FOCUS: ARCHITECTURE IN PHOTOGRAPHIC EXHIBITIONS 1858–1861
AN EXHIBITION PROPOSAL FOR THE MUSEUM OF FINE ARTS, HOUSTON

By

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***FOCUS: ARCHITECTURE IN PHOTOGRAPHIC EXHIBITIONS 1858–1861* — AN EXHIBITION PROPOSAL FOR THE MUSEUM OF FINE ARTS, HOUSTON**
Master of Arts, 2016, Natalie Banaszak, Film and Photography Preservation and Collections Management, Ryerson University.

Abstract

This thesis consists of a proposal for an exhibition titled *Focus: Architecture in Photographic Exhibitions 1858–1861*. Drawn from the collection of almost three hundred nineteenth-century architectural photographs at the Museum of Fine Arts, Houston, the exhibition explores the topic of architectural photographs exhibited between 1858 and 1861. This two-part thesis first approaches the exhibition from a practical side, outlining the steps in preparing the photographs for display. An essay follows, investigating the role of the Architectural Photographic Association in the context of the photographic market of this time. The thesis also includes appendices relating to various aspects of the exhibition design process, including an object checklist, matting and framing recommendations, condition reports, wall labels, wall elevations, and an informational brochure.

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First and foremost, this project would not be possible without the help of Thierry Gervais, Malcolm Daniel, and Marta Braun. The guidance I received from all of you was invaluable to me. Thierry, thank you for your patience and for always pushing me to be better. Malcolm, thank you for welcoming me into the department, and always entertaining my ideas and helping me refine them. Marta, I appreciate you always supporting me, and am grateful for your suggestions towards this thesis as its second reader.

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Introduction

The Department of Photographs at the Museum of Fine Arts, Houston has a fixed exhibition space along a hallway in the lower level of the Audrey Jones Beck Building. Located there is a permanent display titled *The History of Photography: Selections from the Museum's Collection*, in which the photographs rotate every four months, and the curators alternate in sharing the responsibility of selecting the group of objects. The wall directly opposite is a rotating *Focus* display, which includes prints by one photographer or a theme from the Museum's collection of over thirty thousand photographs. For my thesis, I proposed an exhibition of nineteenth-century architectural photographs for this space. This selection will present a history of exhibitions of architectural photography with a focus on the Architectural Photographic Association, in order to expand the public's understanding of the demand for architectural photographs in the 1850s to 1860s. The exhibition would accompany any *History of Photography* rotation, which "present the medium's history in a slightly different light. In this way, an increasingly complex picture of photographic history emerges for those who move slowly, look closely, and return for more."[1] My exhibition reflects the Museum's collection mandate by starting a conversation about how photographs are displayed as art, how they were used by architects, and how they were distributed by photographic societies and studios in the nineteenth century.

The exhibition at the Crystal Palace in London in 1851 was, for the majority of those in attendance, a preliminary exposure to photographs.[2] By the mid-1850s, photographic exhibitions became more common throughout Europe, and particularly in Britain and France, intrinsically

[1] "A History of Photography: Selections from the Museum's Collection." The Museum of Fine Arts, Houston. 2016. Accessed April 21, 2016. https://www.mfah.org/history-photography-selections-museums-collection/.
[2] John Hannavy, "Exhibitions of Photography," in *Encyclopedia of Nineteenth-century Photography*, New York: Routledge, Taylor & Francis Group, 2008: 508.

linked with the rise of photographic societies.[3] The Photographic Society of London, now the Royal Photographic Society, was founded in 1853, and the following year, the Société Française de Photographie was formed in Paris. These societies helped foster an international community of photographers, working to validate their work as art, and to make technical advances in the medium or profit off of the photographs. Members of photographic societies, like the Société Française de Photographie, or the Photographic Society of London, or the Glasgow Photographic Society, were photographers and chemists. They would exchange prints with each other for the purposes of refining their own techniques and building their personal collections. These societies held annual exhibitions, in which the photographs were selected by juries to ensure that they showcased only the finest examples of photographic practices and inventions of the time.

The 1850s also saw a rise in the number of photographers travelling abroad, particularly to Italy and the Near East.[4] Photography was seen as a more reliable and practical medium for the documentation of encounters overseas.[5] As a result, the number of commercial photographic studios across Europe and Asia increased. Scholar Anne McCauley argues that beginning in the 1850s, commercial photographers defined public perception of photography.[6] In 1848, there were thirteen photographic studios in Paris, and by 1878, that number rose to almost four hundred.[7] McCauley argues that the years following 1855 were the period of greatest growth of the photographic industry.[8] In the 1850s and 1860s, many photographers bought existing studios to avoid the cost of starting up their own businesses. Most of these studios only survived because

[3] Anne M. Lyden, *A Royal Passion: Queen Victoria and Photography*, Los Angeles: J. Paul Getty Museum, 2014.
[4] Sylvie Aubenas and Jacques Lacarrière, *Voyage En Orient*, Paris: Hazan, 1999.
[5] Risto Sarvas and David M. Frohlich, *From Snapshots to Social Media: The Changing Picture of Domestic Photography*, New York: Springer, 2011: 31.
[6] McCauley 8.
[7] Ibid
[8] Ibid 31.

of funding from family members, or external benefactors.[9] According to McCauley, the market of the 1850s and 1860s consisted of art reproductions,[10] photographs of new construction, and portraiture. Advances in photographic technology at the time aided in the success of such studios, and enabled photographers to travel. Specifically, the invention of wet collodion glass plate negatives made it easier to print a high quantity of sharp images upon a photographer's return home from their travels. This allowed for a larger-scaled production and distribution of photographic prints than ever before.[11] The increased success and popularity of photographic societies, commercial studios, and wet collodion glass plate negatives amalgamated to create an unprecedented international community of photography.

This was the climate in which the Architectural Photographic Association began, holding its inaugural meeting in London in 1858. The Association reveled in its immediate popularity and success. Architects belonging to the Association would travel locally and abroad, purchasing prints by well-established photographers. These photographs would then be assembled into an annual exhibition in London, where a subscription fee of one guinea or upwards per annum would grant access and allow patrons to come and purchase copies of photographs that were on display.[12] For reference, a guinea in 1858 was equivalent to 21 shillings, and in today's market, that has a relative purchasing power of 171.93 Canadian Dollars.[13] By 1861, the Association struggled with overwhelming demand and short finances and so was disbanded. Due to its inability to send out photographs to subscribers fast enough, it was overcome by its own business model in just four years. My thesis is therefore guided by the following question: how does the

[9] Ibid., 60.
[10] Ibid., 266.
[11] Sarvas and Frohlich, 31.
[12] *The Literary Gazette,* 43.
[13] Relative purchasing power calculated by: https://www.measuringworth.com/calculators/ukcompare/relativevalue.php; calculated April 21 2016.

work of the Association reveal the existence of a demand and a market for architectural photography? For the exhibition, I chose twelve architectural photographs from the Museum's collection, eight of which are copies of prints that were included in the exhibitions of the Architectural Photographic Association between 1858 and 1861. The remaining four photographs were exhibited at either the Société Française de Photographie, the Photographic Society of London, or the Glasgow Photographic Society during that same time.

My thesis consists of an outline for an exhibition proposal titled *Focus: Architecture in Photographic Exhibitions 1858–1861* and is structured into two parts. The first part of my thesis includes practical considerations from the start to the finish of the exhibition process, all of which can be done in-house at the Museum. The tentative exhibition date falls out of the timeline of this thesis, so I will describe everything short of physically mounting the display. The second part features an essay analyzing the photographs that were exhibited at the Architectural Photographic Association and investigating how the exhibitions were a catalyst for the market of architectural photography between 1858 and 1861.

Literature Survey

My literature survey consists of three main components: photographic collection management and exhibition preparation, the history of exhibitions by photographic societies from 1858 to 1861, and the role of architectural photography in the nineteenth-century. The first section contains the practical literature which I consulted in creating the exhibition, in order to ensure the photographs were handled safely and that public access to these photographs would continue beyond the exhibition. Secondly, scholarship on the exhibitions of photographic societies from 1858 to 1861 gives necessary context into the history of photographic exhibitions and insight into the unique model of the Architectural Photographic Society. Finally, a gap exists between scholarship about architectural photography and that of the photographic market: establishing the context for the creation and uses of these images, but failing to discuss their dissemination.

Photographic Care and Collections Management

Resources on photographic care and museum management lay the foundation for all of the work done in preparation for the exhibition, specifically with regard to cataloguing for wall labels and writing preservation considerations. Integral to any exhibition, beyond preservation and management, is visitor interpretation; therefore, the section closes with a discussion of one comprehensive text on how best to plan exhibitions with the visitor experience in mind.

Rebecca A. Buck and Jean Allman Gilmore run their own artifact and museum management firm, Buck & Gilmore LLC. Their textbook, *MRM5: Museum Registration*

Methods[14] was published in 2010 by the American Library Association, and proposes a thorough introduction to every aspect of art and artifact registration in a museum environment. Since it is not focused on photography, I treated the sections on "In House Exhibitions" and "Digital Asset Management" as reference texts for general best practices.

After this broad approach, I consulted specific texts regarding the care, management, and exhibition of photographs. The publication by founding curator of the Image Permanence Institute, James M. Reilly, titled *Care and Identification of Nineteenth Century Photographic Prints*[15] provides useful information about how best to treat nineteenth-century photographs, including specific matting and framing suggestions, and how to provide safe, long-term access through digitization. In order to gain necessary techniques on cataloguing, digitizing, and exhibiting the photographs, I consulted Bertrand Lavédrine's 2009 book titled *Photographs of the Past: Process and Preservation*.[16] Lavédrine draws from his experience as director of the Centre de Recherche sur la Conservation des Collections (CRCC) and conservation science professor at the Muséum National d'Histoire Naturelle in Paris to give recommendations on best practices for matting and framing, exhibiting, digitizing, and cataloguing photographs. Finally, I cross-referenced the above information with a series of PDF documents published by the Library of Congress, found online in their "Cataloguing and Digitizing Toolbox."[17] These tip sheets are constantly being updated, and referencing them ensures that the information found in the aforementioned, older publications is still relevant.

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[14] Rebecca A. Buck and Jean Allman Gilmore, *MRM5: Museum Registration Methods*, 5th ed., American Association of Museums: AAM Press, 2010.
[15] James M. Reilly, *Care and Identification of 19th Century Photographic Prints*, Rochester: Eastman Kodak Company, 1986.
[16] Bertrand Lavédrine, *Photographs of the Past: Process and Preservation*, Los Angeles: Getty Conservation Institute, 2009.
[17] The Library of Congress, "Cataloging & Digitizing Toolbox," Prints and Photographs Reading Room, Library of Congress, October 22, 2010, http://www.loc.gov/rr/print/cataloging.html.

I also consulted manuals regarding writing exhibition labels, such as the 2015 re-publication of renowned museum consultant Beverly Serrell's *Exhibit Labels: An Interpretive Approach.*[18] This manual for preparing an exhibition gives guidance on writing and designing visitor-friendly exhibition spaces, including considerations for different types of learning styles, and remedies for accessibility concerns. Her advice on word count when writing different types of labels, including exhibition titles, introductory labels, group labels, and caption labels guided my editing process.[19] Serrell places a large emphasis on logical flow throughout the exhibition design process, which helps visitors identify the objectives of the exhibition more clearly.

These texts are outstanding resources out of a vast selection available to guide curators and collections managers to assist with the process of physically preparing exhibitions and ensuring photographs are safely stored and displayed. The basis of all interpretive text is thorough, accurate cataloguing, for without proper management, storage, and care, photographs would not survive the harsh conditions of exhibition.

Exhibitions of Photographic Societies from 1858 to 1861

The foundation of my essay, cataloguing, and wall labels involved diligent research about the photographic exhibitions of 1858 to 1861, in order to ensure that proper historical context was maintained. A study about the Architectural Photographic Association is paired with writings surrounding the work of the Photographic Society of London or the Société Française de Photographie, in order to provide a cultural context for the exhibitions during this time period.

Most surviving primary sources on the foundation of the Architectural Photographic Association are managed by the Royal Institute of British Architects (RIBA), held at the British

[18] Beverly Serrell, *Exhibit Labels: An Interpretive Approach*, 2nd ed. Maryland: Rowman & Littlefield, 2015.
[19] Serrell, 33–36.

Architectural Library in London. Robert Elwall was the founding curator of photographs at RIBA. His 1985 article titled "The Foe-to-Graphic Art: The Rise and Fall of the Architectural Photographic Association"[20], published in *The Photographic Collector*, is the only existing historical analysis of the Architectural Photographic Association. Elwall produced a thorough account of the rise and subsequent downfall of the Association, discussing the events surrounding the institution's creation, exhibitions, and dissolution. It is from this article that I learned about the methods by which the Association was collecting and exhibiting prints, the fact that architects had decisive authority, and the specific details regarding each of the four exhibitions. What was particularly important to me was Elwall's conclusion, in which he states that the Association fell apart by 1861 because the demand on the market exceeded the means of the Association. The Association was a commercial success in the limited time it existed, proving that there was a demand for architectural photography in the market of the 1850s to 1860s. This led me to investigate whether or not other photographic societies shared the same mandates or successes.

The work of scholars such as Roger Taylor and Paul-Louis Roubert reveals that photographic societies were generating income in a much different way from the Architectural Photographic Association. Roubert, associate professor in the history of photography and the current president of the Société Française de Photographie, has published several articles about exhibitions in *Études Photographique*. In his "1859, Exposer La Photographie"[21] published in 2000, Roubert explained that the Société Française de Photographie was run according to a system akin to that of Parisian Salons: only the work selected by a jury would be presented.

[20] Robert Elwall, ""The Foe-to-Graphic Art": The Rise and Fall of the Architectural Photographic Association," *The Photographic Collector* 5.2 (1985): 142–56.
[21] Paul-Louis Roubert, "1859, Exposer La Photographie," *Études Photographiques* 8 (November 2000): 4–21.

While the exhibitions featured a wide range of subject matter, jurors favoured portraiture and art reproductions. Taylor's 2002 publication *Photographs Exhibited in Britain, 1839–1865: A Compendium of Photographers and Their Works*[22] reveals similar preferences. Taylor's book is a compilation of exhibition catalogues from British photographic exhibitions. Unlike Roubert, Taylor does not analyze the contents or intentions of the exhibitions; he simply lists the exhibition date, name, and location, and the title and maker of each photograph included. Taylor's book is a useful tool for comparing exhibitions to one another, as it lists the maker and exhibition title for each photograph exhibited in Britain between 1858 and 1861.

Scholars writing about the exhibitions of photographic societies do not discuss that these exhibitions also served to help photographers sell prints. This scholarship was useful when contextualizing the Architectural Photographic Association's commercial, utilitarian approach to exhibition, and highlighted ways in which it differentiated them from other photographic societies.

