

1-1-2009

Three vernacular travel albums : a case study in the accessioning process at George Eastman House International Museum of Photography and Film

Catherine A. Cain
Ryerson University

Follow this and additional works at: <http://digitalcommons.ryerson.ca/dissertations>



Part of the [Film and Media Studies Commons](#)

Recommended Citation

Cain, Catherine A., "Three vernacular travel albums : a case study in the accessioning process at George Eastman House International Museum of Photography and Film" (2009). *Theses and dissertations*. Paper 480.

This Thesis is brought to you for free and open access by Digital Commons @ Ryerson. It has been accepted for inclusion in Theses and dissertations by an authorized administrator of Digital Commons @ Ryerson. For more information, please contact bcameron@ryerson.ca.

6195777CX

THREE VERNACULAR TRAVEL ALBUMS:

A Case Study in The Accessioning Process at George Eastman House International Museum of
Photography and Film

by
Catherine A. Cain

A thesis
presented to Ryerson University
in conjunction with
George Eastman House International Museum of Photography and Film
in partial fulfillment of the
requirements for the degree of
Master of Arts
in the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2009

© Catherine A. Cain 2009

**PROPERTY OF
RYERSON UNIVERSITY LIBRARY**

Author's Declaration

I hereby declare that I am the sole author of this thesis or dissertation.

I authorize Ryerson University to lend this thesis or dissertation to other institutions or individuals for the purpose of scholarly research.

I further authorize Ryerson University to reproduce this thesis or dissertation by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Three Vernacular Travel Albums:

A Case Study in The Accessioning Process at the George Eastman House International Museum of Photography and Film

Catherine A. Cain

Master of Arts, Photographic Preservation and Collections Management, Fall 2009

Ryerson University, Toronto, Ontario and George Eastman House International Museum, Rochester, New York

Abstract

This thesis project considers three vernacular travel albums from 1899-1900 donated by Donald Weber to George Eastman House International Museum of Photography and Film in 2008. The objects are not clearly attributed to any one person. The objective of this project was to make these objects available to staff and researchers. This process consisted of condition reporting, collection description writing, cataloguing and, potentially, properly housing the objects.

The thesis includes an analytical paper and examples of the practical work done, such as condition reports and cataloguing worksheets. The analytical paper includes all aspects of the process and decisions made to execute this project. It also includes historical information on travel albums in American history. The primary focus of this thesis was to accession these objects to make them available for staff and researchers.

While this thesis concentrates on only three objects, it is intended to serve as a case study in the accessioning process at one particular institution.

Acknowledgements

I would first like to thank my First Reader, Mike Robinson, and my Second Reader, Alison Nordström for their help and support.

I was able to work with wonderful people at George Eastman House who generously gave me their time and advice, namely: Jamie Allen, Wataru Okadu, Joe Struble and Taina Meller.

I would like to thank my family with all of my heart for supporting me through all phases of this program.

JK. The edge. And the bat. And all the rest.

Table of Contents

Title Page	i
Author's Declaration.....	ii
Project Abstract.....	iii
Acknowledgments.....	iv
Table of Contents.....	v
List of Appendices.....	vi
Introduction.....	1
Literature Survey.....	3
Object Descriptions.....	8
Methodology.....	11
Process.....	12
Collection Descriptions.....	12
Condition Reports.....	12
Cataloguing.....	13
Preservation/Housing Recommendations.....	14
Historical Context.....	16
Conclusion.....	24
Appendices.....	25
Bibliography.....	42

List of Appendices

Appendix A: Album with Red Label.....	25
2008:0343:0001-0323	
Appendix B: Album with Black Calligraphic Characters.....	30
2008:0344:0001-0361	
Appendix C: Album with Red Calligraphic Characters.....	35
2008:0541:0001-0300	
Appendix D: Cataloguing Worksheet.....	40

Introduction

This thesis project is a case study conducted at George Eastman House International Museum of Photography and Film. It deals with the accession process of three vernacular photographic albums at this institution. They were donated to George Eastman House by Donald Weber, who had purchased them from an estate sale in Utica, New York. These three albums came in to the museum as gifts in two separate groups. The albums are all from 1899-1900 and contain travel photographs in various photographic processes. No information came with them and no work had been done with these albums prior to my project. In order to experience the entire accession process at George Eastman House, I tailored this thesis to include various areas that I wanted more practice with and to sharpen my skills in a practical and helpful way.

This project included researching and discussing condition reports. It was important to have a base record that follows the albums throughout their lives at George Eastman House. Another part of the project was the writing of collection descriptions, as this is the most straightforward and safest way for researchers to become acquainted with the albums. Cataloguing the albums was the nucleus of this thesis project. Preservation concerns were also important to create proper housing recommendations and ensure the albums' safety.

Working with anonymous albums, while rewarding, ultimately created more questions than answers. The albums are beautiful and mysterious. They deserve to be studied in-depth. However, my project was practical rather than a comprehensive analytical study. Working through the acquisition process required working with various departments as well as research in several subjects. Along with the written methodology and process sections, a short historical

context is included to illustrate where these albums fit into history as well as their uniqueness as precious objects.

Literature Survey

The Snapshot

You Press the Button We Do the Rest: The Birth of Snapshot Photography, edited by Colin Ford and Karl Steinorth speaks about the history of the snapshot within the context of the history of photography. While limited in its scope, focusing more on George Eastman and Kodak than on amateur photography as a whole, this source was still useful to this project. *The Art of the American Snapshot 1888-1978: From the Collection of Robert E. Jackson*, by Sarah Greenough, Diane Waggoner, Sarah Kennel and Matthew S. Witkovsky is the catalogue from the exhibition of the same name at the National Gallery of Art in Washington, DC. The book has an entire chapter with an essay and photographic reproductions entitled "Photographic Amusements 1888-1919." This is helpful because the Eastman House albums fall within this time period. The book includes examples of cyanotypes, which frequently appear in the albums. Unfortunately, this exhibition included only a fraction of a photographic collection compiled by one person. This cannot be representative of the entire history of snapshot photography. However, the book remains a good resource.

Forget Me Not: Photography & Remembrance, by Geoffrey Batchen, is an excellent source of theory involving photography and memory. It focuses on the objects themselves and emphasizes the role of the amateur album maker and photographer. As the hand of the maker of the albums at George Eastman House is so evident, this source provided some pertinent points.

The Snapshot Photograph: The Rise of Popular Photography 1888-1939, by Brian Coe and Paul Gates is an excellent source for the history of amateur photography which encompasses

the time period of the albums. It speaks about the social aspects, as well. This source, more than any other, provided detailed and overarching information regarding the history of snapshot photography.

The Travel Album

Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts, by Patrizia Di Bello provides insight to the precursors of the albums at George Eastman House. There is a chapter entitled "Nineteenth-Century Album Culture" which deals with relationships of women to their albums as well as women to other people's albums and each other. Similar to *Forget Me Not* mentioned above, this source addresses the time and energy amateur album makers expended which is especially important in regard to the personalized quality of the albums at George Eastman House.

While the above focuses on 19th century albums in general, *Around the World: The Grand Tour in Photo Albums*, by Barbara Levine and Kirsten M. Jensen features albums between 1880-1930. It especially speaks about post-1888 travel where people were able to take their own photographs rather than buying them along the way. It stresses that travelers were then able to capture what they wanted and personalize their memories into albums. This resource was especially important to this project as it provides examples of travel albums contemporaneous to the George Eastman House albums.

Travelling Light: Photography, Travel and Visual Culture by Peter D. Osborne contains a chapter entitled "Worlds in a house: the consumption of travel photography in the Victorian middle-class home." It speaks about photography in Victorian homes, both bought and sold

abroad. While the albums this project revolves around contain photographs taken by the maker, this source provides insight into earlier traveling photographic experiences.

Railroad Vision: Photography, Travel, and Perception, by Anne M. Lyden speaks about the almost simultaneous inventions of steam locomotion and photography. As one of the albums prominently features travels on a train, this is very helpful.

The Family Album

Suspended Conversations: The Afterlife of Memory in Photographic Albums by Martha Langford provides a theoretical approach to looking at albums. It stresses that personal albums taken out of their original environments are now silent and can exist only within an oral performative framework. It also advises us to look at albums with caution, letting the images exist as ordinary events of the time without projecting collective knowledge of the last century onto them. In a similar article, entitled “Speaking the Album” by the same author, Langford interviews five women and invites them to explain orally a vernacular photographic album to her. Each woman therefore must use a combination of the images themselves and her personal experiences in order to explain the album.

