printing Co., Elkhart
Dolk, La Porte
FB Burdick, Fremont
George Mitchell, Greenfield
Howenstein, Fort Wayne
JH Schwartz, Portland
Lakes, New Castle
Lentz Bros, Peru
Malin & Schwartz, Eclipse Studio, Portland

Kentucky

Howell, Louisville, Lawrenceburg

Klauber's Photographic Gallery, Louisville

Michigan

AG Emery, East Tawas

CE Hatch, Frontier

Dubbs & Co, Au Sable

ES Beardsley, Charlotte

Glascoff, Sturgis

JA Rose, Hillsdale

Merrill M. Hunting, Marshall

Paine, Jackson

New York

FA Nims, Lockport

HL Bliss, Buffalo

JE West, Grafton

JM Brainerd, Rome

John W Taylor, Rochester

MH Wade, Franklinville

Phillips & Frear, Jamestown

Whites Gallery, Buffalo

Ohio

A.J. Evans, Salem

Appleton & Hollinger, Dayton

Bakers Art Gallery, Columbus

Bradley, Dayton

Browns' New Gallery, Zanesville

Buchwalter & Jackson, Circleville

C Dilloway, Tippecanoe City
C Frees, Tiffin
CP Haas, Fremont
Charles V. Hamer, Columbus
Cramer, Carey
Crozier, Findlay
CW Borah, Lancaster
D Argerbright, Troy
El Johnson, Galion
FB Zay, Findlay
FL Sweet, Prarie Depot
Gangler & Heal, Bellevue
Goddard, Lorain
Grossklaus, Navarro
Hammond, Lynchburg
Higgins & Terril, Elyria
Hughes Studio, Chillicothe
Ideal Memorial Card Co., Bluffton
Joseph Neff, Dayton
JW & C Gould, Carrollton
JW King, Marietta
L. Ziegler, Louisville
Lee Mac Dowell, Nelsonville
Maugans, De Graf
ME Becksith & Son, Cleveland
Park & Lee, Elyria
R Grob, Fremont
RH Bliven, Ravenna
Schnell, Troy
Shoemaker, Ashland
Smith, Newark
Spencer, Washington Court House
Mulligan Bros., Columbus
Thorne's Gallery, Piquah

Stanley, Lowell
Star & Crescent Art Gallery, Mt Vernon
Tischler, Crestline
Ulrey & Tibbals, Delaware
Ulrey Bros, Delaware
Urlin's Mammoth Art Gallery, Columbus
Van DeGrift, Lima
WJ Cochran, Springfield Mass
WA Reedle, Cumberland
WM Van Sickle, Dennison
Wells H White, Troy
WH Shissler, Ashland

Pennsylvania

B Fowlers, Washington
BL Lingley, Meadville
Boepple, Erie
Centennial Photographic Co, Philadelphia
CH Graves, Philadelphia,
Charles McClintock & Co, Philadelphia
J Nelson Pittsburgh,
J.W. Suder, Scottsdale
JB Gibson, Coatesville
Josiah Knecht, Orefield
M'Killip, Bloomsburg
Russell, Blossburg
Shadle and Busser, York
Stereo companies;
William Bailey, Columbus
York Photo Parlor, York

Other

EC Swain, Malden, Ma.

EJ Covey, Afton, Ia.

EM Recher, Hagerstown Ma.

Kalin, Clay Center, Ks.

LO Churchill, Montpelier, Vt.

Miller & Watson, Lancaster, NH.

Morganeier & Bergeron, Winona, Mn.

Richmond Photograph Co, Richmond, Va.

W & D Downey, Newcastle Upon Tyne, England

WJ Cochran, Springfield, Ma.

Wilson, Parkersburg, WV

Stereo companies

Bert Underwood, Washington DC

Dean & Emerson, Worcester, MA

E & HT Anthony & Co, NY

George Baker, Niagara Falls, NY

JF Jarvis, Washington DC

Keystone View Co, Meadeville, PA.

Littleton View Co., NH

ME Church, Canton, OH

Strohmeyer & Wyman, NY