The Role of Architectural Photographs in the Nineteenth-Century

The final section of this literature survey provides context regarding the utilitarian role, political goals, and commerce of architectural photography in the 1850s and 1860s. Scholars like Claude Baillargeon and Donald English identify architectural photography as a promotion of the enterprises of political entities, while scholars like Franca Malservisi, Maria Rosaria Vitale and Christine M. Boyer discuss architectural photography as a tool for cultural conservators, artists, and architects. Photography and art historian Anne McCauley addresses and studies the distribution and sale of photographs at this time.

[22] Roger Taylor, *Photographs Exhibited in Britain, 1839–1865: A Compendium of Photographers and Their Works*, Ottawa: National Gallery of Canada, Library and Archives, 2002.

The first major role of architectural photography to be recognized throughout the 1850s and onward is in the political undertakings of city and country leaders. Claude Baillargeon, associate professor of art history at Oakland University, focuses on how photographs of the construction of French monuments like the Sacré-Cœur Basilica in the nineteenth-century were a way for the nation to demonstrate its power and prowess. His article "Construction Photography in the Service of International Public Relations: The French Connections" was published as a chapter in the 2013 Ashgate publication *Nineteenth-Century Photographs and Architecture: Documenting History, Charting Progress, and Exploring the World*, edited by Micheline Nilsen.[23] The book itself is also politically charged, exploring how architectural photography aided in political ventures of industrialization, colonization, and national hubris. Many other scholars approach architectural photography from a political standpoint, but most relevant to this study is American scholar Donald E. English's *Political Uses of Photography in the Third French Republic, 1871–1914*.[24] This text focuses on how photography evolved into a medium capable of reaching the masses, which was then manipulated by the political Right. He identifies the direction which the photographic market of the 1860s was heading towards, making it an important tool when contextualizing the distribution of photographs from 1858 to 1861.

Beyond political interpretations, the role of architectural photography has been long established as utilitarian, as it was valued for its efficiency and detail. Christine M. Boyer, professor and urban historian at the Princeton University School of Architecture, argues that the photographs of the *Mission Héliographique* of 1851 were crucial to establishing a collective

[23] Claude Baillargeon, "Construction Photography in the Service of International Public Relations: The French Connections," in *Nineteenth-Century Photographs and Architecture: Documenting History, Charting Progress, and Exploring the World*, ed. Micheline Nilsen, Surrey, UK: Ashgate, 2013, 139–53.
[24] Donald E. English, *Political Uses of Photography in the Third French Republic, 1871–1914*, Ann Arbor, MI: UMI Research Press, 1984.

memory and building nationhood in France.[25] This study presents the motivation behind architectural photographs, arguing that they were intended for preservation and restoration projects. The photographs of the *Mission* were never distributed, and remain in an archive to this day. French architectural historian Franca Malservisi and Spanish architectural historian Maria Rosaria Vitale presented a study in 2013 on the restoration of the Gros-Horloge in Rouen, arguing that commissioning photographers to document the process was instrumental in establishing the role of architectural photography in cultural restorations and in preserving cultural heritage.[26] Their analysis shows how professionals such as conservators and architects used photography to aid in restoration, yet does not discuss whether or not these photographs were disseminated. Both of these cases demonstrate how scholars approach architectural photography, placing historical significance in the creation of the photographs and their use, but not their distribution.

The leading resource on the distribution of photography in the 1850s and 1860s was written by Elizabeth Anne McCauley, professor of the history of photography and modern art at Princeton University. *Industrial Madness: Commercial Photography in Paris, 1848–1871*[27] is a comprehensive review of the photographic market in France. McCauley argues that the demand at the time was for portraiture and art reproductions, in the form of cartes-des-visites and cased images. She contextualizes the rise of the photographic market within the Second Empire, establishing the role of the commercial photographer as aspiring bourgeois, seller of bohemia, or

[25] Christine M. Boyer, "La Mission Héliographique: Architectural Photography, Collective Memory and the Patrimony of France, 1851," In *Picturing Place: Photography and the Geographical Imagination*, edited by Joan M. Schwartz and James R. Ryan, London: I.B. Tauris, 2003: 21–54.
[26] Franca Malservisi and Maria Rosaria Vitale, "Photography versus the Historical Record: The Role of Photography in Rouen's Gros-Horloge Restoration," *Future Anterior* 10 no.2 (2013): 49–65.
[27] Elizabeth Anne McCauley, *Industrial Madness: Commercial Photography in Paris, 1848–1871*. New Haven: Yale UP, 1994.

art copyist. She intentionally omits architectural photography from her book,[28] claiming that other scholars already focus on the individual studios, businesses, and careers of major architectural photographers of the time like Édouard Baldus[29] or Roger Fenton.[30]

The literature analyzed in these three sections gave me the necessary background to address my thesis subject. First, the practical literature lays groundwork for appropriate and safe treatment of photographs, thorough cataloguing, safe and optimal digitizing, and proper interpretation. Second, literature concerning the photographic exhibitions of other societies proves that the Architectural Photographic Association has yet to be situated within the discourse of the history of photography. Finally, most scholars of architectural photography focus on its creation, use, or political aspects, yet omit a discussion of how the images were distributed and sold; meanwhile, scholars studying the market of photography do not include architectural photography in their discussions. This thesis will demonstrate how the Architectural Photographic Association balances the creation and distribution of architectural photographs, and how it differs from other photographic societies of the time.

[28] Ibid., 8.
[29] See: Malcolm R. Daniel and Barry Bergdoll, *The Photographs of Édouard Baldus*, New York: Metropolitan Museum of Art, 1994.
[30] See: Gordon Baldwin, Malcolm R. Daniel, and Sarah Greenough, *All the Mighty World: The Photographs of Roger Fenton, 1852–1860*, New Haven: Yale University Press, 2004.

Part One: Preparing an Exhibition

Curatorial Statement

Focus: Architecture in Photographic Exhibitions 1858–1861 explores the role that exhibitions of photographic societies played in the distribution and sale of architectural photography in the late 1850s to early 1860s. The Great Exhibition of 1851 in London, held at the Crystal Palace, was much of the general public's first exposure to photographs. By the mid-1850s, photographic exhibitions became more common throughout Europe, particularly in Britain and France, and are intrinsically linked with the rise of photographic societies. The Photographic Society of London, now the Royal Photographic Society, was founded in 1853, and the Société Française de Photographie was formed in Paris a year later. The focus of this exhibition, the Architectural Photographic Society, was founded in 1858.

This exhibition features photographs shown at the major exhibitions of photographic societies in France and Britain, to illustrate the significance of the unique business model of the Architectural Photographic Association. Photographs exhibited at societies like the Société Française de Photographie and the Photographic Society of London are paired with those exhibited at the Architectural Photographic Association, in order to demonstrate how each of these societies responded to the demand for architectural subjects in the European photography market.

This exhibition is the culmination of a Master of Arts thesis in Film and Photography Preservation and Collections Management by Natalie Banaszak of Ryerson University in Toronto, Canada. Drawn from the collections of the Museum of Fine Arts, Houston, these photographs give a glimpse into a time period where the relationship between photography and architecture was still in its infancy. The photographs vary in subject matter, place depicted, and

modes of representation, demonstrating that there was no prescribed way to photograph architecture. Some works were commissioned by governments and political powers; while some were made to be sold to everyone from tradesmen, like architects or artists, to tourists, whether they had the means to actually travel or just dreamed of seeing distant cities.

Preparing an Exhibition: Timeline

I worked with a timeline of approximately six months, specifically from January 11th to June 30th 2016, coinciding with the dates of my placement at the Museum of Fine Arts, Houston.

By January 30th:

- Survey architectural photographs, to establish the strengths and weaknesses of the collection

By February 29th:

- Define exhibition ambition
- Begin background research
- Receive approval from department head (Malcolm Daniel, Gus and Lyndall Wortham Curator of Photography)

By March 30th:

- Obtain contact information for representatives in the conservation department and the matting and framing department
- Finalize checklist, inform collections manager and department head of choices
- Verify cataloguing information in the database and cross-check with research
- Write curatorial statement

By mid-April:

- Finish digitizing the photographs
- Complete matting and framing recommendations, including: colour of mat, size of mat, size of frame, colour of frame

By April 30th:

- Design brochure to accompany the exhibition

By mid-May:

- Complete wall labels, including the introductory panel, section texts, and object labels
- Enter label text into the database

By May 30th:

- Review all curatorial writing
- Complete wall elevations

June 30th:

- Final day to complete any outstanding work

Checklist and Rationale

As per the aforementioned timeline, the first step was to survey the collection of nineteenth-century architectural photography in order to establish its strengths and weaknesses. The Museum of Fine Arts, Houston, has over thirty thousand photographs, making it the museum's largest collection. Searching the database for photographs dated before 1861 yields 2401 results. 1,500 are by the Fratelli Alinari, in the form of twenty albums donated by the estate of Mary Lynch Kurtz in the year 2000. Aside from the Alinari albums, there remain 875 photographs created before the year 1861. 284 of these are architectural photographs, and 181 of these came into the museum through the acquisition of Manfred Heiting's personal collection between 2002 and 2004. The Heiting encyclopedic collection is made up of over 4000 photographs that he collected over a span of thirty years. Most photographs chosen for this exhibition come from the Manfred Heiting Collection.

Upon completing the survey, I made a preliminary selection of photographs which included work by photographers that exhibited their work in Britain or France from 1858 to

1861. I chose this particular time period as it is contemporaneous with the existence of the Architectural Photographic Association. Of this list of over one hundred images, I flagged the photographs that were featured in the exhibitions of the Architectural Photographic Association, the Société Française de Photographie, the Photographic Society of Glasgow, and the Photographic Society of London. My goal was to allocate twelve to fifteen prints in total, a majority of them copies of prints exhibited at the Architectural Photographic Society. I ended up with a final checklist of twelve photographs, eight of which were displayed at the Architectural Photographic Association, while the other four were featured at exhibitions of other photographic societies at the time. This set of photographs was chosen in order to visually present the scope of the Association's work, and to contextualize it within the models established by other photographic exhibitions and societies. The full checklist with images, in alphabetical order by photographer's last name, follows.

List of Photographs

Figure 1: Fratelli Alinari, *Lorenzo Ghiberti's Bronze Door*, 1852–1858, albumen silver print from glass negative, 42.8 x 31.7 cm, The Museum of Fine Arts, Houston, 2004.211.

Figure 2: Fratelli Alinari, *Campanile for Duomo of Santa Maria del Fiore, Florence*, 1852–1858, albumen silver print from glass negative, 44.4 x 29.5 cm, The Museum of Fine Arts, Houston, 2004.212.

Figure 3: Édouard Baldus, *Pavillon Denon, Louvre*, 1855–1856, salted paper print from glass negative, 44 x 33.8 cm, The Museum of Fine Arts, Houston, 2004.249.

Figure 4: Bisson Frères, *Moissac Abbey Cloister*, 1857, albumen silver print from glass negative, 35.6 x 45 cm, The Museum of Fine Arts, Houston, 2004.313.

Figure 5: Charles Clifford, *[Main Door, Salmanca Cathedral]*, before 1858, albumen silver print from glass negative, 43 x 32.4 cm, The Museum of Fine Arts, Houston, 2004.350.

Figure 6: Charles Clifford, *Salamanca. Puerta del Convento de las Duenas*, 1853, albumen silver print from glass negative, 39.7 x 27.3 cm, The Museum of Fine Arts, Houston, 2004.351.

Figure 7: Tommaso Cuccioni, *View of the Roman Forum towards the Capitoline Hill, Looking West*, 1855, albumen silver print from glass negative, 27.3 x 38.1 cm, The Museum of Fine Arts, Houston, 2004.369.

Figure 8: Roger Fenton, printed by Francis Frith & Co., *Lichfield Cathedral, Central Doorway, West Porch*, 1858 printed 1863–1865, albumen silver print from glass negative, 41.9 x 34.9 cm, The Museum of Fine Arts, Houston, 2014.89.

Figure 9: Francis Frith & Co., *Columns, Pharaoh's Bed*, 1856–1861, albumen silver print from glass negative, 20.4 x 16.4 cm, The Museum of Fine Arts, Houston, 88.233.

Figure 10: Robert Macpherson, *View of Rome from the French Academy, Monte Pincio*, 1851–1858, albumen silver print from glass negative, 20.4 x 16.4 cm, The Museum of Fine Arts, Houston, 2004.222.

Figure 11: Carlo Naya, *Piazzetta of San Marco looking towards the Island of St. George,* 1857–1859, albumen silver print from glass negative, 42.4 x 53.5 cm, The Museum of Fine Arts, Houston, 2004.619.

Figure 12: Robertson and Beato, *Tophane Fountain*, 1854–1858, albumen silver print from glass negative, 26.5 x 31.2 cm, The Museum of Fine Arts, Houston, 2000.255.

Cataloguing and preparing wall labels

Research was a necessary precursive step to completing wall labels for the exhibition, in order to ensure cataloguing information was correct. The Fratelli Alinari photographs only needed a change to the constituent record. Before the change, all Alinari photographs had three constituents: Giuseppe Alinari, Romualdo Alinari, and Leopoldo Alinari. This approach did not leave room for their corporate name, Fratelli Alinari, and made searching more difficult. One had to assume that searching for any Alinari brother would yield all of the Alinari records. After consulting with data standards specialist Merrianne Timko, collections manager Jason Dibley, and photography cataloguer Selina Lamberti, we decided to change all of the Alinari records to have a primary display constituent of Fratelli Alinari, as this more accurately reflects the shared attribution between all three brothers.

Most of the database records had accurate titles, credit lines, and dates. There were, however, two records that needed particular attention: 2004.350, or Charles Clifford's *[Main Door, Salamanca Cathedral]*; and 2000.255, and Robertson and Beato's *Tophane Fountain*. The Clifford record was easy to fix, I replaced an unclear title with a concise, descriptive one. The previous title read "Salamanca, Nord Thor, Gallerie Sud," which was based on a modern pencil inscription on the mount. Searching for that title in other collections like the Metropolitan Museum of Art, the J. Paul Getty Museum, and the Victoria and Albert Museum yielded no results, and the translation did not correspond to what was depicted in the photograph. Museum policy dictates that it is better to have an accurate, descriptive title as the primary display than an inaccurately attributed title, so I moved the old title lower in the hierarchy and removed it from display.