“Family as Place” also agrees that family albums exist within the oral tradition. It also firmly states that drawing on personal familial photographic experiences allow us to understand the genre as a whole and therefore other anonymous photographic albums. While this thesis does not include any in-depth analysis of the images themselves, these concepts were still helpful to keep in mind while working with the albums at George Eastman House.

Snapshot Chronicles: Inventing the American Photo Album by Barbara Levine and Stephanie Snyder includes an essay entitled “The Vernacular Photo Album: Its Origins and Genius.” The essay discusses the history of vernacular photography albums while keeping in mind that the albums were made by real people and are tactile evidence of these people’s lives and experiences. This source was extremely helpful in its thoughtful analysis of albums including not only family albums but those composed around non-familial friendships. This was helpful in remembering that the albums at George Eastman House may not contain only family members but travel companions and friends, as well.

The Cyanotype

Coming into Focus: A Step-by-Step Guide to Alternative Photographic Printing Processes, edited by John Barnier contains a chapter on the cyanotype that provides a brief history, chemistry, procedures and practical instructions. This source is useful, accurate and easily understandable as I have personally followed the instructions in the past.

Cyanotype: The History, Science and Art of Photographic Printing in Prussian Blue, by Mike Ware. This is an excellent source. It contains the history, science, conservation, discussion of process, discussion of who used the process throughout history and different versions of the cyanotype process. It is an essential source on all things cyanotype.

The Photographic Arts, by John Wood contains a chapter entitled “The Art of the Cyanotype and the Vandalous Dreams of John Metoyer,” which gives a short history of cyanotypes including famous photographers who used the process. It is a good reference to point to other sources on cyanotypes.

Preservation/Conservation of Photographic Albums

Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group/ Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11, 1999, St. Louis, Missouri is an indispensable source for the conservation and preservation of photographic albums. It includes dissections of structures, glossary of terms, discussion of the photographs within the albums and examples of album survey forms, among others.

A Guide to the Preventive Conservation of Photograph Collections, by Bertrand Lavedrine is an excellent source for preservation advice regarding various types of photographic processes as well as briefly mentioning albums.

Object Descriptions

There are three separate albums of similar size and make. They have soft paper covers that are bound with twine, a very distinctive Japanese binding. All three have different Japanese calligraphic characters on the covers. As of now, the meaning of the characters is still unknown. There is no manufacturing information. The origin of the books themselves is, as of now, still unknown. Unfortunately, this means that I do not know where the albums were bought or who sold them. The books are comprised of thin sheets of paper folded over and bound to form one leaf.

It appears that the albums are much older than the photographs within. The books themselves may date back to the early 19th century. They were originally blank books that may have been used for calligraphy exercises. These books most likely were not intended to be photographic albums as they are quite different from typical ones. They do not fit with the typical descriptions of photographic albums. For example, there are no pre-determined spaces for photographs. Rather, the maker cut individual corners into the pages and then inserted each photograph, a process known as “tipping in.” As the photographs vary in size, each slot was made for a particular photograph. These albums most likely lived as objects before their current role as snapshot albums. Even-though these books may not have been made to be photographic albums, for the purposes of this thesis I will continue to refer to them as “albums.” They perform the function of a traditional album and do not contain extraneous material, such as newspaper clippings or ticket stubs, which would suggest that they were meant to be scrapbooks.

The three albums have all been assigned accession numbers by the George Eastman House Registrar, Wataru Okadu. The first album, the cover of which features a red label with

black calligraphic characters, is the one that first attracted me. (See Figure 1 and 2)¹ It has a lot record of 2008:0343:0001-0323. The album contains 323 cyanotype and gelatin silver images, the majority being cyanotype. There are 87 leaves in the album. There are also many helpful handwritten captions. This is a travel album that follows the maker and his or her companions on their journey by railroad through destinations throughout Colorado, Utah, and California, among other places, in 1899-1900. (See Figure 3 and 4)²

The second album, with black calligraphic characters on the cover, has a lot record of 2008:0344:0001-0361. (See Figure 5 and 6)³ It contains 361 photographs, which include cyanotypes and gelatin silver prints. There are 88 leaves in the album. It begins in Coronado, CA and includes images in places around California, Great Salt Lake, UT, and various destinations in Colorado, among others, in the year 1900. Captions are only given for half of the album. (See Figure 7)⁴

The third album, with red calligraphic characters on the cover, has a lot number of 2008:0541:0001-0300. (See Figure 8)⁵ It contains 300 photographs, including cyanotypes and gelatin silver prints. There are 77 leaves in the album. It begins abroad in London, England, continues to Scotland, France, and Italy and ends in the United States. It has the smallest number of captions of the three albums, ending not even half-way through. No dates are given, although I believe that this is from the same time period. (See Figure 9 and 10)⁶ All three albums contain

¹ Appendix A, 22.

² Appendix A, 25.

³ Appendix B, 30.

⁴ Ibid.

⁵ Appendix C, 35.

⁶ Ibid.

loose photographs in addition to those that are tipped in. Due to the fact that most of the photographs are 3 x 3 inches square, the photographs were most likely made from flexible film at the turn of the 20th century.

Methodology

My methodology for studying cataloguing is participant observation combined with library research and interviews. My main goal was in helping the museum make objects available to researchers and I was therefore interested in the following process, which includes: condition reporting, cataloguing at the item level, researching the processes used as well as the content of the images, and supplying preservation or conservation recommendations. This project was specifically designed to utilize skills acquired over the past two years.

Donald Weber purchased these albums from the estate auction of Franklin J. Ely of Utica, NY. He also purchased an ambrotype from the same sale, the subject of which is identified as George M. Ely. There are a few names or initials identifying people in the photographs in the albums but I have not been able to say definitively who assembled them. The photographs were most likely made from flexible film negatives from between 1896 and 1900, as the majority measure 3 x 3 inches square. It is my belief that the photographs were taken with hand-held box cameras rather than one on tripods as box cameras are visible in photographs throughout the albums.

In order to limit this project to one of reasonable size, I chose to focus primarily on the acquisition process which includes, writing collection descriptions, condition reporting, cataloguing and providing preservation recommendations.

Process

Collection Descriptions

I began the narrowing process by speaking with Joe Struble, the archivist at George Eastman House, about how the museum handles newly acquired albums and how they are entered into the collection. He said an essential step was to write collection descriptions to place in the binder in the print room so researchers can read short descriptions to see what interests them or is pertinent to their research. Struble suggested that I look at previous collection descriptions to familiarize myself with the structure; he said to figure out what is special about the albums and draw the viewer's attention to themes in a paragraph or two.

Condition Reports

I then met with Taina Meller, a conservator at George Eastman House, regarding the state of these albums and the condition reporting protocol; she gave a brief and preliminary condition report of them and stated that overall the quality of the albums themselves, paper and photographs, is good-to-fair, the cyanotypes being in particularly good condition. Different types of condition reports were discussed. Unfortunately, George Eastman House does not have a standard form.

I determined, a form in the book entitled: *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group/Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11, 1999, St. Louis, Missouri*, to be appropriate. Meller suggested I do an overall report for each album, rather than page by page, unless something specific is wrong. We discussed numbering the pages, as a way of calling attention to particular areas in need of consideration. She was

deeply critical of the current housing, which were cardboard banana boxes, so I was able to find a new archival box immediately. All three were then housed in one box.

The use and practice of condition reporting varies widely among institutions. Meeting with the appropriate people allowed me to understand and follow standard procedures at George Eastman House. Condition reports are important documents that should follow an object through its life aiding the museum in monitoring the physical state.

Cataloguing

Another meeting with Struble included a discussion regarding the numbering of pages as well as what to do about the loose photographs. He stated the loose photograph arrangement decision was mine to make. Cataloguing was also discussed. I was eager to item level catalog, in order to gain practice for future employment. Joe explained the album cataloguing procedure at the Eastman House and rather suggested that perhaps I could item level catalog one album, and then write collection descriptions for the other two.

