

**NOT JUST THE *PARIS PORTRAITS*:  
PRESERVING BERENICE ABBOTT'S GLASS PLATE NEGATIVES**

by

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BA Columbia College Chicago, 2011

A thesis

presented to Ryerson University

in partial fulfillment of the

requirements for the degree of

Master of Arts

In the Program of

Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2015.

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## **ABSTRACT**

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Not Just the *Paris Portraits*: Preserving Berenice Abbott's Glass Plate Negatives  
Master of Arts 2015  
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This practical thesis project focuses on the preservation of the *Paris Portraits* series of negatives within the Berenice Abbott Archive at the Ryerson Image Centre. Comprised of 347 gelatin dry plate negatives, this series is unique in Abbott's body of work and requires additional scholarly research. In order to promote intellectual and physical accessibility to Abbott's plate negatives, I propose and execute three preservation techniques: rehousing, digitization, and item-level cataloguing. I also provide a brief biography of Abbott's time in Paris in order to contextualize the collection and discuss the history and deterioration of glass plate negatives.

## **ACKNOWLEDGEMENTS**

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I would like to thank first the staff at the Ryerson Image Centre for their instruction and advice throughout this process. Chantal Wilson, my second reader, introduced me to the *Paris Portraits* series after she learned of my interest in working with Abbott's archive and my passion for 19<sup>th</sup>-century materials. Chantal's insight in preservation assisted my own development in this field, to which I am grateful. Special thanks are in order to Charlene Heath, with whom I shared many enthusiastic conversations about Abbott, making my weekly trips to research the archive a genuine pleasure.

Many thanks go to my first reader, Marta Braun, whose feedback strengthened my research and inspired me to learn more about Abbott's practice. Marta's guidance always came with patience and her directness never left me questioning how to move the project forward.

To my family I would like to extend my sincerest gratitude for their constant encouragement, generosity, and love, particularly to Stefanie for the friendship only a big sister can provide. But most of all, thank you to Aaron for recognizing my passion and supporting my decision to follow it. I would not be where I am today without you.

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## I. INTRODUCTION

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In 2012, the Peter Higdon Research Centre (PHRC) at the Ryerson Image Centre (RIC) acquired their fourth artist archive, that of the American photographer Berenice Abbott (1898-1991). Considered to be the largest extant collection of her work and ephemera, the archive contains 6,985 negatives and 3,833 contact prints.<sup>1</sup> Among the negatives in the archive are 347 gelatin glass plate negatives Abbott made between 1926 and 1930, at the start of her career. This series, dubbed by Abbott and scholars as *Paris Portraits*, encompasses portraits of artists, celebrities, expatriates, musicians, and writers active in Paris during the 1920s. It is a unique series, as it is the only example of plate negatives in the entire archive.

Abbott photographed for sixty-eight years and made numerous incomplete and complete series, of which three – *Paris Portraits*, *Changing New York*, and *Documenting Science* – are most often associated with her name. Researchers tend to focus on the “art photographs” Abbott produced, those which make up the *Changing New York* and *Documenting Science* series, but neglect *Paris Portraits* because the series is part of Abbott’s commercial career. For one reason or another, the funded projects, by the Works Progress Administration (*Changing New York*) and by the Massachusetts Institute of Technology (*Documenting Science*), are discussed more than the photographs Abbott made between projects in order to pay her bills and put food on the table. Nevertheless, the *Paris Portraits* series is important in Abbott’s career simply because its success allowed her to continue working in the medium.

This applied thesis project provides the contextual information that establishes the necessity to preserve this series of negatives and the procedures I

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<sup>1</sup> These numbers reflect the count for the preliminary inventory conducted for the Canadian Cultural Property Export Review Board (CCPERB) application. The exact number will be confirmed when cataloguing concludes.

recommend for its physical stabilization. I include a biography of Abbott's career in Paris and describe the types of portraits she made during this time. After tracing a short history and deterioration of glass plate negatives, I subsequently provide a full description of these negatives, including the number of subjects and the degrees to which the negatives are deteriorating before I describe the techniques and steps developed and executed to preserving the negatives. I conclude with recommendations on ways to continue to preserve this series for future accessibility and potential research.

Abbott sold her prints and the rights to her negatives in 1986 to Ronald Kurtz, who then established the gallery Commerce Graphics Ltd., Inc. in order to promote research and continue sales of Abbott's work.<sup>2</sup> Because Commerce Graphics focused on distributing Abbott's work, rather than acting as an avenue for preservation, her negatives and photographs were regularly stored in their original packaging or in non-archival enclosures, such as glassine envelopes or photographic paper boxes; consequently the archive acquired by the RIC requires an extensive preservation effort. Similarly, the archive was organized by the means Commerce Graphics found most useful for its purposes; therefore the original order in which Abbott arranged the negatives is difficult to determine. While Abbot has provided information regarding many of the subjects in interviews and books, still others remain unidentified; however because Abbott photographed artists and intellectuals within her social circle during the 1920s, future research will result in the identification of these subjects.

The series title – *Paris Portraits* – is a misnomer: the series contains negatives Abbott made in Paris and New York, as well as negatives and lantern slides she collected during her lifetime. Only 321 plates are portraits and of these, the studio or location is often not identified. According to an inventory Abbott

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<sup>2</sup> Hank O'Neal, *Berenice Abbott* (London: Thames & Hudson, 2010), 12.

drafted, speculatively for Commerce Graphics, she estimated ten percent of these portraits were made in New York.<sup>3</sup> Although Kurtz's inventory is not dated, it includes the total number of negatives and the various sizes, as well as speculations about the most important figures Abbott photographed and recommendations for potential research on this particular series, suggesting this series is, in fact, of artistic merit.<sup>4</sup> The remaining twenty-six are examples of negatives she collected, copied, or those belonging to an entirely different series. Regardless of this knowledge, the title remains because it represents how the series was presented to the RIC upon its acquisition and, for the purposes of this thesis, I will also use this title throughout.