The virtual record for Robertson and Beato's *Tophane Fountain* demanded more attention. First of all, the photograph was incorrectly attributed to the Fratelli Alinari, despite an inscription in the negative bearing the signature "Robertson & Beato photog." Previous cataloguers had omitted this inscription, which I added into the appropriate field. I first deleted the Fratelli Alinari from the record, and added James Robertson and Felice Beato, after consulting sources to be certain it was Felice and not Antonio Beato working with James Robertson at the time. Most scholars believe that James Robertson worked with Felice Beato under the corporate body name of Robertson & Beato, and that the corporate body Robertson & Beato & Co. was used when Antonio Beato joined them.[31] Besides the constituent problems, this record also had a date of c.1860 attributed. I can say for certain that it is taken before 1858, as it was exhibited at the Architectural Photographic Association that year under the name "Constantinople: Fountain at Tophanne."[32] Robertson only opened his studio in Constantinople in 1854 or 1855.[33] By 1857, Robertson and Beato departed for a Grand Tour of Jerusalem, and by 1858, Beato was spending the majority of his time in India.[34] Therefore, a likely date range for the photograph falls between 1854 and 1857. Museum policy is to indicate this range as a display date, with an en dash (–) in between, like so: "1854–1857." The start and end dates then have to be accordingly assigned as 1854 and 1857. The final issue to resolve was the title of the photograph. The inscription in the negative reads "La fontaine de Xophinna", so this was the only title on the record before I catalogued it. Instead, I assigned the English language

[31] Anne Lacoste, *Felice Beato: A Photographer on the Eastern Road*, Los Angeles: J. Paul Getty Museum, 2010: 184.
[32] Taylor, 240.
[33] Richard Pare, *Photography and Architecture, 1839–1939*, Montreal: Canadian Centre for Architecture, 1982: 245.
[34] Lacoste, 184.

translation, *Tophane Fountain*, as the primary title. This record was the most involved cataloguing I had to do for the exhibition.

The first step in writing label text was to identify my exhibition's "big idea,"[35] to which all labels would refer back to. Beverly Serrell indicates that big ideas "define or describe the content of the exhibition,"[36] and "provide a thread of meaning, coherence, and weight."[37] Though the big idea can take the form of different sentence structures, mine became the following question: where could architects obtain photographs in the 1850s and 1860s, and how did they use them? After I wrote my big idea I shifted focus to the wall labels, for which I followed Serrell's "Ten Commandments:"[38]

> "1. Labels should begin with concrete, visual references to the objects they interpret to bring them to life.
>
> 2. Labels should relate to the big idea of the exhibit, not ramble without focus or objectives or contain sub-sub-subtopics.
>
> 3. Labels should emphasize interpretation (offering provocation) over instruction (presenting information).
>
> 4. Labels should know their audience and address visitors' prior knowledge, interests, and/or misconceptions.
>
> 5. Labels that ask questions should be visitors' questions
>
> 6. Label design should reflect the label's content or context and have a recognizable system of organization of label types.

[35] Beverly Serrell, *Exhibit Labels: An Interpretive Approach*, second ed., Lanham: Rowman & Littlefield, 2015: 7.
[36] Serrell, 9.
[37] Ibid., 12.
[38] Ibid., 2.

7. Labels should be written with a vocabulary that is within reach of the majority of visitors.

8. Labels should be short and concise, more like a tweet than a tome.

9. Labels for interactives should have instructions or interpretations integrated in logical, intuitive ways.

10. The typography (typefaces, sizes, design, colors, lighting, materials, and placement) should make them legible and easy on the eyes, not busy or distracting."[39]

The completed wall labels can be seen in Appendix A.

Preservation considerations

When works are selected for exhibition at the Museum of Fine Arts, Houston, they are sent to the conservation department before framing. The conservators complete a condition report on all of the photographs, and, upon establishing that the photographs are safe for exhibition, execute any necessary treatment. With nineteenth-century material, this usually involves a surface clean or the painting-over of a blemish. These particular photographs were all in stable condition for exhibition. The completed condition reports and specific recommendations for each photograph can be found in Appendix B, while this section will focus on general guidelines.

Calculating the estimated lux-hours is important with any exhibition in order to ensure the photographs are not under duress. Bertrand Lavédrine recommends a maximum light dose of 12000 lux-hours per year for nineteenth-century photographs, identifying them as highly

[39] Serrell, 2–3.

sensitive to light.[40] The Conservation Centre for Art and Historical Artifacts in Philadelphia, however, labels albumen and salted paper prints as only moderately sensitive to light, and recommends a much higher maximum light dose of 50,000 lux-hours per year.[41] The formula they prescribe to calculate total lux-hours is: the average lux, multiplied by the exhibition hours per day, multiplied by the number of days in exhibition.[42] The Museum is open for an average of 8.33 hours a day.[43] I proposed a four-month exhibition for these photographs, or 108 days. This total excludes every Monday, since the Museum is closed and the exhibition lights stay off. Therefore, I calculated that the average lux for each photograph should not exceed 55.57, for a four-month exhibition display, at 8.33 hours per day. This will yield 50,000 lux-hours per year, falling within the exposure range recommended by the Conservation Centre for Art and Historical Artifacts in Philadelphia. Finally, dark time for the photographs should ideally be three times longer than the exhibition, so I recommended a twelve-month rest period for these objects.

Matting and Framing

After taking necessary precautions to maintain a safe gallery space for the photographs, I ensured to do the same with each object's microenvironment. This section features matting and framing suggestions for each photograph, including a description of the current housing situation. I examined each photograph, and proposed an appropriate mat size and colour for each.

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[40] Bertrand Lavédrine, *Photographs of the Past: Process and Preservation*, Los Angeles: Getty Conservation Institute, 2009: 297.
[41] Sarah Wagner, Connie McCabe, and Barbara Lemmen, *Guidelines for Exhibition Light Levels Fir Photographic Materials,* Report, May 2007, Accessed April 20, 2016, http://www.ccaha.org/publications/paper: 3.
[42] The Conservation Centre for Art and Historical Artifacts, *Light Exposure of Artifacts on Exhibition: CCAHA Guidelines,* Web Publication, http://www.ccaha.org/uploads/media_items/light-exposure-of-artifacts-on-exhibition.original.pdf
[43] Calculated on 29 May 2016, based on the opening hours available at: http://www.mfah.org/visit/hours-and-admissions/.

In tandem with this, I selected frame sizes and colour. As with the condition reports, this section focuses on general recommendations for all of the photographs, while more detailed suggestions for each photograph can be found in Appendix C.

All of the photographs are currently in a 4-ply mat, save for one: Roger Fenton's *Lichfield Cathedral,* which has a 4-ply back and an 8-ply front. I recommend all of the photographs be re-matted to have 8-ply mats, as it provides the most support for the photographs. Though they are all mounted on a secondary support, a mat made completely out of 8-ply board will help prevent the photographs from warping, and separates the photographs from the glazing when framed.[44] The photographs should all be mounted to the mat using folded photo corners, made out of conservation-quality, silversafe paper. The folded corners protect the object from damage due to harmful adhesives or residue,[45] and can be easily opened to remove the object from the mat at any time, should anyone have to inspect the verso, digitize the photograph, or perform conservation treatments and exams. Frames for the photographs should be made out of wood, with an acrylic glazing. Glass glazing can cause problems since it is fragile, and heavy.[46] I recommended an ultra-violet (UV) filtering acrylic for these photographs, as it is lighter, and serves to protect the objects from damaging UV radiation.[47]

The Museum of Fine Arts, Houston, uses Artique 8-ply, solid colour core, alpha-cellulose conservation-quality mat boards, available for purchase from Larson-Juhl. I recommended this mat board for all of the photographs. Depending on what suited the tonality of each object, I suggested one of two shades of a tan colour for the mat board. The first shade, 'Thatch,' is slightly lighter than the second shade, 'Birch.' I chose shades that are not too different from each

[44] Jill Snyder and Maria Reidelbach. *Caring for Your Art*. New York, NY: Allworth Press, 2001: 59.
[45] Lavédrine, 298.
[46] Ibid., 299.
[47] Ibid.

other, to ensure that the photographs maintain an even hierarchy. I assigned "Thatch", the lighter shade, to the following photographs: Charles Clifford's *[Main Door, Salamanca Cathedral]*, the Robertson and Beato, the Édouard Baldus, Fratelli Alinari's *Campanile for Duomo of Santa Maria del Fiore, Florence*, the Tomasso Cuccioni, the Roger Fenton, and the Carlo Naya. I recommended "Birch" for the remaining photographs: Charles Clifford's *Puerto del Convento de las Duenas*, Fratelli Alinari's *[Ghiberti's Baptistery Doors, Florence]*, the Francis Frith, the Bisson Frères, and the Robert Macpherson.

Wall Elevations and Layout

The exhibition wall is 13.7 meters (45 feet) long and 2.9 meters (9.5 feet) tall. The photographs are to be hung with their center point at 152.4 centimeters (60 inches) from the floor, as this matches and complements the *History of Photography* design. Once I became familiar with the gallery space, I created a vector drawing set of the space in a complementary program, Inkscape. The elevation drawings, which include each photograph in its frame and corresponding wall label, are attached as Appendix D. The drawing allowed me to visually confirm there was an adequate amount of space between the photographs and permanent wall features, such as doors, signs, and electrical outlets, so the exhibition could be mounted with ease.

Preparing an exhibition pamphlet

Much of the Manfred Heiting Collection was photographed when it came into the Museum's collection in 2004. However, a large portion of the photography done between 2000 and 2004 has a very skewed white balance. Some appear overwhelmingly orange or yellow in

tone, while others have a green or blue hue. Eight out of the twelve photographs in my exhibition had this problem, and I needed to photograph them again before including them in my thesis and in the exhibition pamphlet. The following section describes how I digitized these photographs.

Figure 13: Digital image taken around 2004 for Tommaso Cuccioni, *View of the Roman Forum towards the Capitoline Hill, Looking West*, 1855, albumen silver print from glass negative, 27.3 x 38.1 cm, The Museum of Fine Arts, Houston, 2004.369.

First, I transported the photographs from their home vault to an interim art storage with a large copy stand that is always set up for digitization. Handling the photographs is easier and safer with two people, so I sought help from Photography Collections Cataloguer Selina Lamberti. The copy stand consists of a Nikon D100 camera on a "Super Repro" copy stand made by an Italian manufacturer, Industria Fototecnica Firenze. Attached are two lights, powered by Hikari Halogen JDD bulbs, at a 45 degree angle towards the centre of the copy stand. Bertrand Lavédrine identifies the preservation of digital files to be a problem, since technology is changing so rapidly.[48] The Nikon D100 has the capability to shoot in the Tag Image File Format

[48] Lavédrine, 310.

(TIFF), which are useful to keep in case the edited images, in JPG format, should ever become obsolete or corrupt in the process of conversion.

To begin, I placed a fresh piece of white mat board onto the copy stand, to guarantee a clean surface for the photographs. Next, I placed the photographs one by one on the mat board. I lay a colourchecker underneath all of the photographs, ensuring that the tonality could be corrected in Adobe Photoshop when processing the digital files. I also included a label underneath each photograph, with the accession number and title of the photograph. Doing this made naming the files and distinguishing nondescript versos of the photographs much simpler. For each photograph, I set the camera settings according to the Museum standards, which is an aperture of f/9.5 and a focal length of 35mm. Initially, the photographs were either out of focus or blurry, because the camera was at the top of the copy stand and vibrating when I pressed the shutter. I set the camera to a ten second self-timer, which reduced the shake.

After the photographs were digitized, I edited them in Photoshop. For the most part, the white balance was correct and the colours did not need manipulating. In cases where the tonality had shifted, I used the colourchecker to set the white balance and correct the digital file. I also straightened and cropped all of the images, but did not make any modifications beyond that, as per Lavédrine's recommendations to keep all photographs as unedited as possible.[49] Finally, I saved two versions of each file: one version cropped to the photograph, and one with the secondary support included. I uploaded three versions to The Museum System (TMS), the aforementioned two versions of the recto, and one photograph of the verso. I then selected the two images of the recto as 'approved for web', to appear on the Online Collection Module, which will reduce the need for handling the physical object.

[49] Lavédrine, 306.

Digitizing the prints was an essential first component in the design of the brochure. I chose the form of a brochure for a publication to accompany the exhibition due to its short and concise, yet informative and visually appealing format. The brochure features the curatorial statement, information on the Architectural Photographic Association, and reproductions of all of the images included in the exhibition. Just as in the text panels and label text, I followed Museum standards and chose the EB Garamond font. I selected colours that were complementary to the photographs themselves. The text for the brochure is a condensed version of Part Two of this thesis, and a template I drafted for the brochure is attached as Appendix E.

Part Two: The Exhibitions of the Architectural Photographic Association (1858–1861)

The Architectural Photographic Association was formed in May of 1857,[50] and officially inaugurated at a meeting on the night of Thursday, January 7th 1858.[51] The president of the Association was Charles Robert Cockerell (1788–1863), British architect and professor of architecture at the Royal Academy in London from 1839 to 1859.[52] The architects involved with the Association travelled and purchased prints from photographers' studios at the destinations of these travels. They assembled these prints into an exhibition in London, where a subscription fee of one guinea or upwards per annum would grant access for patrons to come and purchase copies of photographs that were on display. After the exhibitions, the Association would order the subscribers' choices of prints from each photographer.[53] At the inaugural meeting, Cockerell announced that the number of subscribers had already reached 750, and that the Association had managed to assemble 360 photographs from various European cities, with plans to soon expand to the Middle East and Asia.[54] The organization saw immediate success upon its first exhibition, revealing a high demand for architectural photographs, and the opportunity for the existence of a market in 1858. The Association held four annual exhibitions from 1858 until its dissolution in 1861. This essay postulates that the growth, critical and public reception, and ultimate downfall of the Architectural Photographic Association all demonstrate the demand for photographs as source material for architects in the 1850s and 1860s.

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[50] "Société Photographique d'Architecture," *Bulletin de Société Français de Photographie* (1858): 48.
[51] "Architectural Photographic Association," *The Literary Gazette: Journal of Belles Lettres, Science, and Art*, no. 2138 (January 9, 1858): 42.
[52] See "C.R. Cockerell, R.A.," Royal Academy of Arts, Collections Online: http://www.racollection.org.uk/ixbin/indexplus?_IXACTION_=file&_IXFILE_=templates/full/person.html&person=5580
[53] *The Literary Gazette,* 43.
[54] Ibid.

The Association's First Exhibition: 1858

The first exhibition of the Architectural Photographic Association took place from January to February of 1858. To guarantee the sale of a certain number of prints by each photographer, subscribers could only choose one subject from each of the screens into which the exhibition was divided. This prevented subscribers from "assembling a portfolio of photographs documenting one building."[55] Photographers exhibiting in 1858 included Fratelli Alinari, Édouard Baldus, Francis Bedford, Bisson Frères, Charles Clifford, Roger Fenton, Robertson & Beato, Captain Inglefield, William Lyndon Smith, Robert Cade, Royal Engineers, John Wheeley Gough Gutch, and Reverend Joseph Lawson Sisson.[56] This relatively small group of photographers nevertheless represents the broad geographical scope of the Association right from the outset: Charles Clifford was photographing Spain, Robertson and Beato in Constantinople, the Fratelli Alinari were in Italy, Baldus and the Bisson Frères were photographing French buildings and monuments, and Fenton and Bedford were in the English countryside.