I numbered the images of one album on the bottom right corner of the album pages in pencil. I also researched other TMS records of amateur albums. I met with Wataru Okadu, the Registrar, regarding the records and splitting them. He helped me to act as the registrar and actually create the base records. We discussed splitting the records into item level for all three albums. This discussion led to splitting one lot record into 30 records, rather than the entire 323, to obtain practice and also to have them corrected before going further. The cataloguing was first written on paper forms and then preliminarily catalogued into TMS. After a conversation with Jamie Allen, an Assistant Curator at George Eastman House, a change in approach was necessary. Rather than item level cataloguing an entire album, I would instead choose a

representative ten images from each of the three albums and catalogue those into TMS as well as a very complete lot record for each. A selection of images taken of the albums, collection descriptions, examples of cataloguing worksheets and condition reports can be found as appendices to this thesis.⁷

The images in the other two albums were then numbered in pencil at the bottom right corner of the album pages. A thorough survey of all three albums was done and the image content recorded. This information was then analyzed in order to write conclusive collection descriptions. The collection descriptions are approximately 200 words each. Lot records were made for two of the albums. The representative ten preliminary records for each album, 30 in total, were catalogued onto paper forms.

Another meeting with Okadu yielded that he had assigned the third album an accession number. The third and final lot record was then made. He aided me in creating the representative ten records for each of the three albums. As 2008:0343:0001-0323 had already been split into thirty records, an extra ten were added bringing the total to forty item level records. The image numbers of the representative ten item records for each album were not consecutive but rather included important or unique images from throughout the albums as wholes. Finally, the item level records were then linked to the lot record. Ultimately, I studied cataloguing by physically cataloguing.

Preservation/Housing Recommendations

The three vernacular albums are extremely fragile. Therefore, they will require sturdy housings to ensure their survival. A meeting with Joe Struble included a discussion regarding

⁷ Appendix, 25-41

possible housing solutions. Joe pulled examples of album housings from the George Eastman House Collection that would be viable options for the albums I worked with. Albums in the Collection are stored vertically, which was important to remember.

The first option would be to order a custom-made hinged box from an archival supply company. Housings such as these in the collection are covered in red linen with the album information applied to the spine. A second option would be to make a 1- or 2-part album wrapper using map board or very thick card stock. As the albums I worked with have flexible paper covers, they would need to be stabilized before a wrapper was made. Therefore, a 4-ply album liner would be necessary. The wrapper would need to fit perfectly, so a maquette of the albums would be an excellent way to measure the wrapper which would cut down on the handling of the actual albums.

As of now, all three albums are stored flat in one large archival box and are therefore safe. Hopefully, at some point in the future, these albums will receive individual custom-made housings and take their place among the rest of the Collection.

Historical Context

Snapshots

The history of amateur photography is interwoven within the history of photography as a whole. From the birth of photography in 1839, photographic processes became progressively faster and easier until 1888, when George Eastman put photography into the hands of the masses. Eastman introduced the Kodak #1 which came preloaded with a roll of 100-exposure flexible film for \$25. A person simply ordered a camera, took the pictures, and then sent the entire camera back when the roll was exposed. The film was then processed, printed and the camera, re-loaded with new film, was sent back to the owner. Various generations of box cameras ensued, quickly becoming less-expensive thereby allowing more people access to them and to photography in general.⁸

The term “snapshot” was applied to amateur photography in 1860 by Sir John Herschel, “who saw the aiming and quick snapping of the camera shutter as analogous to the quick aim and snap of a gun trigger used in hunting.”⁹ Snapshot photographers were described as, “free from the inhibiting constraints of the expert and they brought few preconceived ideas to their picture taking.”¹⁰ Not only did this give the masses access to photography but it also allowed people to record their travels as well as their daily lives. Coe and Gates state, “The snapshot provides, for the first time, a glimpse of how ordinary people of the late nineteenth century onwards lived, and

⁸ Brian Coe and Paul Gates, *The Snapshot Photograph: The rise of popular photography 1888-1939*, (London: Ash & Grant Ltd, 1977), 23-25.

⁹ Michael Perez, *The Focal Encyclopedia of Photography*, (St. Louis, MO: Focal Press, 2007), 347.

¹⁰ Brian Coe and Paul Gates, *The Snapshot Photograph: The rise of popular photography 1888-1939*, (London: Ash & Grant Ltd, 1977), 13.

records this with a factual accuracy and clarity which only photography can achieve.”¹¹ Today, we are able to study snapshots to learn about the details of daily life in the past.

In regard to the albums at George Eastman House, I am able to see where the people traveled, how they traveled and what experiences or activities they participated in. While photography had already existed for 50 years at this point, snapshot photography was the only way to see the private and more intimate moments of people’s lives rather than stiff formal studio portraits. These albums are excellent examples of the freedom snapshot photography gave to amateur photographers. This freedom also allowed the people in the George Eastman House’s albums to insert themselves and their friends into the places they traveled to, personalizing the trip even further.

Travel Albums

Travel albums, in one form or another, have existed as long as travel itself. Written narratives were the earliest kind of travel record.¹² However, photography was quickly adapted to the travel market after its inception in 1839. Instead of only the written word, travelers could then buy professionally made photographs of the places they saw along their journeys. As Barbara Levine and Kirsten M. Jensen state, “Souvenir photographs, sold unbound, singly or in sets, presented the opportunity for travelers to create a more personal approach to their journeys.”¹³ These photographs could be bought loose and placed in personally made albums. The makers could then add captions or recollections thereby personalizing them further.

¹¹ Coe and Gates, *The Snapshot Photograph: The rise of popular photography 1888-1939*, 13.

¹² Barbara Levine and Kirsten M. Jensen, *Around The World: The Grand Tour in Photo Albums* (New York: Princeton Architectural Press), 22.

¹³ Ibid.

Photographs could also be bought already bound in ornate albums. People used to purchase professionally made photographs much the same way that people purchase postcards today. Professional photographers took idyllic photographs to sell to the public, therefore making a profit. Snapshot photography then changed the kinds of photographs people placed into their albums.

Travel photography and albums evolved as photography itself evolved. The personal approach became even more personal after the introduction of the box camera in 1888, the beginning of amateur photography as we know it. Tourists were able to personalize and privatize their trips down to the most mundane details. Instead of buying photographs of the places in which they visited, they could take pictures with their personal cameras. They could even insert themselves or those they were traveling with into the frame, further establishing that they in fact were there; as a personal record. The personal photographs were then put in personal albums after the trip, “Back home, the travel album was born of the natural and inevitable desire to assemble their personal pictures and memorabilia for review and recollection. Tourists became the authors and archivists of their personal travel histories.”¹⁴

People could include anything they chose in their personal albums, giving them power to create their own records in their own fashion, either true or idealized. This differed from earlier in the century when travelers’ only option of photographic souvenirs were professional photographs sold out of studios. People could now include objects from their trips, such as tickets, passenger lists, brochures, or purchased photographs, among others, along with their own snapshots. The choice was in their hands: “Photographs of people with cameras, or the “bad”

¹⁴ Levine and Jensen, *Around The World: The Grand Tour in Photo Albums*, 10.

photographs they had taken, solidified the connections between the camera, the visual images it produced, and personal travel.”¹⁵

All travel albums are unique. The albums at George Eastman House are unique for the following reasons. They tend to resemble scrapbooks more than traditional albums in that the books were not meant to be albums. Each photograph was placed into hand-cut slits in the album page. There are usually captions. However, unlike traditional scrapbooks, they do not contain anything other than photographs. The hand-cut slits for the photographs and the captions personalize these albums. They are further personalized with cyanotypes, a photographic process easy to make at home. Overall, the following quote sums up travel albums quite nicely, “Travel albums are unique memory objects, serving as wondrous time-travel capsules and portals.”¹⁶

Family Albums

The concept of the “album” has existed for some time, “Defined by their blankness (from the Latin *albus* meaning white), albums belong to a broad category of containers of miscellaneous items, such as repositories, cabinets, and magazines, defined by what is placed in them.”¹⁷ Albums and scrapbooks were commonly mixed-media and were used to collect various material including autographs, small paintings, poems, and music, among other things, before photography, “Their content, associated with an individual rather than an institution or a location, was up to the person making or collecting them, and the practice was seen as predominantly feminine and with genteel, if not aristocratic, connotations. Men also compiled albums, but these

¹⁵ Levine and Jensen, *Around The World: The Grand Tour in Photo Albums*, 25.

¹⁶ *Ibid*, 10.

¹⁷ Di Bello, Patrizia, *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts* (Hampshire, England: Ashgate Publishing Limited, 2007), 30.

were usually associated with specific professional endeavours.”¹⁸ In this way, albums were a way to save and treasure significant familial paraphernalia.

After the advent of the daguerreotype, less expensive types of photography were created making them more available to a greater number of people. While the daguerreotype was its own precious and unique cased object, cartes-de-visite (CDV) in the 1850s and later cabinet card photographs in the 1870s were reproducible less expensive paper photographs mounted on board. People purchased them and therefore required a way to store them. That way was often the photographic album.

The CDV process became very popular and it was easy to have a portrait taken. Part of album culture in the nineteenth century was to exchange photographs with friends or relatives. CDVs were also taken of celebrities, royalty and people of note and then sold for people to buy and collect. With the advent of these new photographic processes and therefore sizes, album manufacturers responded with new album formats. Instead of blank pages, people could buy mass-produced albums with pre-existing slots in standardized sizes for easy photographic album assemblage.¹⁹ Some early albums even had such a specific function that they came with instructions on how to fill them, such as in one intended to be used as a family record, with spaces to fill in information about each person and slots for the photographs.²⁰

¹⁸ Di Bello, Patrizia, *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts* (Hampshire, England: Ashgate Publishing Limited, 2007), 31.

¹⁹ Susan Tucker, Katherine Ott and Patricia P. Buckler, *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), 254.

²⁰ *Ibid*, 260.

Family albums have evolved over time and, in general, regardless of their make, became an essential part of a family's home, claiming a spot next to the family Bible.²¹ The family album was also a platform for individual creative expression. As Barbara Levine and Stephanie Snyder state, "...the vernacular photo album accrues significance through its connection to its maker. The photo album is the site of a process of creation that often extends over a lengthy period of time."²² Due to this individual creative expression, a family album is a unique object that, "cannot be duplicated though its existence is predicated on a technology of reproduction."²³

Album origins are traditionally viewed as aristocratic, such as the genteel Victorian scrapbook. However, the evolution of photography into less expensive forms meant photography was available to more people and album culture then spanned social classes. *The Scrapbook in American Life* states, "For the first time, a collection of family likenesses was available to all but the least financially fortunate; the transformation from luxury to necessity catapulted the album from a craze to a symbol of both family unity and middle-class status."²⁴ The CDV craze of the 1860s promoted the exchange of professional studio portraits between friends and relatives. This concept only grew with the advent of newer technologies leading to amateur photography. People were then able to exchange photographs that they themselves had taken which was a completely new experience. The albums at the George Eastman House were created by members of the original generation of amateur photographers.

²¹ Susan Tucker, Katherine Ott and Patricia P. Buckler, *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), 254.

²² Barbara Levine and Stephanie Snyder, *Snapshot Chronicles: Inventing the American Photo Album* (New York: Princeton Architectural Press, 2006), 33.

²³ Ibid.

²⁴ Ibid, 255.

The Cyanotype

The cyanotype process has existed nearly since the inception of photography. The process was invented in 1842 by Sir John F. W. Herschel. He published his findings in a paper entitled, “On the Action of the Rays of the Solar Spectrum on Vegetable Colours, and on Some New Photographic Processes.”²⁵ Herschel did not intend the process for traditional image making, but rather as a duplication process for mathematical tables.²⁶ The next decade, however, would see artists such as Henri Le Secq using the cyanotype process in the traditional sense of making prints from photographic negatives.

The cyanotype process could also be used for purposes such as photograms as illustrated by Anna Atkins in the earliest-known photographically illustrated book, which used cyanotypes for both the images and the text.²⁷ The cyanotype process is extremely simple. It uses potassium ferricyanide and ferric ammonium citrate and is simply washed in tap water. Due to its uncomplicated nature and processing, cyanotypes have been used by photographers in the field as test prints to proof negatives.²⁸ Because it is an inexpensive and simple process, presensitized paper was manufactured and sold for mass use and as Young states, “A number of American companies sold presensitized cyanotype paper from the 1870s until around 1930, yet the cyanotype never experienced widespread acceptance.”²⁹

²⁵ W. Russell Young III, “Chapter 4: Traditional Cyanotype,” in *Coming into Focus: A Step-by-Step Guide to Alternative Photographic Printing Processes*, ed. John Barnier (San Francisco: Chronicle Books LLC, 2000), 37.

²⁶ Ibid.

²⁷ Ibid, 38.

²⁸ Young, “Chapter 4: Traditional Cyanotype,” in *Coming into Focus: A Step-by-Step Guide to Alternative Photographic Printing Processes*, 38.

²⁹ Ibid.

It is very likely that the makers of the albums at the Eastman House made the cyanotypes they included in the albums themselves. This, of course, leads to many questions. For example, why do the albums each contain different percentages of cyanotypes? I can only speculate that perhaps one maker was more interested in making cyanotypes than another. Perhaps one particularly enjoyed the process of creating photographs while another found it dull. I can not definitively answer these questions. However, as a darkroom was not required for this process and particular care was taken to cut each corner to insert each photograph, I find the notion evocative that the hand of the album maker may also have been the hand of the cyanotype maker.

Conclusion

From start to finish, this thesis project has been a rewarding experience. I was able to work with various people and departments within the George Eastman House, giving me the practical knowledge I was interested in. In addition, I was able to see first hand the process it takes for an object to enter a collection at a particular institution. From condition reporting to cataloguing, I was able to be part of it all and gain invaluable experience.

While I had some experience cataloguing different types of objects, this project provided a real challenge. Cataloguing albums is very different than cataloguing a single item. More time and energy is needed and organization is essential to keeping everything in order. The best way for me to learn how to do this was by actually doing it from start to finish. Decisions I made, such as cataloguing a representative number of images rather than the entire albums, were made in interest of time and efficiency.

The three vernacular albums I worked with are important historical objects. I feel that, at this point, tailoring this thesis as a practical project rather than an in-depth analytical paper was more beneficial for the objects. Because of the work I did, staff and researchers now have access to these wonderful objects. In addition, the condition reports will potentially be linked through TMS records to the objects, allowing the museum to monitor the objects throughout their lives.

My hope is that the work I have done will inspire interest in these mysterious objects. They deserve to be studied in-depth. While I was able to create awareness and access to these objects, the work on these albums is nowhere near finished. However, my work will alert researchers and staff to the albums' existence and perhaps, one day, the time and energy these albums deserve will be bestowed upon them.

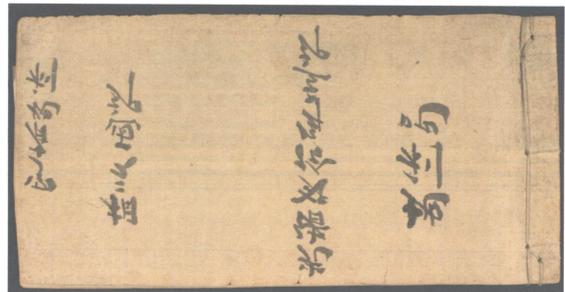
Appendix A: Album with Red Label
2008:0343:0001-0323
Illustrations

Figure 1



2008:0343:0001-0323 Front Cover

Figure 2



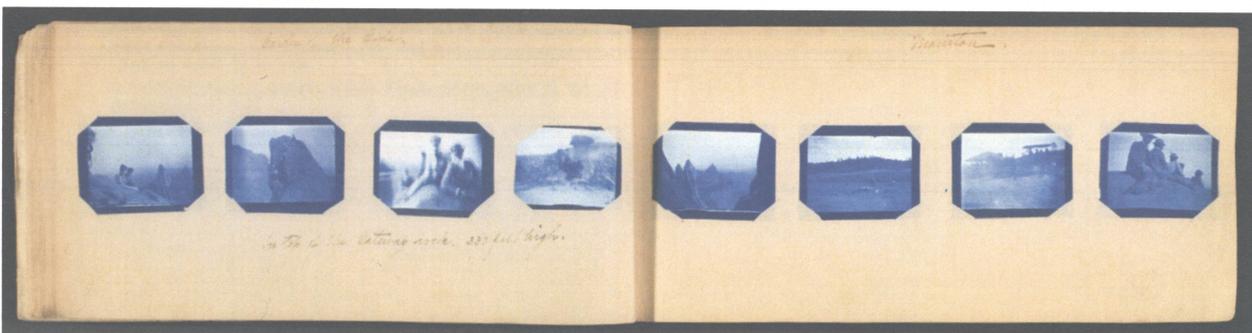
2008:0343:0001-0323 Back Cover

Figure 3



"Glenwood Springs and Monterey" page spread, gelatin silver

Figure 4



"Garden of the Gods and Manitou" page spread, cyanotype

Collection Descriptions

2008:0343:0001-0323

This anonymous photographic album dates from 1899-1900. It contains 323 photographic prints in cyanotype and gelatin silver processes. It shows them traveling to various places, beginning in Manitou Springs Colorado. They included photographs of natural landmarks, the hotel they stayed in, and people they either met or traveled with. They show various places around Colorado including Rainbow Falls, Soda Springs, Ute Pass, Cripple Creek, Pike's Peak, Seven Falls, Colorado Springs, Garden of the Gods, and Glenwood Springs. They then traveled to Utah, where they have included photographs of the Mormon Temple and Fort Douglas. The photographs then show places in California, such as Monterey, Redlands, San Jacinto and the San Bernadino Range. The subject matter includes a dog named Jack, nuns, horse-back and burrow riding, picnics, traveling by horse-drawn carriages and railroad, playing croquet, climbing rocks, sitting on porches, and eating oranges. Of particular note is a double exposure that was saved and given a witty title. The album features duplicates of images made in multiple photographic processes, primarily cyanotype and gelatin silver. Some early box cameras are also visible in some of the photographs.