Amongst the 364 photographs featured in this exhibition were Robertson and Beato's *Tophane Fountain*, Fratelli Alinari's *Campanile for Duomo of Santa Maria del Fiore, Florence*, and *Lorenzo Ghiberti's Bronze Door, Gates of Paradise, Baptistery of San Giovanni, Florence*, Édouard Baldus' *Pavillon Denon, Louvre,* and Charles Clifford's *Salamanca: Puerto del Convento de las Duenas* and *[Main Door, Salamanca Cathedral]*. These photographs are all either albumen or salted paper prints from wet collodion glass plate negatives, a medium which was favoured for its sharpness — a result of the transparency of the glass. They are all large

[55] Elwall, 146.
[56] Roger Taylor, *Photographs Exhibited in Britain, 1839–1865: A Compendium of Photographers and Their Works*. Ottawa: National Gallery of Canada, Library and Archives, 2002.

prints for the time, the smallest being Robertson & Beato's, measuring 26.5 by 31.2 centimeters, while the rest are approximately 40 by 30 centimeters. The size of the photographs allows them to either depict an entire building, or enhance specific architectural details. For instance, Baldus' *Pavillon Denon, Louvre*, Alinari's *Campanile*, and Robertson and Beato's *Tophane Fountain* portrayed entire buildings. Conversely, doors were a specific architectural detail that was the focus of Clifford's *[Main Door, Salamanca Cathedral],* the Fratelli Alinari's *Lorenzo Ghiberti's Bronze Door* or Clifford's *Salamanca: Puerto del Convento de las Duenas*. While the specific locations and subjects of these prints vary, they demonstrate the Association's preference for larger images with sharp detail which were found useful by architects as source material.

The notion of using photography as source material was still fairly new, developed chiefly by the 1851 *Mission Héliographique.* Anne de Mondenard argues that the *Mission* was the first joint public commission in the history of photography.[57] The *Mission* commissioned five photographers to travel throughout France, creating photographs of a list of buildings and monuments. These photographs were instantly archived for use as visual documents for preservation and restoration, and ironically undiscovered until the late twentieth-century.[58] Though the *Mission* created photographs, architects did not immediately view them as useful resources. By 1857, the representation of architecture through photography had become a more established tradition.[59] Henry Cole, director of the South Kensington Museum in London, now the Victoria and Albert Museum, was very active in the 1857 to 1865 construction of the

[57] Anne de Mondenard, *La Mission Héliographique: Cinq Photographes Parcourent la France en 1851*, Paris: Centre des Monuments Nationaux, 2002: 12.
[58] de Mondenard, 12–13.
[59] Martin Barnes and Christopher Whitehead, "The 'Suggestiveness' of Roman Architecture: Henry Cole and Pietro Dovizielli's Photographic Survey of 1859," *Architectural History* 41 (1998): 197.

Museum's building and grounds.[60] While visiting the Vatican Museum in 1858, Cole wrote: "the first step to be taken, to turn it to profitable account for [South] Kensington, would be to have the whole photographed: not the separate objects, but views on each side, in as many portions as necessary."[61] He wanted the Museum's architect, Captain Fowke, to travel to Rome himself, but Fowke did not travel to Italy until 1863. Barnes and Whitehead argue that Cole's failure to get Fowke to Italy added a sense of urgency to Cole's collection of photographic records of the buildings in Rome.[62] In 1859, Cole commissioned Italian photographer Pietro Dovizielli to take 49 photographs of buildings he was particularly fascinated with. Dovizielli's photographs focused on architectural details with a "didactic and anti-picturesque bias."[63]

While the Association's first exhibition received excellent reviews and was deemed a success, certain architects complained about the subject matter of the photographs, claiming that there were not enough photographs of architectural details and sculptures. This was due to the fact that the Association was not commissioning photographs, but purchasing examples of prints which photographers had already taken. Unlike Henry Cole, the Association did not have the power to dictate what was photographed; the architects only chose which photographs to collect and how to best arrange them in the exhibitions. The photographs in the first exhibition of the Association demonstrate the varied approaches photographers took when creating visual records of buildings. There are no photographs of architectural details, save for the few views of doors and entryways. Though the photographs were executed with "minimal artistic input from the photographer,"[64] as Cole preferred, the exhibition of the Architectural Photographic Association

[60] Barnes and Whitehead, 193.
[61] Ibid., 196.
[62] Ibid.
[63] Ibid., 198.
[64] Ibid., 197.

in 1858 would not have provided him with sufficient visual documentation to create the South Kensington plans, lacking crucial detail elements such as colonnades, steps, obelisks, and fountains.[65]

Despite the lack of specific subject matter, the *Civil Engineers and Architect's Journal* praised the exhibition and photographs, emphasizing how useful this endeavour would be for architects.[66] The utilitarian nature of the exhibitions was immediately recognized amongst architects and engineers, who constituted the predominant readership of this journal. Architects, who could not attend the exhibitions of the Association could read the reviews published in professional journals, such as the *Civil Engineers and Architect's Journal* or *Builder.* This way, they could stay current with popular architectural sites, and become acquainted with the names of photographers should they decide to purchase prints of certain buildings for their own inspiration.

News of the exhibition exceeded the professional realm, and journals which appealed to a more general public featured news of the Association. The *Literary Gazette* writes that "wide as will be the amount of information spread by this Association, and powerful as is the feeling of interest it inspires, these are nothing compared with the advantages that will be reaped from it by architectural students and professors."[67] This review was also translated into French and published in *La Lumière* a few weeks later,[68] indicating that the Association's first exhibition had a widespread impact. The review itself confirms public interest in the subject matter, while also outlining the photographs' potential as valuable source material for architects. A hopeful sentiment for the Association's future success was echoed by the reviews of its first annual

[65] Ibid.
[66] "Architectural Photographic Association," *The Civil Engineers and Architect's Journal*, no. 21 (1858): 62.
[67] Ibid.
[68] "Association Photographique D'Architecture," *La Lumière*, no. 4 (January 23, 1858): 14.

exhibition, many of which were included not only in profession-specific journals but in popular weekly newspapers and journals as well.[69] It was not uncommon for photographic journals and bulletins of the time to review international exhibitions, but the reviews never before placed a focus on architectural subject matter alone. The publication of the exhibition reviews in popular weeklies such as *The Spectator* suggests that the Association reached a wider audience than just architectural or photographic professionals. In reading reviews of the exhibitions of the Architectural Photographic Association, the general public could refine their affinity for the subject matter, and develop a discerning taste for architectural photographs. The reviews served as an invaluable network, and, even today, allow a glimpse into the production of major photographers from Europe and Asia.

The 1859 Exhibition

Despite criticisms and shortcomings, the Association decisively maintained the same model for its second exhibition, which took place from December 1858 to February 1859. It featured 383 photographs, including works by: Robert Macpherson, Messrs Cimetta, Arthur James Melhuish, Robert Cade, Robertson and Beato, Reverend Percy Lousada, Archibald Lewis Cocke, Édouard Baldus, Francis Frith, William Lyndon Smith, John Wheeley Gough Gutch, the Royal Engineers, Francis Bedford, and Carlo Ponti.[70] Robert Macpherson exhibited his entire oeuvre of one hundred and twenty photographs of Rome, the largest body of work by a single photographer. In this group was his photograph titled *The Garden-Front of the Villa Medici on the Pincian Hill*. The foreground of this photograph is the fountain of the Villa Medici, while a panoramic view of Rome unfolds in the background. The photograph is neither focusing on the

[69] See also "Architectural Photographic Association," *The Spectator*, no. 1579 (October 2, 1858): 30–31.
[70] Taylor, 333.

Villa, which did not even make it into the frame, its garden, which is barely visible, nor the full panorama of Rome, which is shielded by trees. It is instead a marriage of the three in which Macpherson plays into the viewers' imaginations by including architecture in the context of its surroundings, allowing them to situate themselves within the scene. This particular image marks a shift from the previous exhibition of the Association, as the previously mentioned photographs all showcase entire buildings or specific architectural components, including as little of the surroundings in the frame as possible. This photograph is a different type of source material for architects; it conveys the general mood and feel of the environment surrounding the Villa, not the structure itself. Again in this case, Cole would not have been satisfied with this image. He referenced the Villa in his journal, and wrote: "The garden front of the house is ascribed to M. Angelo. It has been arranged so as to receive bas reliefs of antiquity and they are very happily brought in. We should have a photograph of it and also of the Colonnade at the side. This is about 25 feet high and I think shows that that height would hardly be sufficient for our own Colonnade at Kensington."[71] Even though Macpherson's framing leaves out all of these details, his entire body of work, which accounted for almost one third of the total photographs in the exhibition, was highly praised and hailed as the highlight of the exhibition.[72]

Also in 1859, the Société Française de Photographie held its third annual photographic exhibition in what is now the Grand Palais[73] in Paris. There are differences between the two exhibitions which help provide context for the workings of the Architectural Photographic Association. The Association was the only organization that had a specific focus on architectural

[71] Barnes and Whitehead, 196.
[72] Elwall, 149.
[73] The exhibition catalogue refers to the location as the southwest pavilion of the Palais de Champs-Élysees. This was actually the Palais d'Industrie, an exhibition space built for the 1855 Paris World Fair, and demolished in 1897 to make way for the Grand Palais, erected in 1900.

photography. Exhibitions of other photographic societies, like the Société Française de Photographie or the Photographic Society of London, did not place restrictions on subject matter. However, research shows that they both predominantly featured art reproductions, portraiture, and landscapes.[74] The Association was filling a void in terms of the availability of architectural photography. Gustave Le Gray only exhibited a single photograph of architecture in 1859 at the Société Française de Photographie. In contrast, and reverting to the previous example, Robert Macpherson had one hundred and twenty photographs from Rome in the Architectural Photographic Association's 1859 exhibition. Architects looking to draw source material had much more to choose from at the Association. In addition, the Société Française de Photographie had a jury system in place in order to decide which photographs would be on display.[75] In that way, it was run akin to Parisian Salons, thereby attributing the photographs with a status of art objects. Only what were defined as the best examples of photography would be considered. The jury was made up of a variety of professionals: photographers, including Hippolyte Bayard, Gustave Le Gray, and Louis-Rémy Robert, who was also the head of painting at the Sèvres porcelain manufactory (then called the Royal Porcelain Manufactory); theoretician Léon Foucault, then a *physicien* (physicist) at the Imperial Observatory; and deputy of the National Assembly Adolphe Moreau, to name a few. The heterogeneous jury displayed the society's diverse interests and offered differing perspectives on photography. In contrast, the Architectural Photographic Association was run solely by professionals in the field of architecture, and the

[74] This can be deduced from perusing the exhibition catalogues, either the SFP catalogue which can be found at 'Société Française De Photographie, *Catalogue De La Troisième Exposition De La Société Française De Photographie,* Paris: Renou Et Maulde, 1859, doi:http://www.e-rara.ch/doi/10.3931/e-rara-15868,' or the catalogue for the 1859 exhibition of the Photographic Society of London, found in Roger Taylor, *Photographs Exhibited in Britain, 1839–1865: A Compendium of Photographers and Their Works*. Ottawa: National Gallery of Canada, Library and Archives, 2002.

[75] Société Française De Photographie, *Catalogue De La Troisième Exposition De La Société Française De Photographie,* Paris: Renou et Maulde, 1859. doi:http://www.e-rara.ch/doi/10.3931/e-rara-15868: 2.

chosen photographs were specifically intended to serve architects and please subscribers. As architects were recognizing the uses for these photographs, they validated the work of the Association. The priorities of the Association were simultaneously utilitarian and commercial: the aim was not only to show triumphs of photography as art, but to distribute these architectural photographs as visual records and profit from the subscription service.

In all of these ways, the Architectural Photographic Association's exhibition of 1859 was unprecedented and helped solidify the Association's reputation amongst architects. The third and largest exhibition opened in 1860, and was made up of 510 photographs.[76] Reviews indicate that architects were impressed with photography's ability to capture details that escaped the eyes of draughtsmen or sketch artists.[77] This exhibition is strangely excluded from Roger Taylor's compendium of British photographic exhibition catalogues, making it difficult to access information regarding which photographers were featured and what types of photographs they included.

The Association's Downfall

The year 1861 marked the height of the Association's activities, and that year's exhibition was also its last. Besides the exhibition itself, the Association held a series of lectures, during which the attendees debated the use of photography versus architectural drawings.[78] This final exhibition was the Association's most diverse moment, including works by: the Fratelli Alinari, Thomas Annan, Captain Austin, Édouard Baldus, Thomas J. Barnes, Francis Bedford, Bisson Frères, William Jr. Church, Archibald Lewis Cocke, Cundall & Downes, Captain

[76] Taylor, 309.
[77] Elwall, 149.
[78] Ibid 153.

Dawson, Philip Henry Delamotte, Captain Henry Dixon, Dolamore & Bullock, R. Eaton, Francis Charles Earl, Francis Frith, W. T. Frost, Captain Robert Gordon, John Wheeley Gough Gutch, Gustave Le Gray, Dr. William Despard Hemphill, Robert Macpherson, Arthur James Melhuish, W. J. C. Moens, James Mudd, Dr. John Murray, W. H. Nichols, Carlo Ponti, Rev. Joseph Lawson Sisson, Thomas Sutton, Stephen Thompson, and Thomas Tyley.[79] These photographers represent the broad scope of the Association and its growth since 1858. Included in this exhibition was Francis Frith's photograph from Egypt, *Columns, Pharaoh's Bed.*[80] The photographer also exhibited his photographs of Egypt at the Association's second annual exhibition in 1859. *Columns, Pharaoh's Bed, Philae* is smaller than the other photographs discussed in this essay, measuring at 20.4 centimeters tall by 16.4 centimeters wide. Despite its size, this photograph of the Greek-style temple's columns is so sharp that names and years, carved into the stone columns, are visible to the naked eye. It embodies what both the Association and architects valued as useful: a sharp image depicting a particular architectural style or detail.

Trouble began in 1859, after just two exhibitions. The Association could not distribute the photographs to subscribers fast enough, and the print quality was often inferior to the prints in the exhibitions. Critics also regarded the elaborate system for purchasing and distributing photographs as too commercial, saying: "photographs are put down at a price, so that a more commercial aspect is given to it than is desirable."[81]A motion was put forth to dissolve the organization altogether but the Association was not disbanded, much to the relief of the *Building News* who argued that "without the APA… the supply of photographs to the architect would be

[79] Taylor 309–310.
[80] Taylor 333.
[81] Elwall, 146.

threatened — it would be unwise to rely on the output of amateurs who would probably forsake photography when the novelty had worn off."[82] Instead, members called for a change of leadership and elected Sir William Tite as president.[83] Tite was a British architect, Member of Parliament from 1855 until his death in 1871, and president of the Royal Institute of British Architects from 1861 to 1863 and 1867 to 1870.[84] Despite these changes, the Association was in deep trouble by 1861: the exhibition costs exceeded any profits. This time, the Association was dissolved, and the majority of its collection of prints sold in order to pay off debts.[85] It was reconstituted once more, with an altered collection mandate to commission photographers, not architects, to travel abroad. The photographers captured negatives that the Association collected and printed from, sending proofs to subscribers each year. In this way, the Association and its photographers had more control over the subject matter and style. In 1862, photographers Cundall and Downes took thirty-six views of Wells Cathedral, and each subscriber was sent eleven of these. In 1863, the Association produced twenty-two photographs of French architecture, and journeyed again to France and to Germany in 1864, 1866, and 1868. According to Elwall, by 1868 the need for the Association diminished as photographs became cheaper and more widely available on the popular market.[86]

The Association's ultimate demise was not due to its inability to adapt to the changing market. The fact that the Association was disbanded after four years indicates that its focus was not purely commercial, but instead on supplying photographs to architects. If the Association's goals were purely commercial, its downfall would have been avoided at all costs. Like many

[82] Elwall 149.
[83] Elwall, 148.
[84] Campbell Dodgson, *Dictionary of National Biography, 1885–1900*. Vol. 56. London: Smith, Elder, 1898: 418.
[85] Elwall, 154.
[86] Ibid.

private, commercial, photographic studios, it would have sought investors to stay afloat. The financial troubles of the Association serve as a portrait of the climate of architectural photography on the commercial market, since it was overwhelmed by demand after just four years of exhibitions. The Association became a victim of its own success, ultimately thwarted by its inability to keep up with the popularity of its unique business model.