Condition Report

Primanis, Brown & Brown Interim Report on the HRHRC Photograph Album Survey

81

PHOTO ALBUM SURVEY

DESCRIPTION

Call # 2008-0343-0001-0343 History: (book plates, title page, Ms signature, Ms dates, Ms notation (other) stationers ticket, bookbinders ticket, verbal history, written history, Gernsheim stamp, O, M, (NA) NV, NI)

Production: commercial / published edition / one off (O, NA, (NI))

COVER (M)

Size (cm) H-14.5 W-32.3 T-5.5 Binding style: case / in-board / (loose-leaf-side attached) / accordion / other

Materials: Cover: (paper, cloth, parchment, leather) (tanned, tawed, goat, pig, sheep, calf) (O, NI) (full, half, quarter)

Pattern or grain: NA color: Tan Board: (10, 20, 40, 60 point) Microm: (binder's board, straw board, O, NV, (NA) M)

Endcaps: (shaped, unshaped, tied, O, NA, M) Corners: (pleated, butt-mitered, lap-mitered, library style, vellum tips, leather tips, O, NI, NV, (NA) M)

Opening: 90° 135° (180°)

Decoration: Technique: (embossed, printed, panelled, stamped, tooled, O, NI, NA, M)

Design features: (title, border, panels, decorative tools / patterns) Media: (blind, gold, other metal, (printing ink) O, NI, NV, NA, M)

Hardware: (medallion, straps and clasps, bosses, O, NI, NV, (NA) M)

Edge treatment of textblock: (colored, gilt, gauffered, O, NI, NV, (NA) M) (trimmed, untrimmed)

Repairs: (text block, cover, image)

ENDBANDS (NI, NV, (NA) M)

Style: (sewn, stuck on, machine made, O, NI, NV, NA, M) Color:

Support: (round, square) (cord, wood, rolled paper, paper board, tawed/tanned skin, O, NI, NV, NA, M)

ENDPAPERS (NA) M

Material: Color: (laid, wove) (hand-made, machine made) (paper, vellum, O, NI, NA)

Attachment to textblock: (sewn, tipped, adhered overall, hinged, O, NI, NV, NA, M)

Construction: (folded leaf, folded leaves, single leaf, single leaves, made endpaper, single leaves with cloth hinge, moire'-patterned white paper paste down and fly leaf connected by cloth/leather hinge, O, NI, NV, NA, M)

ALBUM LEAF CONNECTIONS

Opening: 90° 135° (180°)

Connection: (accordion, adhesive, guarded, (loose-leaf side sewn), loose-leaf mechanical binding, sewn, guarded structures w/precut mats (cabinet card/cartes de visite) O, NI, NV, NA, M)

SPINE (NI, NA, M)

Shape: (flat) rounded, backed, NI, NV, NA, M)

Lining: (paper, cloth, leather, hollow tube, crash/mull/super, lining extends onto board, O, NI, NV, (NA) M)

Adhesive: (none, caoutchouc, protein, synthetic, starch, NI, NV, (NA) M)

ALBUM LEAF

Material: (paper: (text weight) cover weight / paperboard: (10, 20, 40, 60 point) micrometer:

Laminates: (facing paper, recto, verso, (NA) Guard Material: (cloth, leather, paper, O, NI, NV, M)

Construction: (compensation stubs, concertina, returning guards, (folded leaf construction) single leaf construction with stubs, single leaf construction without stubs, guarded leaf construction with stubs, guarded leaf construction without stubs, other) *the stamps are faded and most of the text is illegible*

Annotations: subject: (people, places, things, events, dates, O, NA, NI) Media: black ink

Decoration: Technique: (embossed, panelled, printed, stamped, tooled, O, NI, NV, (NA) M)

Design features: (title, borders, panels, decorative tools/patterns, (NA) Media: (gold, foil, printing ink, bronze powder, O, NI, NV, (NA) M)

Interleaving: (tissue, glassine, atlantis silver safe, O, (NA))

PHOTOGRAPH **DIAGRAM OF LEAF CONSTRUCTION AND CONNECTION:**

Subject matter:

Process: (letterpress halftone, photogravure, collotype, salted paper print, cyanotype, platinotype, albumen print, carbon print, woodburytype, gelatin printing-out paper, collodion printing-out paper, gelatin developing-out paper, matte collodion-printing-out paper with gold and platinum toning, O, NI, NA)

Annotations: subject: (people, places, things, events, dates, O, NA, NI)

Annotations: media:

Mechanical attachment: (corners, slots, pre cut mats, windows: access at (tail, head, foredge, below image) (recto, verso), NI, (O, NA)

Adhered overall/partially at

Images on recto/verso recto and verso

See mount at the top of the photo album

Process Count Album with Red Label
Accession Number - 2008:0343:0001-0323

Cyanotype

278

Gelatin Silver

25

Unknown

5

Loose

Cyanotype

10

Gelatin Silver

4

Unknown

1

Total Number of Photographs

323

Leaves in Album

87

Condition of Photographs in Album with Red Label
Accession Number - 2008:0343:0001-0323

There is overall fading and color shift in the gelatin silver photographs, such as in image numbers 19-22, 59, 60, 73-76, 77-79, 98-103, 270-272.

There is staining on the edge of cyanotypes such as in image numbers 41, 42 and 308.

There is transference of image onto another image in image numbers 191 and 192.

Overall, cyanotypes are in excellent condition. All the gelatin silver photographs in the album pages are silver mirroring, fading and shifting in color.

Condition of Overall Album with Red Label

Accession Number - 2008:0343:0001-0323

- p 1-2: Foxing, creasing of leaf, de-adherence of cut and folded and pasted leaf
- p 3-4: Unidentified stain on right-hand side of leaf. Leaf cut from between p. 3-4 and 5-6, jagged edge visible
- p 9-10: Light foxing or staining
- p 19-20: Some staining and cockling on right-hand side of leaf
- p 25-26: Rip and fold at bottom left of leaf; staining at upper right-hand corner
- p 27-28: Stain and tear at upper left-hand corner; small tear at upper right edge
- p 29-30: Stain at lower left-hand corner; small tear at upper right edge
- p 31-32: Small tear at upper left edge
- p 35-36: Stain at bottom middle of leaf
- p 43-44: Tear that extends the height of the page has been re-adhered at some prior point
- p 47-48: Paper curl from slit mount on right image
- p 53-54: Stain and small tear at upper left edge
- p 80-81: Tiny tear at upper middle edge
- p 114-115: Bottom right corner of leaf detached - needs immediate care
- p 177-178: Small stain at bottom right corner
- p 191-192: Transference of image from 189-190 onto 191-192 (perhaps platinum?)
- p 208-209: Bottom left slit mount corner ripped of left image
- p 222-223: Small tear just left of middle at bottom edge
- p 244-245: Tear on left side at upper edge
- p 258-259: Small tear at bottom left corner of leaf
- p 284-285: Stain at bottom left corner
- p 286: Tear in paper that extends whole height has been re-adhered at some prior point
- p 299: Tear at bottom left slit mount - no photograph in this space

Appendix B: Album with Black Characters
2008:0344:0001-0361
Illustrations

Figure 5



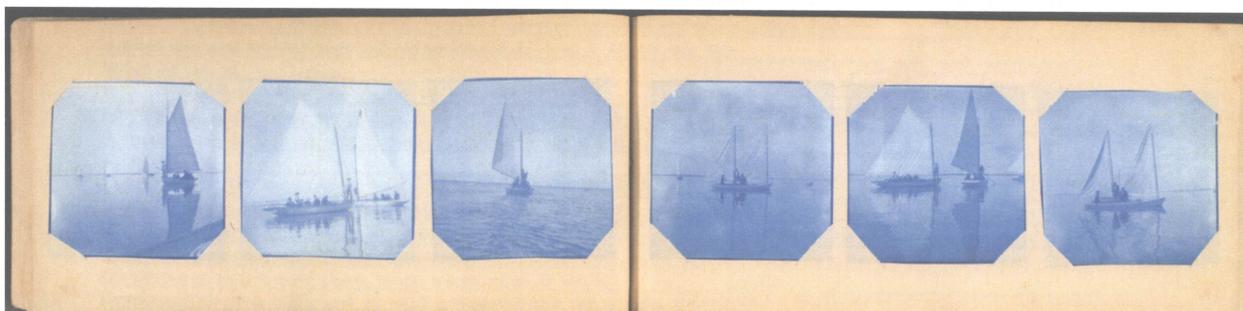
2008:0344:0001-0361 Front Cover

Figure 6



2008:0344:0001-0361 Back Cover

Figure 7



[Sailing] page spread, cyanotype

Collection Descriptions

2008:0344:0001-0361

This anonymous photographic album dates from June 1900 to ca. August 1900. It contains 361 photographic prints in gelatin silver, cyanotype and van dyke brown processes. It shows them traveling by railroad through California, Utah and Colorado. They travel to places such as Coronado, Pasadena and Los Angeles in California, Great Salt Lake including the Saltair in Utah, and Manitou Springs, Colorado Springs and Denver in Colorado. They photograph themselves having picnics and posing in front of landmarks, both natural and man-made. The album then moves to an unidentified place with a young child who seems to be learning to walk. Of particular note are amateur portraits of nuns and leisure activities, such as sailing and rowing. There are also photographs of people picking unidentified fruit, perhaps grapefruit or oranges. The album contains photographs both placed into the pages and loose.

Condition Report

Album w/Black Characters

Primanis, Brown & Brown Interim Report on the HRHRC Photograph Album Survey

81

PHOTO ALBUM SURVEY

DESCRIPTION

Call # 2008.0344.001-0361 History: (book plates, title page, Ms signature, Ms dates,
Ms notation (other) stationers ticket, bookbinders ticket, verbal history, written history, Gernsheim stamp, O, M, NA, NV, NI)
Production: commercial / published edition / one off (O, NA, NI)

COVER (M)

Size (cm) H-147 W-32.7 T-5.8 Binding style: case / in-board / (loose-leaf-side attached) / accordion / other
Materials: Cover: (paper, cloth, parchment, leather) (tanned, tawed, goat, pig, sheep, calf) (O, NI) (full, half, quarter)
Pattern or grain: NA color: Tan Board: (10, 20, 40, 60 point) Microm: (binder's board, straw board, O, NV, NA, M)
Endcaps: (shaped, unshaped, tied, O, NA, M) Corners: (pleated, butt-mitered, lap-mitered, library style,
vellum tips, leather tips, O, NI, NV, NA, M)
Opening: 90° 135° (180°)
Decoration: Technique: (embossed, printed) panelled, stamped, tooled, O, NI, NA, M)
Design features: (title) border, panels, decorative tools / patterns) Media: (blind, gold, other metal, (printing ink), O, NI, NV, NA, M)
Hardware: (medallion, straps and clasps, bosses, O, NI, NV, NA, M)
Edge treatment of textblock: (colored, gilt, gaufered, O, NI, NV, NA, M) (trimmed, untrimmed)
Repairs: (text block, cover, image)

ENDBANDS (NI, NV, NA, M)

Style: (sewn, stuck on, machine made, O, NI, NV, NA, M) Color:
Support: (round, square) (cord, wood, rolled paper, paper board, tawed/tanned skin, O, NI, NV, NA, M)

ENDPAPERS (NA, M)

Material: Color: (laid, wove) (hand-made, machine made) (paper, vellum, O, NI, NA)
Attachment to textblock: (sewn, tipped, adhered overall, hinged, O, NI, NV, NA, M)
Construction: (folded leaf, folded leaves, single leaf, single leaves, made endpaper, single leaves with cloth hinge,
moire'-patterned white paper paste down and fly leaf connected by cloth/leather hinge, O, NI, NV, NA, M)

ALBUM LEAF CONNECTIONS

Opening: 90° 135° (180°)
Connection: (accordion, adhesive, guarded, (loose-leaf side sewn) loose-leaf mechanical binding, sewn,
guarded structures w/precut mats (cabinet card/cartes de visite) O, NI, NV, NA, M)

SPINE (NI, NA, M)

Shape: (flat, rounded, backed, NI, NV, NA, M)
Lining: (paper, cloth, leather, hollow tube, crash/mull/super, lining extends onto board, O, NI, NV, NA, M)
Adhesive: (none, caoutchouc, protein, synthetic, starch, NI, NV, NA, M)

ALBUM LEAF

Material: (paper, text weight, cover weight / paperboard: (10, 20, 40, 60 point) micrometer:
Laminates: (facing paper, recto, verso, NA) Guard Material: (cloth, leather, paper, O, NI, NV, M)
Construction: (compensation stubs, concertina, returning guards, (folded leaf construction) single leaf construction with stubs, *the covers are folded and meet at the spine creating 2 pages*
single leaf construction without stubs, guarded leaf construction with stubs, guarded leaf construction without stubs, other)
Annotations: subject: (people, places, things, events, dates, O, NA, NI) Media:
Decoration: Technique: (embossed, panelled, printed, stamped, tooled, O, NI, NV, NA, M)
Design features: (title, borders, panels, decorative tools/patterns, NA) Media: (gold, foil, printing ink, bronze powder, O, NI, NV, NA, M)
Interleaving: (tissue, glassine, atlantis silver safe, O, NA)

PHOTOGRAPH

DIAGRAM OF LEAF CONSTRUCTION AND CONNECTION:

Subject matter:
Process: (letterpress halftone, photogravure, collotype,
salted paper print, cyanotype, platinotype, albumen print,
carbon print, woodburytype, gelatin printing-out paper,
collodion printing-out paper, gelatin developing-out paper,
matte collodion-printing-out paper with gold and
platinum toning, O, NI, NA) *van dyke brown*
Annotations: subject: (people, places, things, events, dates, O, NA, NI)
Annotations: media:
Mechanical attachment: (corners, slots, pre cut mats, windows:
access at (tail, head, foredge, below image) (recto, verso), NI, (O, NA)
Adhered overall/partially at
Images on recto/verso *recto and verso*



*Slit mount at
the 4 corners &
each photo
inserted.
hand-cut slots*

Process Count Album with Black Calligraphic Characters
Accession Number - 2008:0344:0001-0361

Cyanotype

179

Gelatin Silver

58

Unknown

124

Total Number of Photographs

361

Leaves in Album

88

Condition of Photographs in Album with Black Calligraphic Characters
Accession Number - 2008:0344:0001-0361

There is silver mirroring in images such as in image numbers 1, 2, 19, 20, 30, 32, 35, 49, 50, 52, 180, 181, 183, 222, 223, 226, 229, 230, 231, 232, 234.

There are what appears to be spots or drips on the image such as in image numbers 23, 25.

There is staining along the edges of images such as in image numbers 38, 39, 40, 80, 81, 82, 83, 228, 234, 236, 237, 238.

There is staining in some of the cyanotypes, which may be due to improper washing, such as in image numbers 46, 47, 55, 56, 253, 255.

There is an overall dark cast and fading along the edges in images such as in image number 51.

There is staining down the middle of cyanotypes and an overall slight fading such as in image numbers 148, 157, 271, 272.