Conclusion

Many questions regarding the Architectural Photographic Association still remain. Who were the Association's subscribers? How many subscriptions were sold to architects, and how many to members of the general public? Were there recreational enthusiasts of architectural photography, and did they subscribe? These questions would help identify how the Association evolved over time, and how it changed the role of architectural photography in society. This essay concludes that the Association acted as a catalyst for architectural photography, making it accessible to architects and the general public alike through exhibitions and their reviews. Its unique business model and initial success demonstrate the demand for architectural photography in the 1850s, while its brief history and downfall serve as an indication of how that demand rapidly evolved into a potential market that could not be served. The Association made the subject more accessible, and hosted discussions and debates on the benefits of photography as a draughtsman's tool. The exhibitions of the Architectural Photographic Association validated architecture as a more popular subject matter in photography than described in the literature, presenting many of its uses by the end of the 1850s. The fact that the Association was led by architects, not photographers, distinguishes it from other societies and certainly helped to solidify its reputation. The widespread reviews of the Association, published in popular weeklies like *The*

Spectator and specialized photographic and architectural journals alike, demonstrate the immediate impact the Association had on the public. Finally, the downfall of the Association proves that not only was there a demand for architectural photography, but that it grew to exceed the means of the Association in just four years. Overall, this essay serves as a call to action for a shift in scholar's emphasis from how photographs were created to how they were distributed. In writing future histories of architectural photography, the Architectural Photographic Association should not be ignored, deepening the current understanding of the photographic market from 1858 to 1861.

Appendix A: Wall Labels

Francis Frith & Co. (British, founded 1859)
Columns, Pharaoh's Bed
1856–1861
Albumen silver print from glass negative
Museum purchase funded by Mr. and Mrs. Alexander McLanahan in honor of Edward B. Mayo
88.233

A copy of this photograph was on display at the Architectural Photographic Association's largest and final exhibition in 1861. Critics of the Association's exhibitions always commented on the lack of photographs of architectural details, and Frith certainly caters to this need with this particular image. The photograph is sharp, bright, and packed with details: even though it is the smallest in this exhibition, you can read the names and dates travellers carved into the columns with your naked eye.

Francis Frith made his first of three tours to Egypt and Lebanon in 1856. He worked systematically to provide pictorial evidence of Biblical sites, publishing his work for a British Victorian audience upon his return. Frith's photographs provide a sense of romantic meandering from one Middle Eastern site to another, without ever having to leave your armchair.

James Robertson (British, 1813–1888)
Felice Beato (British, born Italy, 1832–1909)
Tophane Fountain
1854–1858
Albumen silver print from glass negative
Gift of Mrs. Efrem Kurtz
2000.255

James Robertson opened a commercial photographic studio in Constantinople (now Istanbul) in 1854, and soon after, Felice Beato joined his practice. They signed their negatives with the corporate name "Robertson & Beato photog.," as visible in the lower right of this photograph. Here, they depict the eighteenth-century Tophane Fountain, with a ladder leaning up against the side of the wall serving as a measuring tool for viewers to grasp the scale of the structure. They still capture some of the movement of the busy market square on the right side of the fountain, giving us a sense of the busy city functioning around this building. However, this does not interfere with the sharpness of the building details, a style which was favoured amongst

architects who found source material amongst the photographs exhibited by the Architectural Photographic Association in 1858.

Fratelli Alinari (Italian, 1852–)
Gates of Paradise, Baptistery of San Giovanni, Florence
1852–1858
Albumen silver print from glass negative
Museum purchase funded by Alice C. Simkins in honor of Isabel B. Wilson, The Manfred Heiting Collection
2004.211

Fratelli Alinari (Italian, 1852–)
Campanile for the Cathedral of Santa Maria del Fiore, Florence
1852–1858
Albumen silver print from glass negative
Museum purchase funded by Craig Lidji in memory of Lee Hage Jamail, The Manfred Heiting Collection
2004.212

The Alinari Brothers first established an international reputation for themselves based on their photographs of Florence when they exhibited at the Paris Exposition of 1855. This image captures the entire length of Giotto's bell tower from a high vantage point, likely the roof of a nearby building. The façade of the Cathedral, partially obstructed by the Baptistry, is bare; it was redone with the same red, green, and white marble as the campanile between 1867 and 1887.

Though the photographs cannot capture the colour, the intricacies in the construction and stonework are still visible. The photographs have a flat focus, with universally sharp details from the foreground to the background. This allowed architects who saw the print at the Architectural Photographic Association's 1858 exhibition to study not only the bell tower and baptistry doors, but to imagine how they all harmoniously make up the Cathedral complex.

Robert Macpherson (English, 1811–1872)
View of Rome from the French Academy, Monte Pincio
c. 1863
Albumen silver print from glass negative
Museum purchase funded by Alice C. Simkins in memory of W. Stewart Simkins, The Manfred Heiting Collection
2004.222

This particular image marks a shift from the previous exhibition of the Association, in which the photographs all showcase entire buildings or specific architectural components with as little of the surroundings in the frame as possible. Here, Macpherson is neither focusing on the Villa Medici (the French Academy), which is not even in the frame, its garden, which is barely visible, or the full panorama of Rome, framed by trees in the background. By marrying these three, Macpherson instead engages the viewers' imaginations. Including architecture in the context of its surroundings allows anyone to situate themselves within the scene.

It was among the 120 views of Rome exhibited by Macpherson at the Architectural Photographic Association's 1859 exhibition. His body of work, which accounted for almost one third of the total photographs on view, was hailed as the highlight of this exhibition. It is a different type of source material for architects; it captures the general mood and feel of the environment surrounding the Villa, not the structure itself.

Édouard Baldus (French, 1813–1889)
Pavillon Denon, Louvre
1855–1856
Salted paper print from glass negative
Gift of Manfred Heiting, The Manfred Heiting Collection
2004.249

In 1855, Baldus received a commission to photograph the construction of the New Louvre. Here, he subtly captures this state of flux; though scaffolding is visible, the construction itself is not the focus of his photograph. He instead celebrates the grandeur of the almost-complete building and its decoration. Even light rakes across the entire façade of the *Pavillon*, illuminating the ornamental details.

By the the end of his commission in 1857, Baldus created more than 1200 photographs of the Louvre. His images, a triumph of nineteenth-century photography, were so popular that he continued to photograph the Louvre for the government and his own personal business until the mid-1860s. Only through photography could he compile such a vast archive as an art form while simultaneously making his work available to architects as source material. He exhibited this and other work from the commission at the Architectural Photographic Association's first exhibition in 1858.

Louis-Auguste Bisson (French, 1814–1876)
Moissac Cloister
1857
Albumen silver print from glass negative
Gift of Manfred Heiting, The Manfred Heiting Collection
2004.313

This photograph is rich in subtle devices which make it very useful as source material for architects, but outstanding as an artwork as well. Architects tended to prefer close-up detailed views of single building components, or views of entire building façades as source material. Yet

from this vantage point, the Bisson brothers simultaneously present the sculptural intricacies of the columns, the wooden beams of the roof, and how the constructed building functions and interacts within the natural landscape in one single image. It pulls us into the dark, mysterious corner, and leads us back into the light of the perpendicular hallway and garden. This image was widely exhibited at photographic societies throughout Europe between 1858 and 1860.

Charles Clifford (English, 1819–1863)
[Main Door, Salamanca Cathedral]
1855–1860
Albumen silver print from glass negative
Gift of Manfred Heiting, The Manfred Heiting Collection
2004.350

Charles Clifford (English, 1819–1863)
Salamanca, Puerta del Convento de las Dueñas
1853
Albumen silver print from glass negative
Gift of Manfred Heiting, The Manfred Heiting Collection
2004.351

Though convents and cathedrals were popular subject matter for British and French architectural photographers, the sculptural ornamentation on either building seen in Clifford's photographs is not an architectural style readily found in either Britain or France. Diplomatic relations between Britain and Spain were not formed until 1850, allowing curious travellers to venture there for the first time. In keeping with the tradition of the Grand Tour, these photographs embody British society's craving for travel and foreign places, but they also merge architectural photography with nineteenth-century Europe's fascination with orientalism. These photographs straddle a fine line between the East and West, the familiar and unfamiliar, and served to bridged the gap between representations of familiar European architecture and those of Eastern architecture at the Architectural Photographic Society's first exhibition.

Tommaso Cuccioni (Italian, c. 1790–1864)
View of the Roman Forum towards the Capitoline Hill, Looking West
1855
Albumen silver print from glass negative
Museum purchase funded by the Brown Foundation Accessions Endowment Fund, The Manfred Heiting Collection
2004.369

From the mid-eighteenth century, it had become customary for young, British aristocrats to travel to Italy. This coach trip, called the Grand Tour, was initially considered an essential part of their education, but turned into a trendy pastime. The ruins of the Roman Forum were a popular stop for those undertaking their Grand Tour, and the subject of many drawings, paintings, and,

after the 1840s, photographs. In fact, The Museum of Fine Arts, Houston, has three almost identical photographs taken from the same viewpoint between 1853 and 1860. This print, a copy of which was exhibited at the 1858 exhibition of the Photographic Society of Scotland, is crisp and large, with rich, eggplant tones and bright highlights. It is very classical but marvelously executed, and provided architects and members of the public alike with a chance to study the Roman Forum without having to leave Scotland.

Carlo Naya (Italian, 1816–1882)
Piazzetta of San Marco looking towards the Island of St. George
1857–1859
Albumen silver print from glass negative
Museum purchase funded by Cathy and Giorgio Borlenghi, The Manfred Heiting Collection
2004.619

Carlo Naya exhibited a copy of this print at the Société Française de Photographie's 1859 exhibition, just two years after opening his photographic studio in Venice. Unlike most photographs selected by the Architectural Photographic Association, this image does not focus on any one particular building, making its usefulness as source material questionable. Instead, it captures characteristics of Venice: the water surrounding it, the ornamental, almost-Eastern architecture, and the hot sun. The dramatic use of shadows on the right, within which three figures take shelter, contrasted with the bright white highlights on the Doge's Palace on the left leave viewers with a sense of the heat of the Venetian afternoon.

Roger Fenton (English, 1819–1869)
Printed by Francis Frith & Co. (British, founded 1859)
Lichfield Cathedral, Central Doorway, West Porch
1858
Albumen silver print from glass negative, printed 1863–1865 by Francis Frith & Co.
Museum purchase funded by James Edward Maloney
2014.89

Fenton worked with large-format glass plate negatives, excelling in many genres of photography: sweeping and soft English landscapes, monumental architectural views, reportage of the Crimean War, and portraits of the Royal Family. Here, the priest and parishioner in the doorway serve to give a sense of scale, while the simultaneously helping the composition of the photograph, inviting viewers in through the open door. The dark shadows contrast the light stonework, allowing architects and other viewers to study the intricacies of the doorway. With this image, included in the 1859 exhibition of the Société Française de Photographie, Fenton shows us his mastery of the medium, marrying perfect lighting, technique, and Romantic spirit.

The Architectural Photographic Association

The 1850s also saw a rise in the number of photographers travelling abroad, particularly to Italy and the Near East. Photography was seen as a more reliable and practical medium for the

documentation of overseas encounters. As a result, the number of commercial photographic studios across Europe and Asia rose by the mid-1850s. Beginning in the 1850s, commercial photographers defined public perceptions of photography. The demand in the 1850s and 1860s was for art reproductions, photographs of new construction, and portraiture. Advances in photographic technology at the time aided in the success of photographic studios, and enabled photographers to travel. Wet collodion glass plate negatives made it possible to print a high quantity of sharp images upon a photographer's return home from their travels, which resulted in a larger-scaled production and distribution of photographic prints than ever before. The increased success and popularity of photographic societies, commercial studios, and wet collodion glass plate negatives converged to create an unprecedented international community of photography. Architecture from around the world became a popular photographic subject in the 1850s, and photographers like Édouard Baldus, Charles Clifford, or Francis Frith devoted the majority of their practice to the subject.

The Architectural Photographic Association was formed in May of 1857, and officially inaugurated at a meeting on the night of Thursday, January 7th 1858. The architects belonging to the Association would travel, purchase prints from photographers' studios at their destinations, and then assemble these prints into an exhibition in London. Subscribers could come to the exhibitions and purchase copies of photographs that were on display. After the exhibitions, the Association would order the chosen prints from each photographer, and send them to the subscribers. The Association held four annual exhibitions from 1858 until 1861, when it was dissolved due to its inability to keep up with an overwhelming demand.

Photographic Exhibitions from 1858 to 1861

The exhibition at the Crystal Palace in London in 1851 was, for the majority of those in attendance, a preliminary exposure to photographs. By the mid-1850s, photographic exhibitions became more common throughout Europe, and particularly in Britain and France, intrinsically linked with the rise of photographic societies. The Photographic Society of London, now the Royal Photographic Society, was founded in 1853, and a year later, the Société Française de Photographie was formed in Paris. These societies helped foster an international community of photographers, working to validate their work as art, and to make technical advances in the medium or profit off of the sale of photographs. Members of photographic societies, like the Société Française de Photographie, the Photographic Society of London, or the Glasgow Photographic Society, were mostly photographers and chemists. They would exchange prints with each other for the purposes of refining their own techniques and building their personal collections. These societies held annual exhibitions, curated and selected by juries to ensure that the exhibitions included only the finest examples of photographic practices of the time.