Condition of Overall Album with Black Calligraphic Characters
Accession Number - 2008:0344:0001-0361

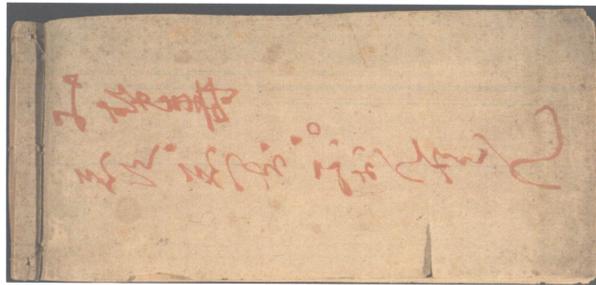
p 1-2: Small tear at bottom middle edge, small puncture in upper left corner

p 3-4: Small tears at edge, puncture at upper right corner

p 5-6: Very small puncture at top left corner, small tear at bottom
p 7-8-9: Small puncture in upper right, small tear at bottom
p 10-11-12: Unknown object/substance embedded in paper middle left, small tear at bottom,
puncture at upper left
p 13-14: Small puncture at upper right, small tears
p 15-16: Small tears
p 17-18: Small tear/fold at top middle
p 19-20: Small tear
p 28-29: Small tears at edges
p 30-31: Pencil scribbles on left hand side
p 34-35: Stains and tears
Image #s 44-59 are loose between pages 42-43 and 60-61
p 74-75: Small tear at bottom
p 86: Tear and fold from slit mount in an empty photo space
p 139-140: Crease down center of leaf, large tear at bottom right corner and small tears at bottom
edge
p 141-142: Crease down center, large crease at top left corner, small tears at bottom left corner
p 198-199-200: Small tears at bottom at right
p 209-210-211: Large stain at upper right
p 224-225: Some staining
p 226-227: Some staining
p 230-231-232: Loss of left bottom corner, also folding and staining in same area up left side,
recto and verso separated
p 233-234-235: Staining and cockling in upper right corner
p 236-237-238: Staining and cockling in upper left corner
p 287-288-289: Staining
Image #s 290-315 are loose in blank leaves towards end of album
Image # 316 is loose between blank album pages towards end of album
Image #s 317-361 are loose between the blank album pages directly following Image # 316

Appendix C: Album with Red Calligraphic Characters
2008:0541:0001-0300
Illustrations

Figure 8



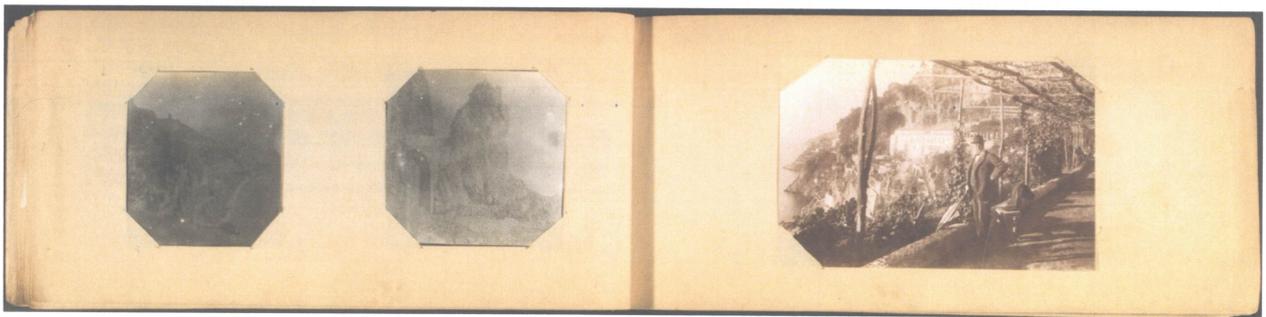
2008:0541:0001-0300 Front Cover

Figure 9



[Sailing and beach] page spread, cyanotype

Figure 10



[Rock formations and unidentified man posing in front of coast] page spread, gelatin silver and POP

Collection Descriptions

2008:0541:0001-0300

This anonymous photographic album dates from ca. 1900. It contains 300 photographic prints in both gelatin silver and cyanotype processes. It begins showing a large ship with the caption indicating that it was the SS Pennsylvania Hamburg Line and that the boat was leaving from New York harbor. It then shows various views in and around England, including, London, Oxford, Warwick and Shakespeare's house in Stratford-upon-Avon as well as various castles. The photographs then move on to Edinburgh and Rosslyn Castles in Scotland. After that, Marie Antionette's Hamlet at Versailles and Hyères, France. Then, the Leaning Tower of Pisa and other unidentified areas in Italy. The photographs then shift to another large and unidentified boat. Also seen is the unidentified interior of a Victorian home. The end of the album focuses on scenes at the beach and amateur sailing in small sailboats. There are also photographs of people posing in front of large fruit trees and eating fruit, perhaps grapefruit or oranges. Of particular note is a cyanotype of an alligator running through tall grass next to water. There are also landscape photographs of foliage of unidentified trees and palms, perhaps in a warm climate.

Condition Report

Primanis, Brown & Brown Interim Report on the HRHRC Photograph Album Survey

81

PHOTO ALBUM SURVEY

DESCRIPTION

Call # 2008.0541.0001-0300 History: (book plates, title page, Ms signature, Ms dates,
Ms notation (other) stationers ticket, bookbinders ticket, verbal history, written history, Gernsheim stamp, O, M, NA, NV, NI)
Production: commercial / published edition / one off (O, NA, NI)

COVER (M)

Size (cm) H - 14.7 W - 33 T - 4.5 Binding style: case / in-board / (loose-leaf-side attached) / accordion / other
Materials: Cover: (paper, cloth, parchment, leather) (tanned, tawed, goat, pig, sheep, calf) (O, NI) (full, half, quarter)
Pattern or grain: NA color: tan Board: (10, 20, 40, 60 point) Microm: (binder's board, straw board, O, NV, NA, M)
Endcaps: (shaped, unshaped, tied, O, NA, M) Corners: (pleated, butt-mitered, lap-mitered, library style,
vellum tips, leather tips, O, NI, NV, NA, M)
Opening: 90° 135° 180°

Decoration: Technique: (embossed, printed, panelled, stamped, tooled, O, NI, NA, M) not sure could be hand-chased
Design features: (title, border, panels, decorative tools / patterns) Media: (blind, gold, other metal, printing ink, O, NI, NV, NA, M)
Hardware: (medallion, straps and clasps, bosses, O, NI, NV, NA, M)
Edge treatment of textblock: (colored, gilt, gauffered, O, NI, NV, NA, M) (trimmed, untrimmed)
Repairs: (text block, cover, image)

ENDBANDS (NI, NV, NA, M)

Style: (sewn, stuck on, machine made, O, NI, NV, NA, M) Color:
Support: (round, square) (cord, wood, rolled paper, paper board, tawed/tanned skin, O, NI, NV, NA, M)

ENDPAPERS (NA, M)

Material: Color: (laid, wove) (hand-made, machine made) (paper, vellum, O, NI, NA)
Attachment to textblock: (sewn, tipped, adhered overall, hinged, O, NI, NV, NA, M)
Construction: (folded leaf, folded leaves, single leaf, single leaves, made endpaper, single leaves with cloth hinge,
moire'-patterned white paper paste down and fly leaf connected by cloth/leather hinge, O, NI, NV, NA, M)

ALBUM LEAF CONNECTIONS

Opening: 90° 135° 180°
Connection: (accordion, adhesive, guarded, loose-leaf side sewn, loose-leaf mechanical binding, sewn,
guarded structures w/precut mats (cabinet card/cartes de visite) O, NI, NV, NA, M)

SPINE (NI, NA, M)

Shape: (flat) rounded, backed, NI, NV, NA, M)
Lining: (paper, cloth, leather, hollow tube, crash/mull/super, lining extends onto board, O, NI, NV, NA, M)
Adhesive: (none, caoutchouc, protein, synthetic, starch, NI, NV, NA, M)

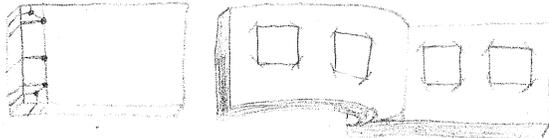
ALBUM LEAF

Material: (paper: text weight, cover weight / paperboard: (10, 20, 40, 60 point) micrometer:
Laminates: (facing paper, recto, verso, NA) Guard Material: (cloth, leather, paper, O, NI, NV, M)
Construction: (compensation stubs, concertina, returning guards, folded leaf construction, single leaf construction with stubs,
single leaf construction without stubs, guarded leaf construction with stubs, guarded leaf construction without stubs, other)
Annotations: subject: (people, places, things, events, dates, O, NA, NI) Media: photos
Decoration: Technique: (embossed, panelled, printed, stamped, tooled, O, NI, NV, NA, M)
Design features: (title, borders, panels, decorative tools/patterns, NA) Media: (gold, foil, printing ink, bronze powder, O, NI, NV, NA, M)
Interleaving: (tissue, glassine, atlantis silver safe, O, NA)

PHOTOGRAPH

DIAGRAM OF LEAF CONSTRUCTION AND CONNECTION:

Subject matter:
Process: (letterpress halftone, photogravure, collotype,
salted paper print, cyanotype, platinotype, albumen print,
carbon print, woodburytype, gelatin printing-out paper,
collodion printing-out paper, gelatin developing-out paper,
matte collodion-printing-out paper with gold and
platinum toning, O, NI, NA)
Annotations: subject: (people, places, things, events, dates, O, NA, NI)
Annotations: media:
Mechanical attachment: (corners, slots, pre cut mats, windows:
access at (tail, head, foredge, below image) (recto, verso), NI, O, NA)
Adhered overall/partially at
Images on recto/verso



Side mount at the
head of the leaf
with a small
head cut out

Process Count Album with Red Calligraphic Characters
Accession Number - tbd

Cyanotype

29

Gelatin Silver

269

Unknown

2

Total Number of Photographs

300

Leaves in Album

77

Condition of Photographs in Album with Red Calligraphic Characters
Accession Number - tbd

There is silver mirroring in images such as in image numbers 1-23, 25-29, 32, 35-39, 41-44, 46-49, 51-53, 58.