Appendix B: Condition Reports
(Arranged by accession number, in ascending order)

Accession Number	Condition of Primary Support/Object	Condition of Secondary Support	Overall Condition, Suggestions/Concerns
88.233 Francis Frith & Co. *Columns, Pharaoh's Bed*	Microcracks throughout the emulsion. 2 mm diameter foxing on photograph in bottom left. Small (3mm) tear along bottom edge. Yellowing of highlights and slight fading	Slight yellowing, slight warping, but overall good condition	Good condition
2000.255 Robertson & Beato *Tophane Fountain*	Small losses along left edge. Microcracks and abrasions throughout. Overall very little yellowing/fading/	Good condition	Great
2004.211 Fratelli Alinari *Gates of Paradise, Baptistery of San Giovanni, Florence*	Losses/discoloration (possible retouching?) along bottom edge, especially in bottom left corner. “159” is inscribed in the negative, bottom right corner. Surface abrasion in shape of a semi-circle, open right, on the bottom left. Small losses and microabrasions throughout.	Ink inscription reads: “Firenze / Porta principale del Battistero.” Blind stamp is embossed below. Foxing throughout, increases in frequency closer to the bottom edge. Surface dirt throughout, mostly in bottom left corner and along the bottom of the mount. Handling creases along left and right sides.	Good condition. Stable. Could use a surface clean.
2004.212 Fratelli Alinari *Campanile for the Cathedral of Santa Maria del Fiore, Florence*	Retouching in bottom right corner in the form of a 2 inch long curved line. 2 tears along the bottom edge: one in the centre (1 cm long, vertical orientation) and one near the right corner (5 mm). Small surface stains and losses throughout. Slight yellowing overall. Silvering very lightly along the bottom right and bottom left edges in Dmax areas.	Dirt throughout, but more near the right, top, and bottom edges. Foxing throughout. Graphite “X” in bottom right of recto.	Good condition. Eventually the tears could be mended, but too small to intervene right now.
2004.222 Robert Macpherson	Fading and yellowing along left, bottom, and top edges. Small (<1 mm diameter)	Trace of paper manufacturer's stamp along the right edge, whole length. Slight surface	Great condition. Negative is in worse shape, makes the print

View of Rome from the French Academy, Monte Pincio	losses and micro abrasions throughout. 3 mm tear along right edge. Evidence of retouching: an oblong circle along right edge, with a lengthwise diameter of 3mm, and a small circle near bottom edge center, with roughly a 1.5 mm diameter.	stains throughout. Adhesive/linen residue along top edge, fabric fraying.	look like it has losses and cracks in places it doesn't.
2004.249 Édouard Baldus *Pavillon Denon, Louvre*	Evidence of retouching bottom left and center right. Some foxing top left and top right. Microscope inspection confirms medium as salted paper print. Slight yellowing throughout.	Surface dirt near bottom left near the edge, bottom right corner, and centre right near the edge. Small stain in the bottom right approx. 2 inches above the bottom edge.	Good condition. Could benefit from a surface clean, but not essential.
2004.313 Bisson Frères *Moissac Cloister*	Losses, filled in with ink along top and right edge, and more near the top right corner. Microcracks and small losses/surface dirt throughout. Slight silvering in Dmax areas along top and right edge, more concentrated in top right corner.	Foxing very heavy throughout. Large tear along left edge, horizontal orientation, just under 5 cm long. Circular wear (abrasion) on bottom edge, less than 1 mm in diameter. Surface dirt heavy throughout, more concentrated near the edges (especially the bottom). Graphite inscriptions and artist's facsimile signature stamp (ink) in bottom right corner. Embossed blind stamp in bottom centre.	Overall fair condition. Mount shows more wear than the photograph itself, which is in great condition.
2004.350 Charles Clifford *[Main Door, Salamanca Cathedral]*	Blind stamp embossed (upside down) in the bottom left corner: "CLIFFORD / PHOTOGRAPHER." 2 cm abrasion in bottom right, runs diagonally. Micro abrasions throughout. Small losses in top right (less than 1 mm) and evidence of retouching. Loss along left edge, near top left corner; and in bottom right corner along right edge.	Adhesive or label residue in top left corner. Graphite inscription bottom left corner reads "48" and "Salamanca / Nord Thor Gallery / Sud." Slight foxing throughout. Surface dirt throughout, more buildup along 4 edges. Slightly warped/buckling. Top centre there is a graphite (3 mm) mark parallel to and just above the top edge of the photograph. Top right corner missing 1 layer of paper.	Good condition, minor surface clean could be useful in future. Graphite marks can be erased. Photograph should not be in humid environment, as the paper will continue to dangerously buckle.
2004.351 Charles Clifford *Salamanca, Puerta del Convento de*	Minimal damage. Microscratches throughout, mostly visible to naked eye in bottom left. Slight tear and loss in bottom left corner, in the tip of the corner itself.	Dealer inscription in graphite in bottom right centre and corner. Slight warping/buckling throughout. Yellowing and dirt along all four edges. Handling damage	Great condition, mostly stable, if exposed to excess humidity the secondary support will warp more which could be unfavourable for the

las Duenas	There is a "43" inscribed in red ink in the bottom right corner, and a "55" in the bottom left corner of the negative.	in bottom left corner (small loss, layers of paper are separating)	photographic emulsion.
2004.369 Tommaso Cuccioni *View of the Roman Forum towards the Capitoline Hill, Looking West*	Loss/retouching in upper left, near top left corner. Slight foxing in highlights of print. Cracks in the negative (scratches?) near left edge, run diagonally towards centre, were painted in (in the negative?). Slight yellowing of highlights.	Paper manufacturing stamp visible along entire length of the right edge (similar to the Macpherson). Surface dirt throught. Sparse foxing spots to the left of the image and surrounding embossed blind stamp, which is in the lower centre. Graphite inscription reads "Rome / Forum" in bottom right corner. Slight warping/buckling.	Great. Exposure to humidity would be detrimental and cause the photograph to buckle more.
2004.619 Carlo Naya *Piazzetta of San Marco looking towards the Island of St. George,*	"109" is inscribed in the negative in the bottom right corner. Small groups of abrasions and scratches along the top edge of the image. Slight yellowing of highlights. Microcracks throughout. Surface stain near top right corner. Loss/stain near left edge, around 2 mm in diameter.	Surface stains along the edges especially. Foxing slightly. Yellowing on the edges, especially the bottom, right, and left.	Great condition. Microscopic inspection would reveal the intricacies of the stains, and determine whether or not they can be removed.
2014.89 Roger Fenton, printed by Francis Frith & Co. *Lichfield Cathedral, Central Doorway, West Porch*	Yellowing and fading around all four edges, could be over-matted. Overall in good condition. Slight yellowing of highlights throughout. Small microcracks and abrasions throughout.	Good condition	The object is in good, stable condition.

Appendix C: Matting and Framing Swatches and Worksheets

Artique Matboard: Thatch (A4937)

Artique Matboard: Birch (A4837)

MFAH *The Museum of Fine Arts, Houston*

Matting and Framing Worksheet

2000.255
James Robertson, British, 1813–1888
La Fontaine de Xophinna
Albumen silver print
image: 10 7/16 x 12 5/16 in. (26.5 x 31.2 cm)
sheet: 18 x 22 5/8 in. (45.7 x 57.5 cm)
mat: 20 x 24 in. (50.8 x 61 cm)
2000.255: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME

Frame Size 20 x 24"

Frame Source Metropolitan Framing

Profile [Face / Side] Profile 102: "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" / 1 3/4"

Existing Frame(s) Available yes

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Thatch Antique Conservation Matboard	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

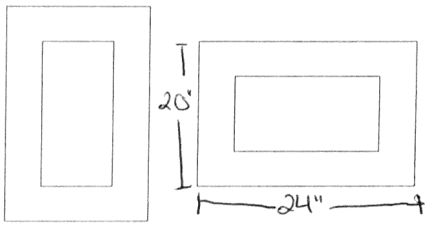
ARTWORK DIMENSIONS

Sheet 18 x 22 5/8 inch.

Image Size 10 7/16 x 12 5/16 in.

Sight Size " "

MAT DIMENSIONS



Height 20 in

Width 24 in.

Top 4.785"

Side 5.84"

Bottom 4.785"

ESTIMATE

Frame

Glazing

Materials

Shipping

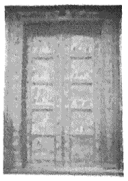
Hours

TOTAL ESTIMATE

TOTAL INVOICE

MFAH *The Museum of Fine Arts, Houston*

Matting and Framing Worksheet



2004.211
Giuseppe Alinari, Italian, 1836–1890
Lorenzo Ghiberti's bronze door, Gates of Paradise, Baptistery of San Giovanni
Albumen silver print
Image: 16 7/8 x 12 1/2in. (42.8 x 31.7cm)
Sheet: 21 1/2 x 17 3/8in. (54.6 x 44.2cm)
2004.211: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME

Frame Size 22 x 28"

Frame Source Metropolitan Frames

Profile [Face / Side] Profile 102 : "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" x 1 3/4"

Existing Frame(s) Available yes

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Birch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

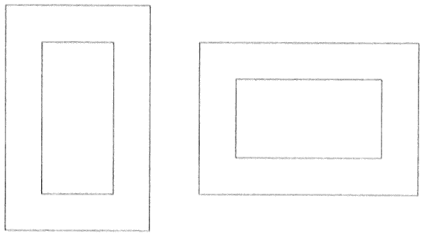
ARTWORK DIMENSIONS

Sheet 21 1/2 x 17 3/8

Image Size 16 7/8 x 12 1/2 "

Sight Size " "

MAT DIMENSIONS



Height 28"

Width 22"

Top 5 9/16"

Side 4 3/4"

Bottom 5 9/16"

ESTIMATE

Frame

Glazing

Materials

Shipping

Hours

TOTAL ESTIMATE

TOTAL INVOICE

2004.212
Giuseppe Alinari, Italian, 1836–1890
Campanile for Duomo of Santa Maria del Fiore, Florence
Albumen silver print
Image: 17 1/2 x 11 5/8 in. (44.4 x 29.5 cm)
Mount: 25 x 19 1/4 in. (63.5 x 48.9 cm)
2004.212: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME
Frame Size 22x 28"
Frame Source Metropolitan Frames.
Profile [Face / Side] Profile 102 : "Thin"
Color / Finish Charcoal
Spacer / Depth 1/2" / 1 3/4"
Existing Frame(s) Available Yes.

GLAZING OP-3 (Optium RF)
Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Thatch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

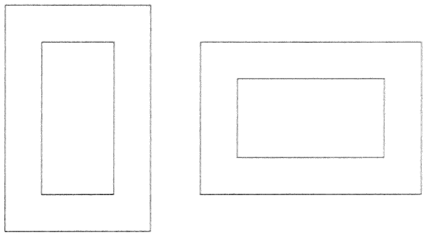
BACKING (Blue Board) Coroplast Foamcore
Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS
Sheet 25x 19 1/4 inch.
Image Size 17 1/2 x 11 5/8 inch
Sight Size 17 1/2 x 11 5/8 inch

MAT DIMENSIONS



Height 28"
Width 22"
Top 5 1/4"
Side 5 3/16"
Bottom 5 1/4"

ESTIMATE
Frame
Glazing
Materials
Shipping
Hours
TOTAL ESTIMATE
TOTAL INVOICE

MFAH *The Museum of Fine Arts, Houston*

Matting and Framing Worksheet

2004.222
Robert Macpherson, English, 1811 - 1872
View of Rome from the French Academy, Monte Pincio
Albumen silver print
Image/Sheet: 12 1/4 x 15 7/8 in. (31.1 x 40.3 cm)
Mount: 19 3/16 x 25 1/8 in. (48.8 x 63.8 cm)
2004.222: BECK BUILDING, SSR 8, RR 3, SECT. 08, , ,

PROJECT BANASZAK THESIS EXHIBITION.

FRAME
Frame Size 22 x 28"
Frame Source Metropolitan Frames
Profile [Face / Side] Profile 102 : "Thin"
Color / Finish Charcoal
Spacer / Depth 1/2" / 1 3/4"
Existing Frame(s) Available

GLAZING OP-3 (Optium RF)
Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Birch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

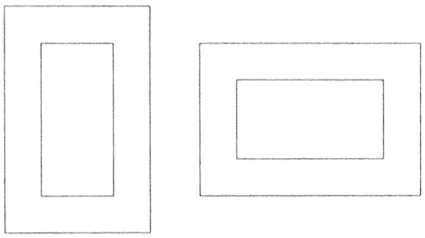
BACKING (Blue Board) Coroplast Foamcore
Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS
Sheet ~~19 3/16~~ 19 3/16 x 25 1/8"
Image Size 12 1/4 x 15 7/8"
Sight Size 12 1/4 x 15 7/8"

MAT DIMENSIONS



Height 22"
Width 28"
Top 4 7/8"
Side 6 1/16"
Bottom 4 7/8"

ESTIMATE
Frame
Glazing
Materials
Shipping
Hours
TOTAL ESTIMATE
TOTAL INVOICE

2004.249
Édouard Baldus, French, 1813–1889
Pavillion Denon, Louvre
Salted paper print
Image: 17 5/16 x 13 5/16 in. (44 x 33.8 cm)
Mount: 24 3/8 x 19 3/8 in. (61.9 x 49.2 cm)
2004.249: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME

Frame Size 22x28

Frame Source Metropolitan Frames

Profile [Face / Side] Profile 102 : "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" / 1 3/4"

Existing Frame(s) Available

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Thatch (Antique)	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

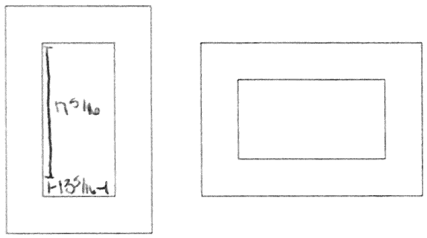
ARTWORK DIMENSIONS

Sheet 24 3/8 x 19 3/8 "

Image Size 17 5/16 x 13 5/16 "

Sight Size 17 5/16 x 13 5/16 "

MAT DIMENSIONS



Height 28 "

Width 22 "

Top 5 "/32 "

Side 4 "/32 "

Bottom 5"/32 "

ESTIMATE

Frame

Glazing

Materials

Shipping

Hours

TOTAL ESTIMATE

TOTAL INVOICE

2004.313
Louis-Auguste Bisson, French, 1814–1876
Cloister de Moissac
Albumen silver print from glass negative
Image: 14 x 17 11/16 in. (35.6 x 45 cm)
Sheet: 19 3/16 x 24 3/16 in. (48.8 x 61.4 cm)
2004.313: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION.

FRAME

Frame Size 22 x 28 inch

Frame Source Metropolitan Frames

Profile [Face / Side] Profile 102 : "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" / 1 3/4"

Existing Frame(s) Available

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Birch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

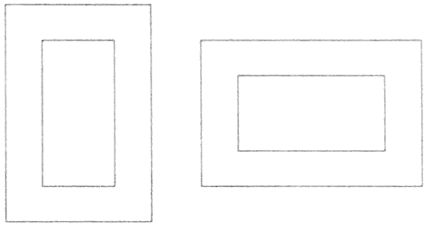
ARTWORK DIMENSIONS

Sheet 19 3/16 x 24 3/16 inch

Image Size 14 x 17 11/16 inch

Sight Size 14 x 17 11/16 inch

MAT DIMENSIONS



Height 22" Top 3.9"

Width 28" Side 5.16"

Bottom 3.9"

ESTIMATE

Frame

Glazing

Materials

Shipping

Hours

TOTAL ESTIMATE

TOTAL INVOICE

MFAH The Museum of Fine Arts, Houston **Matting and Framing Worksheet**

2004.350
Charles Clifford, English, 1819–1863
[Main Door, Salamanca Cathedral]
Albumen silver print
Image/Sheet: 16 15/16 x 12 3/4 in. (43 x 32.4 cm)
Sheet: 25 x 18 7/8 in. (63.5 x 48 cm)
2004.350: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME
Frame Size 22 ~~20~~ x 28"
Frame Source Metropolitan Framing
Profile [Face / Side] Profile 102 : "Thin"
Color / Finish Charcoal
Spacer / Depth 1/2" / 1 3/4"
Existing Frame(s) Available

GLAZING OP-3 (Optium RF)
Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Thatch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

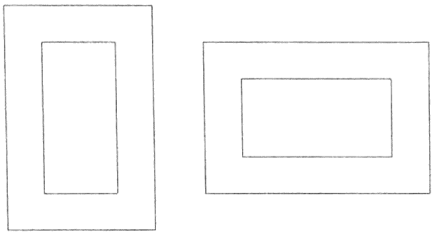
BACKING (Blue Board) Coroplast Foamcore
Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS
Sheet 25 x 18 7/8 inch
Image Size 16 15/16 x 12 3/4 inch
Sight Size " "

MAT DIMENSIONS



Height 28
Width 22
Top 15 9/16
Side 4 5/8"
Bottom 5 9/16"

ESTIMATE
Frame
Glazing
Materials
Shipping
Hours
TOTAL ESTIMATE
TOTAL INVOICE

MFAH *The Museum of Fine Arts, Houston*

Matting and Framing Worksheet

2004.351
Charles Clifford, English, 1819–1863
Salamanca. Puerta en el Convento de las Duenas
Albumen silver print
Image/Sheet: 15 5/8 x 10 3/4 in. (39.7 x 27.3 cm)
Mount: 24 15/16 x 17 5/8 in. (63.3 x 44.8 cm)
2004.351: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME

Frame Size 20x28"

Frame Source Metropolitan Frames

Profile (Face / Side) Profile 102 : "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" / 13/4"

Existing Frame(s) Available

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Birch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

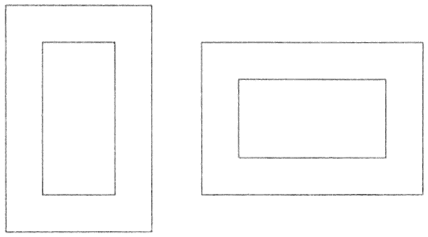
ARTWORK DIMENSIONS

Sheet 24 15/16 x 17 5/8"

Image Size 15 5/8 x 10 3/4"

Sight Size " "

MAT DIMENSIONS



Height 28"

Width 20"

Top 6 3/16"

Side 4 5/8"

Bottom 6 3/16"

ESTIMATE

Frame

Glazing

Materials

Shipping

Hours

TOTAL ESTIMATE

TOTAL INVOICE

MFAH The Museum of Fine Arts, Houston

Matting and Framing Worksheet

2004.369
Tommaso Cuccioni, Italian, c. 1790 - 1864
View of the Roman Forum towards the Capitoline Hill, Looking West
Albumen silver print
Image: 10 3/4 x 15 in. (27.3 x 38.1 cm)
Mount: 19 3/8 x 25 1/4 in. (49.2 x 64.2 cm)
2004.369: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT: BANASZAK THESIS EXHIBITION

FRAME

Frame Size: 22x28"
Frame Source: Metropolitan Frames
Profile [Face / Side]: Profile 102 - "Thin"
Color / Finish: Charcoal
Spacer / Depth: 1/2" / 1 3/4"
Existing Frame(s) Available:

GLAZING: OP-3 (Optium RF)
Other:

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other: Thatch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other:

BACKING: (Blue Board) Coroplast Foamcore
Other:

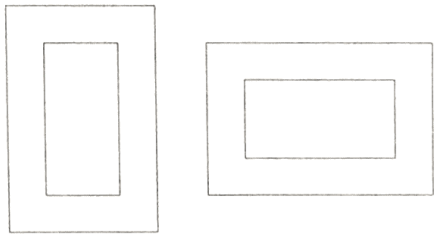
CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS

Sheet: 19 3/8 x 25 1/4 "
Image Size: 10 3/4 x 15
Sight Size: 10 3/4 x 15

MAT DIMENSIONS



Height: 22
Width: 28
Top: 5 5/8"
Side: 6 1/2"
Bottom: 5 5/8"

ESTIMATE

Frame:
Glazing:
Materials:
Shipping:
Hours:
TOTAL ESTIMATE:
TOTAL INVOICE:

The Museum of Fine Arts, Houston

Matting and Framing Worksheet

2004.619
Carlo Naya, Italian, 1816–1882
Piazzetta of San Marco looking towards the Island of St. George, Venice
Albumen silver print
Image/Sheet: 16 11/16 x 21 1/16 in. (42.4 x 53.5 cm)
Mount: 21 11/16 x 29 1/8 in. (55.1 x 74 cm)
2004.619: BECK BUILDING, SSR 8, RR 3, SECT. 08, , ,

PROJECT: BANASZAK THESIS EXHIBITION.

FRAME

Frame Size: 24x30"
Frame Source: Metropolitan Frames
Profile [Face / Side]: Profile 102 : "Thin"
Color / Finish: Charcoal
Spacer / Depth: 1/2" / 1 3/4"
Existing Frame(s) Available: Yes.

GLAZING: OP-3 (Optium RF)
Other:

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other: Thatch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other:

BACKING: (Blue Board) Coroplast Foamcore
Other:

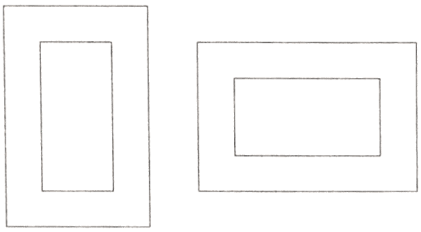
CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS

Sheet: 21 1/16 x 29 1/8"
Image Size: 16 1/16 x 21 1/16"
Sight Size: " "

MAT DIMENSIONS



Height: 24"
Width: 30"
Top: 3 1/16"
Side: 4 1/2"
Bottom: 3 1/16"

ESTIMATE

Frame
Glazing
Materials
Shipping
Hours
TOTAL ESTIMATE
TOTAL INVOICE

MFAH *The Museum of Fine Arts, Houston*

Matting and Framing Worksheet

2014.89
Roger Fenton, English, 1819–1869
Lichfield Cathedral, Central Doorway, West Porch
Albumen silver print from glass negative, printed 1863–1865 by Francis Frith & Co.
Image: 16 1/2 x 13 3/4 in. (41.9 x 34.9 cm)
Sheet: 16 1/2 x 13 3/4 in. (41.9 x 34.9 cm)
Mount: 26 3/8 x 21 in. (67 x 53.3 cm)
2014.89: BECK BUILDING, SSR 8, RR 3, SECT. 08, , ,

PROJECT BANASZAK THESIS EXHIBITION.

FRAME

Frame Size 28x24"
Frame Source Metropolitan Frames.
Profile [Face / Side] Profile 102 : "Thin"
Color / Finish Charcoal
Spacer / Depth 1/2" / 1 3/4"
Existing Frame(s) Available yes

GLAZING OP-3 (Optium RP)
Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Thatch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore
Other

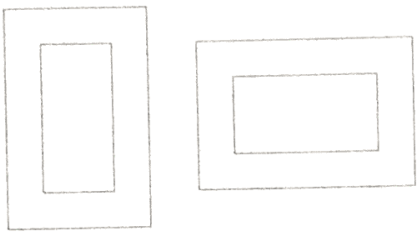
CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

ARTWORK DIMENSIONS

Sheet 26 3/8 x 21 "
Image Size 16 1/2 x 13 3/4 "
Sight Size 15 3/4 x 13 "

MAT DIMENSIONS



Height ~~28~~ 28 "
Width 24 "

Top 6 1/8 "
Side 5 1/2 "
Bottom 6 1/8 "

ESTIMATE

Frame
Glazing
Materials
Shipping
Hours
TOTAL ESTIMATE
TOTAL INVOICE

4/20/2016 9:56 am
\\MFAH-TMS-SQL\TMS\Reports\OBJECTS\OBJ_MatFrame_Worksheet.rpt

The Museum of Fine Arts, Houston

Matting and Framing Worksheet

88.233
Francis Frith & Co., British, founded 1859
Columns, Pharoah's Bed
Albumen silver print
Image/Sheet:8 1/16 x 6 7/16 in. (20.4 x 16.4 cm)
Mount: 14 15/16 x 12 in. (38 x 30.5 cm)
88 233: BECK BUILDING, SSR 8, RR 3, SECT. 07, , ,

PROJECT BANASZAK THESIS EXHIBITION

FRAME

Frame Size 18x14"

Frame Source Metropolitan Frames

Profile [Face / Side] Profile 102 : "Thin"

Color / Finish Charcoal

Spacer / Depth 1/2" / 1 3/4"

Existing Frame(s) Available

GLAZING OP-3 (Optium RF)

Other

MAT BOARD

White	4/4	8/4	8/8	
Warm White	4/4	8/4	8/8	
Antique	4/4	8/4	8/8	
PhotoMount	4/4	8/4	8/8	
Other Birch Antique	4/4	8/4	(8/8)	

MOUNTING METHOD

Overmat	☐	Float	☐
V Hinge	☐	Sling	☐
T Hinge	☐	Mounting Corner	☒
Sink Mat	☐		

Other

BACKING (Blue Board) Coroplast Foamcore

Other

CONSERVATION RECOMMENDATIONS

Microclimate	☐	MarvelSeal	☐
Aluminum Support Tray	☐	Frame Sealing Tape	☐
Glazing Required	☐		

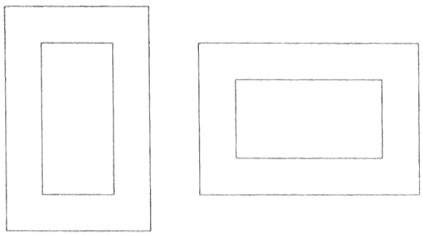
ARTWORK DIMENSIONS

Sheet 14 15/16 x 12"

Image Size 8 1/16 x 6 7/16"

Sight Size 8 1/16 x 6 7/16"

MAT DIMENSIONS



Height 18" Top 5"

Width 14" Side 3 13/16"

Bottom 5"

ESTIMATE

Frame

Glazing

Materials

Shipping

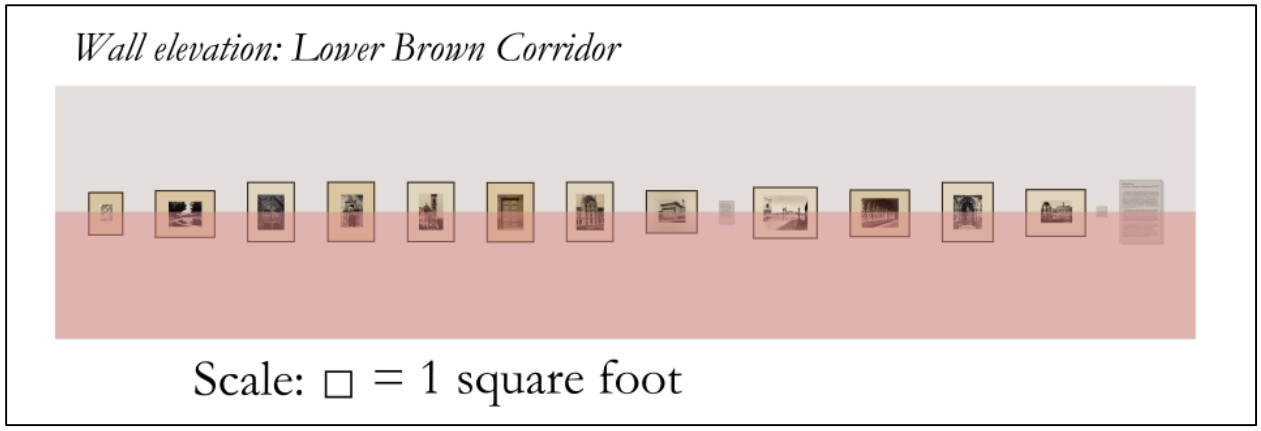
Hours

TOTAL ESTIMATE

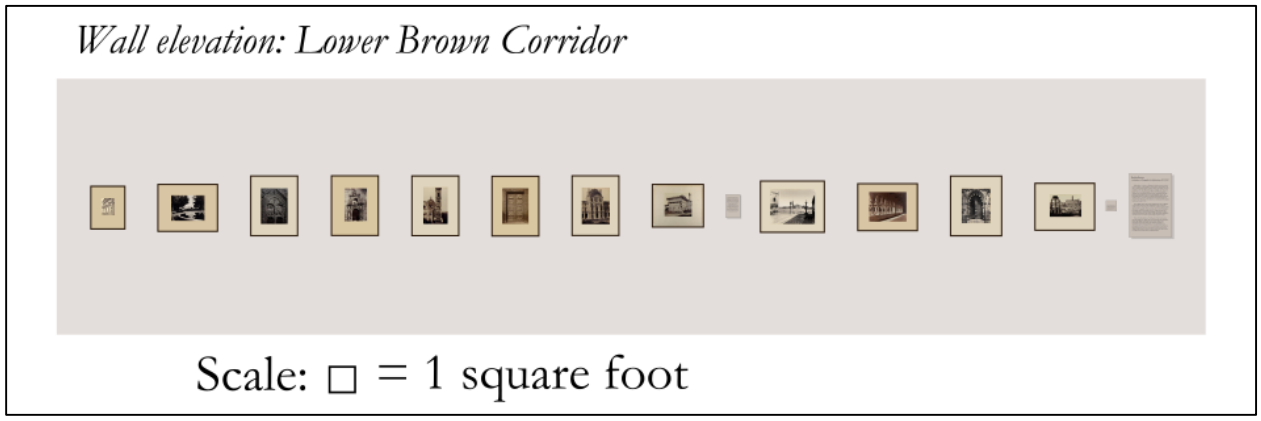
TOTAL INVOICE

Appendix D: Wall Elevation

With Sightlines:



Without Sightlines:



Appendix E: Exhibition Brochure

Focus: Architecture in Photographic Exhibitions 1858-1861 explores the role exhibitions of photographic societies played in the distribution and sale of architectural photography in the late 1850s to early 1860s. The Great Exhibition of 1851 in London, held at the Crystal Palace, was much of the public's first time seeing a photograph. By the mid-1850s, photographic exhibitions rose in popularity throughout Europe, particularly Britain and France; intrinsically linked with the rise of photographic societies. The Photographic Society of London, now the Royal Photographic Society, was founded in 1853. A year later, the Société Française de Photographie was formed in Paris. The focus of this exhibition, the Architectural Photographic Society, was founded in 1858.