There is staining on the edge of cyanotypes such as in image number 239.

There is staining down the center of cyanotypes such as in image numbers 241 and 242.

There is staining on the edges of images such as in image numbers 29-31, 45, 59, 77-81.

There is fading in images such as in image numbers 40, 54-56 and 144.

There is severe fading and color shift in images such as in image numbers 82, 84, 174, 177, 179-183, 185, 187, 189-194, 196-202, 219, 220.

There is a spotty quality (perhaps in negative during printing) such as in image numbers 109-114, 117-131, 140-143, 145.

There is emulsion peeling in image number 115 only.

Condition of Overall Album with Red Calligraphic Characters

* Accession Number - tbd

- p 1-2: Various foxing; top right corner missing (loss)
- p 3-4: Stains and small tear at upper right edge, some slight cockling
- p 5-6: Small tear at upper left edge, foxing, some cockling at upper right side
- p 7-8: Some creasing, small tear at upper right edge
- p 9-10: Small tear at upper left edge, some cockling at upper right corner, some foxing
- p 11-12-13: Some creasing, small tear at upper right edge
- p 14-15-16: Some cockling at upper right corner, tip of top
- p 17-18-19: Creasing, very small tear and fold at upper right corner, small tear at bottom middle edge
- p 20-21-22: Cockling in upper right corner, some foxing
- p 23-24-25: Creasing, small fold at upper right hand corner
- p 26-27-28: Creasing, separation of recto and verso leaf, small tear and loss at upper right along vertical edge, some cockling at upper right hand corner
- p 29-30-31: Some creasing, small tear at upper left vertical edge
- p 32-33-34: Large spots (perhaps foxing), cockling in the upper right corner
- p 35-36: Creasing, small tear at upper right edge, small tears along bottom edge
- p 37-38: Some creasing, cockling in upper right area
- p 39-40-41: Creasing, small tear at middle of bottom edge
- p 42-43: Cockling in upper right
- p 44-45-46: Creasing, small tear at upper right edge and bottom middle edge
- p 47-48: Small tears along top and bottom edges, top right corner folded, some creasing, recto and verso almost separated along crease
- p 49-50-51: Small tear at upper right corner
- p 52-53: Small tears along top and bottom edges, loss at upper right vertical edge, recto and verso completely separated
- p 54-55-56: Small tear and fold at upper right corner
- p 57-58-59: Recto and verso separated, small tears along bottom edge
- p 60-61-62: Small tears along top and bottom edges, bottom left corner folded
- p 63-64-65: Recto and verso separated, small tears along upper and lower edges, loss and fold at upper right corner
- p 66-67-68: Crease and tears at upper right edge and bottom middle edge
- p 69-70-71: Small tears on upper and lower edges; recto and verso nearly separated, tear at upper right corner
- p 72-73: Small tears at upper and lower edges
- p 74-75-76: Cockling throughout page, recto and verso separated, small tears at lower edge
- p 77-78: Small tears along upper and lower edges
- p 79-81-81: Recto and verso separated, creases and small tears throughout, loss at upper right corner
- p 82-83-84: Creasing, small tears on edges

Appendix D: Cataloguing Worksheet

George Eastman House - Photography Collection - Cataloguing Form

Accession Number 2008 : 0345 : 0002

Old GEH Number _____ Non-GEH Numbers _____

Edition Number _____ Copy Negative Number _____

Classification Photo

Constituent Und. Role _____

Constituent _____ Role _____

Constituent _____ Role _____

Roles: O - Original Photographer A - Attributed L - Later Photographer/Printer
P = Publisher S = Subject of Photograph

Date August 1899 Date printed _____

Medium albumen Technique _____

Proprietary or Trade Name _____

Dimensions (cm.) height x width: (image) 9.9 x 12.5
(mount) _____
(overall) _____

Title

Entrance to Castle Hill, Cornwall and S.H.B. August 1899

Title Type: O = On Object D = Descriptive L = Published T = Translated
S = Series P = Portfolio A = Album B = Book J = Journal

Frame/Case/Mount Description: _____

Credit Line _____

Storage Location _____

Copyright / Restrictions _____

National Origin _____

Geographic Place(s) Represented California?

Inscriptions

[include media and/or type of inscription, e.g. pencil, ink, label]

(recto) ^{on album page} (black ink) Manitou, Colorado
Entrance to Castle Mrs. Cherrill and S.H.B.
August, 1899.

(verso) _____

Generic Subjects _____ / _____
_____ / _____
_____ / _____

Proper Subjects _____

Functional Type _____

Related Objects _____

Exhibition History

Bibliographic References

Notes ^{stone} view of a large building w/ woman in ^{front} ~~front~~
~~front~~

Cataloguer: _____ Date Catalogued: _____

Bibliography

- Batchen, Geoffrey. *Forget Me Not: Photography & Remembrance*. New York: Princeton Architectural Press, 2004.
- Chalfen, Richard. *Snapshot Versions of Life*. Bowling Green, OH: Bowling Green State University Popular Press, 1987.
- Coe, Brian, and Paul Gates. *The Snapshot Photograph: The rise of popular photography 1888-1939*. London: Ash & Grant Ltd, 1977.
- Di Bello, Patrizia. *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts*. Hampshire, England: Ashgate Publishing Limited, 2007.
- Donnelly, Mabel Collins. *The American Victorian Woman: The Myth and the Reality*. Westport, Connecticut: Greenwood Press, 1986.
- Greenough, Sarah, Diane Waggoner, Sarah Kennel and Matthew S. Witkovsky. *The Art of the American Snapshot 1888-1978: From the Collection of Robert E. Jackson*. Princeton, NJ: Princeton University Press, 2007.
- Hirsch, Julia. *Family Photographs: Content, Meaning, and Effect*. New York: Oxford University Press, 1981.
- Kuhn, Annette, and Kirsten Emiko McAllister, editors. *Locating Memory: Photographic Acts*. New York: Berghahn Books, 2006.
- Langford, Martha. *Suspended Conversations: The Afterlife of Memory in Photographic Albums*. Montreal & Kingston: McGill-Queen's University Press, 2001.
- Lavédrine, Bertrand. *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles: Getty Publications, 2003.
- Levine, Barbara, and Kirsten M. Jensen. *Around the World: The Grand Tour in Photo Albums*. New York: Princeton Architectural Press, 2007.
- Levine, Barbara, and Stephanie Snyder. *Snapshot Chronicles: Inventing the American Photo Album*. New York: Princeton Architectural Press, 2006.
- Lyden, Anne M. *Railroad Vision: Photography, Travel, and Perception*. Los Angeles: Getty Publications, 2003.

- Osborne, Peter D. *Travelling light: photography, travel and visual culture*. Manchester, UK: Manchester University Press, 2000.
- Peres, Michael, ed. *The Focal Encyclopedia of Photography, Fourth Edition*. Boston: Focal Press, 2007.
- Post, Robert C. *Technology, Transport, and Travel in American History*. American Historical Association, 2003.
- Tucker, Susan, Katherine Ott, and Patricia P. Buckler, ed. *The Scrapbook in American Life*. Philadelphia: Temple University Press, 2006.
- Ware, Mike. *Cyanotype: The history, science and art of photographic printing in Prussian blue*. London: NMSI Trading Ltd, 1999.
- Wood, John. *The Photographic Arts*. Iowa City, IA: University of Iowa Press, 1997.
- Young, W. Russell III. "Chapter 4: Traditional Cyanotype." In *Coming into Focus: A Step-by-Step Guide to Alternative Photographic Printing Processes*, edited by John Barnier, 37-47. San Francisco: Chronicle Books LLC, 2000.
- Zachary, Shannon, compiler and managing editor. *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group/Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11, 1999, St. Louis, Missouri*. Michigan: McNaughton & Gunn, Inc, 2000.