This exhibition features photographs exhibited at the major exhibitions of photographic societies in France and Britain, in order to expose the significance of the unique business model of the Architectural Photographic Association. Photographs exhibited at societies like the Société Française de Photographie and the Photographic Society of London are paired with those exhibited at the Architectural Photographic Association, in order to compare and contrast how each of these societies increased the demand for the subject matter in the market of photography throughout Europe.

Drawn from the collections of the Museum of Fine Arts, Houston, these photographs give a glimpse into a time period where the relationship between photography and architecture was still in its infancy. The photographs vary in subject matter, place depicted, and modes of representation, demonstrating that there was no accepted ideal way to photograph architecture. Some works were commissioned by governments and political powers; while some were made to be sold to everyone from tradesmen, like architects or artists, to tourists, whether they had the means to actually travel or just dreamed of seeing distant cities.

The Museum of Fine Arts, Houston

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Cover image:
Roger Fenton, printed by Francis Frith, *Lichfield Cathedral, Central Doorway, West Porch*, 1858. Museum purchase funded by James Edward Maloney.

Focus:

Architecture in Photographic Exhibitions 1858-1861

A selection of photographs from the collection of the Museum of Fine Arts, Houston

The Architectural Photographic Association (1858-1861)

By the mid-1850s, photographic exhibitions rose in popularity throughout Europe, linked to the rise of photographic societies. The Photographic Society of London, now the Royal Photographic Society, was founded in 1853; and a year later, the Société Française de Photographie was formed in Paris. These societies helped to foster an international community of photographers, working to validate their work as art, to make technical advances in the medium, or to make a profit off of their photographs. The 1850s also saw a rise in the number of photographers traveling abroad, particularly to Italy and the Near East. Photography was seen as a more reliable and practical medium for visual documentation. Because of the increased spread of photography, the number of commercial photographic studios across Europe and Asia rose by the mid-1850s. For example, James Robertson and Felice Beato were working at their studio in Constantinople, established in 1854, while travelling to photograph the Crimean War and the Holy Land by 1858. Advances in photographic technology at the time aided in the success of such studios, and enabled photographers to travel. The invention of wet collodion glass plate negatives made it easier to print a high quantity of sharp images upon a photographer's return home, which allowed for a larger-scaled production and distribution of photographic prints than ever before. The increased success and popularity of photographic societies, commercial studios, and wet collodion glass plate negatives converged to create an unprecedented international community of photography. This, in turn, was the perfect climate for the birth of the Architectural Photographic Association. The photographs in this exhibition show the increased diversity of subject matter, and trace the development of not only the Association but the market of architectural photography in Europe from 1858 to 1861.

The Architectural Photographic Association was formed in May of 1857, and officially inaugurated at a meeting on the night of Thursday, January 7th 1858. The president of the Association was British architect Charles Robert Cockerell (1788-1863), who was professor of architecture at the Royal Academy in London from 1839-1859. The architects belonging to the Association would travel, purchase prints from photographers' studios at their destinations, and then assemble these prints into an exhibition in London. Subscribers of one guinea or upwards per annum could come and purchase copies of photographs that were on display. After the exhibitions, the Association would order the subscribers' choices of prints from each photographer. The Association held four annual exhibitions from 1858 until 1861, when it was dissolved. The organization saw immediate success upon their first exhibition, proving that there was a demand for a market of architectural photography in 1858. In the past, scholars of photographic commerce have not identified architecture as a popular subject matter on the market of the time, focusing instead on cartes-des-visites, cased images, and reproductions of art. However, the exhibitions of the Architectural Photographic Association organization prove that there was a high demand for architectural photography on the European market between 1858 and 1861.

The first exhibition of the Architectural Photographic Association took place from January to February of 1858. Subscribers were allowed to choose one print from each of the many screens on which they were hung, which prevented subscribers from choosing views of only one building, and ensured each photographer would have a certain number of prints purchased. While the exhibition received excellent reviews and was deemed a success, there were many criticisms regarding the process which would also eventually lead to the Association's demise. Reviewers and critics regarded the process as too commercial, in that setting up such an elaborate system for purchasing and distributing photographs detracted from their status as artworks. Certain architects complained about the subject matter of the photographs, claiming that there were not enough photographs of architectural details and sculptures. This was due to the fact that the Association was not commissioning photographs, but purchasing examples of prints which photographers had already taken. They therefore did not have the power to dictate the subject matter of the photographs, instead, the photographs collected and exhibited by the Association reflected the tastes of individual photographers and the trends of what was already on the market.

The Association's largest exhibition was held in 1860, and was made up of 510 photographs. Architects were impressed with photography's ability to capture details that escaped the eyes of draughtsmen or sketch artists. Architectural photography was receiving more merit as an architect's tool than ever before.

1861 was the height of the Association's activities, and that year's exhibition was their last. Besides the exhibition itself, a series of lectures was held as part of the exhibition programming, during which the use of photography versus architectural drawings was debated. By the end of that year, the Association was in deep trouble: the exhibition costs exceeded their profits. The Association was dissolved, and their collection of prints sold in order to pay their debts. The financial troubles of the Association serve as a portrait of the climate of architectural photography on the commercial market: the Association was overwhelmed by demand after just four years of exhibitions.

Despite the failure of their original business model, the Association was, however, reconstituted once more, with an altered collection mandate. The Association would commission photographers, not architects, to travel to popular destinations. They would then collect the negatives, printing proofs which they sent to subscribers each year. The Association journeyed to France and to Germany in 1862, 1864, 1866, and 1868. The need for Association diminished as photographs became cheaper and widely available on the popular market. The Association's demise was not due to their inability to adapt to the changing market; their work became arbitrary in the face of the newly developed commercial market for architectural photography of the 1860s.

The exhibitions of the Architectural Photographic Association validated architecture as popular subject matter in photography, presenting many uses for it. The fact that the Association was led by architects, not photographers, distinguishes it from other societies and certainly helped to solidify its reputation. The widespread reviews of the Association, published in popular weeklies and specialized photographic or architectural journals alike, demonstrate the impact the Association immediately had on the public, which indicates that there was a market and interest for architectural photography in the late 1850s. The downfall of the Association proves that not only was there a demand for architectural photography, but that it grew to exceed the means of the Association in just four, short years.

Bisson Frères, *Moissac Abbey Cloister*, 1857, albumen silver print from glass negative, 35.6 x 45 cm, The Museum of Fine Arts, Houston, 2004.313.

This photograph is rich in subtle devices which make it very useful as source material for architects, but outstanding as an artwork as well. Architects tended to prefer close-up detailed views of single building components, or views of entire building façades as source material. Yet from this vantage point, the Bisson brothers simultaneously present the sculptural intricacies of the columns, the wooden beams of the roof, and how the constructed building functions and interacts within the natural landscape in one single image. It pulls us into the dark, mysterious corner, and leads us back into the light of the perpendicular hallway and garden. This image was widely exhibited at photographic societies throughout Europe between 1858 and 1860.

In 1855, Baldus received a commission to photograph the construction of the New Louvre. Here, he subtly captures this state of flux; though scaffolding is visible, the construction itself is not the focus of his photograph. He instead celebrates the grandeur of the almost-complete building and its decoration. Even light rakes across the entire façade of the *Pavillon*, illuminating the ornamental details. By the the end of his commission in 1857, Baldus created more than 1200 photographs of the Louvre.

Édouard Baldus, *Pavillon Denon, Louvre*, 1855–1856, salted paper print from glass negative, 44 x 33.8 cm, The Museum of Fine Arts, Houston, 2004.249.

His images, a triumph of nineteenth-century photography, were so popular that he continued to photograph the Louvre for the government and his own personal business until the mid-1860s. Only through photography could he compile such a vast archive as an art form while simultaneously making his work available to architects as source material. He exhibited this and other work from the commission at the Architectural Photographic Association's first exhibition in 1858.

Charles Clifford, *Salamanca. Puerta del Convento de las Duenas*, 1853, albumen silver print from glass negative, 39.7 x 27.3 cm, The Museum of Fine Arts, Houston, 2004.351.

Though convents and cathedrals were popular subject matter for British and French architectural photographers, the sculptural ornamentation on either building seen in Clifford's photographs is not an architectural style readily found in either Britain or France. Diplomatic relations between Britain and Spain were not formed until 1850, allowing curious travellers to venture there for the first time. In keeping with the tradition of the Grand Tour, these photographs embody British society's craving for travel and foreign places, but they also merge architectural photography with nineteenth-century Europe's fascination with orientalism. These photographs straddle a fine line between the East and West, the familiar and unfamiliar, and served to bridged the gap between representations of familiar European architecture and those of Eastern architecture at the Architectural Photographic Society's first exhibition.

Charles Clifford, *[Main Door, Salmanca Cathedral]*, before 1858, albumen silver print from glass negative, 43 x 32.4 cm, The Museum of Fine Arts, Houston, 2004.350.

From the mid-eighteenth century, it had become customary for young, British aristocrats to travel to Italy. This coach trip, called the Grand Tour, was initially considered an essential part of their education, but turned into a trendy pastime. The ruins of the Roman Forum were a popular stop for those undertaking their Grand Tour, and the subject of many drawings, paintings, and, after the 1840s, photographs.

Tommaso Cuccioni, *View of the Roman Forum towards the Capitoline Hill, Looking West*, 1855, albumen silver print from glass negative, 27.3 x 38.1 cm, The Museum of Fine Arts, Houston, 2004.369.

In fact, The Museum of Fine Arts, Houston, has three almost identical photographs taken from the same viewpoint between 1853 and 1860. This print, a copy of which was exhibited at the 1858 exhibition of the Photographic Society of Scotland, is crisp and large, with rich, eggplant tones and bright highlights. It is not revolutionary in subject matter, but marvelous in its execution, and provided architects and members of the public alike with a chance to study the Roman Forum without having to leave Scotland.

This photograph was among the 120 views of Rome exhibited by Macpherson at the Architectural Photographic Association's 1859 exhibition. His body of work, which accounted for almost one third of the total photographs on view, was hailed as the highlight of this exhibition. It is a different type of source material for architects; it captures the general mood and feel of the environment surrounding the Villa, not the structure itself.

Robert Macpherson, *View of Rome from the French Academy, Monte Pincio*, 1851–1858, albumen silver print from glass negative, 20.4 x 16.4 cm, The Museum of Fine Arts, Houston, 2004.222.

This particular image marks a shift from the previous exhibition of the Association, in which the photographs all showcase entire buildings or specific architectural components with as little of the surroundings in the frame as possible. Here, Macpherson is neither focusing on the Villa Medici (the French Academy), which is not even in the frame, its garden, which is barely visible, or the full panorama of Rome, framed by trees in the background. By marrying these three, Macpherson instead engages the viewers' imaginations. Including architecture in the context of its surroundings allows anyone to situate themselves within the scene.

Carlo Naya, *Piazzetta of San Marco looking towards the Island of St. George*, 1857–1859, albumen silver print from glass negative, 42.4 x 33.5 cm, The Museum of Fine Arts, Houston, 2004.619.

Carlo Naya exhibited a copy of this print at the Société Française de Photographie's 1859 exhibition, just two years after opening his photographic studio in Venice. Unlike most photographs selected by the Architectural Photographic Association, this image does not focus on any one particular building, making its usefulness as source material questionable. Instead, it captures characteristics of Venice: the water surrounding it, the ornamental, almost-Eastern architecture, and the hot sun. The dramatic use of shadows on the right, within which three figures take shelter, contrasted with the bright white highlights on the Doge's Palace on the left leave viewers with a sense of the heat of the Venetian afternoon.

Roger Fenton worked with large-format glass plate negatives, excelling in many genres of photography: sweeping and soft English landscapes, monumental architectural views, reportage of the Crimean War, and portraits of the Royal Family.

Roger Fenton, printed by Francis Frith & Co., *Lichfield Cathedral, Central Doorway, West Porch*, 1858 printed 1863–1865, albumen silver print from glass negative, 41.9 x 34.9 cm, The Museum of Fine Arts, Houston, 2014.89.

Here, the priest and parishioner in the doorway serve to give a sense of scale, while the simultaneously helping the composition of the photograph, inviting viewers in through the open door. The dark shadows contrast the light stonework, allowing architects and other viewers to study the intricacies of the doorway. With this image, included in the 1859 exhibition of the Société Française de Photographie, Fenton shows us his mastery of the medium, marrying perfect lighting and Romantic spirit.

The Alinari Brothers first established an international reputation for themselves based on their photographs of Florence when they exhibited at the Paris Exposition of 1855. This image captures the entire length of Giotto's bell tower from a high vantage point, likely the roof of a nearby building. The façade of the Cathedral, partially obstructed by the Baptistry, is bare; it was redone with the same red, green, and white marble as the campanile between 1867 and 1887.

Though the photographs cannot capture the colour, the intricacies in the construction and stonework are still visible. The photographs have a flat focus, with universally sharp details from the foreground to the background. This allowed architects who saw the print at the Architectural Photographic Association's 1858 exhibition to study not only the bell tower and baptistry doors, but to imagine how they all harmoniously make up the Cathedral complex.

Fratelli Alinari, *Campanile for Duomo of Santa Maria del Fiore, Florence*, 1852–1858, albumen silver print from glass negative, 44.4 x 29.5 cm, The Museum of Fine Arts, Houston, 2004.212.

Fratelli Alinari, *Lorenzo Ghiberti's Bronze Door*, 1852–1858, albumen silver print from glass negative, 42.8 x 31.7 cm, The Museum of Fine Arts, Houston, 2004.211.

Francis Frith made his first of three tours to Egypt and Lebanon in 1856. He worked systematically to provide pictorial evidence of Biblical sites, publishing his work for a British Victorian audience upon his return. Frith's photographs provide a sense of romantic meandering from one Middle Eastern site to another, without ever having to leave your armchair.

Francis Frith & Co., *Columns, Pharaoh's Bed*, 1856–1861, albumen silver print from glass negative, 20.4 x 16.4 cm, The Museum of Fine Arts, Houston, 88.233.

A copy of this photograph was on display at the Architectural Photographic Association's largest and final exhibition in 1861. Critics of the Association's exhibitions always commented on the lack of photographs of architectural details, and Frith certainly caters to this need with this particular image. The photograph is sharp, bright, and packed with details: even though it is the smallest in this exhibition, you can read the names and dates travelers carved into the columns with your naked eye.

James Robertson opened a commercial photographic studio in Constantinople (now Istanbul) in 1854, and soon after, Felice Beato joined his practice. They signed their negatives with the corporate name "Robertson & Beato photog.," as visible in the lower right of this photograph

Robertson and Beato, *Tophane Fountain*, 1854–1858, albumen silver print from glass negative, 26.5 x 31.2 cm, The Museum of Fine Arts, Houston, 2000.255.

Here, they depict the eighteenth-century Tophane Fountain, with a ladder leaning up against the side of the wall serving as a measuring tool for viewers to grasp the scale of the structure. They still capture some of the movement of the busy market sqaare on the right side of the fountain, giving us a sense of the busy city functioning around this building. However, this does not interfere with the sharpness of the building details, a style which was favoured amongst architects who found source material amongst the photographs exhibited by the Architectural Photographic Association in 1858.

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