Glass plate negatives are common in archives and collections; however their preservation is often ignored or is not considered urgent because of the misconception that glass is a durable material. Unfortunately glass plate negatives, like all other photographic processes, have their own inherent deterioration factors and should be handled carefully and preserved properly. Assessing collections is common among institutions and determining which preservation methods to apply is largely dependent on how the collection or objects are stabilized and stored. This project is the first assessment for preservation since its acquisition and recommendations were made based on how the archive arrived on site to the RIC. The majority of the negatives are housed in three-flap enclosures, making them more susceptible to mechanical damage through handling; thus preservation standards dictate that the undamaged negatives should be rehoused in standard four flap enclosures to ensure the negatives are handled safely. Almost fourteen percent of Abbott's plates are

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<sup>3</sup> Unpublished inventory within the Berenice Abbott archive, located in Ephemera Box 34.

<sup>4</sup> This inventory appears to be modeled after the negative and print inventory Eugène Atget provided when he attempted to sell his archive. Since Abbott was in possession of Atget's negatives and records, I speculate this draft too was written when she transferred her materials and rights to Ronald Kurtz.

either broken, chipped, fissured, or have flaked emulsion; therefore forty-seven negatives need special enclosures to prevent further damage.

Preservation is key to promoting access to the Berenice Abbott Archive. By establishing both intellectual and physical controls to this series, through cataloguing, rehousing, and digitizing, future access and research can be conducted safely and efficiently without causing excessive harm to these fragile objects.

## II. LITERATURE SURVEY

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This literature survey is broken into three sections to cover the areas of research conducted for this project: Berenice Abbott's biography and the *Paris Portraits* series, the history and deterioration of glass plate negatives, and preservation techniques and archival arrangement. Research in these three areas provides the necessary information to determine appropriate preservation solutions and techniques.

### a. *Berenice Abbott*

The most thorough biography was written in 1982 by author and fellow photographer Hank O'Neal in collaboration with Abbott herself. *Berenice Abbott - American Photographer* is an illustrated biography that spans Abbott's entire life and career and is organized in four sections: *Paris Portraits*, *Changing New York*, *Documenting Science*, and a list of publications and exhibitions.<sup>5</sup> The reproductions that follow chronologically represent the series she photographed, again starting with *Paris Portraits*. Abbott's personal comments, descriptions, and memories accompany the reproductions. Although the biography presents a full account of Abbott's life and career until the early 1980s, O'Neal does not spend equal amounts of time on each period of her career. For example, the written section is thirty-two pages long of which only four discuss her time in Paris. Likewise, O'Neal recounts facts and events, but does not include commentary or analyses on Abbott's style. He does, however, provide in the list of reproductions the name of the subject and the year the photograph was made, which was an excellent tool for my later research.

The most beneficial information for this project regarding Abbott's career in Paris come from an interview with Abbott conducted in 1975 by James McQuaid

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<sup>5</sup> Hank O'Neal, *Berenice Abbott - American Photographer* (Columbus: McGraw-Hill, 1982).

and David Tait.<sup>6</sup> Answers to questions such as where she lived, who assisted her in purchasing equipment, the type of cameras and paper she used, etc., that are provided in this resource are not found in other publications. The transcript is terribly long, however, and is not organized so that information can be gathered quickly; as such, it is difficult to pinpoint specific details about Abbott's time in Paris from the transcript.

*Recollections: Ten Women of Photography* is the catalogue to a travelling exhibition that recognized ten female photographers from the 20<sup>th</sup> century.<sup>7</sup> Edited by Margaretta Mitchell, the catalogue includes a written text by Abbott, which describes her career and work, followed by a representative selection of reproductions. The catalogue is helpful in learning about Abbott's opinion as to why her portraits were unsuccessful in the United States, but it is a relatively short publication with only two pages devoted to describing her career. Likewise, the illustrations used in the book are those already reproduced elsewhere, providing the reader with little new information regarding the *Paris Portraits* series.

*Berenice Abbott, Photographer: An Independent Vision* by George Sullivan is another source that provides extensive information, although it does not discuss the implications her early photographs had on her later series.<sup>8</sup> The book focuses on Abbott, her career, and the times she lived in, however, and often provides historical context to explain or relate specific decisive moments that, arguably, made or ruined her career.

In 2011, art history professor Terri Weissman published *The Realisms of Berenice Abbott: Documentary Photography and Political Action*, an extended

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<sup>6</sup> James McQuaid and David Tait, *Interview with Berenice Abbott: Conducted at Miss Abbott's Home in Maine during July 1975 by James McQuaid and David Tait*. Transcript. (George Eastman House International Museum of Photography and Film, 1978).

<sup>7</sup> Margaretta K. Mitchell, et. al. *Recollections: Ten Women of Photography* (New York: Viking Press, 1979).

<sup>8</sup> George Sullivan, *Berenice Abbott, Photographer: An Independent Vision* (New York: Clarion Books, 2006).

version of her 2006 dissertation of the same title.<sup>9</sup> Weissman emphasizes the political and social contexts in which Abbott photographed by analyzing her lifelong failures to receive consistent funding. Concentrating on Abbott's philosophical and theoretical development from 1925 to the late 1960s, Weissman argues Abbott's photographs reach beyond representation by creating a "communicative interaction," prompting her audience to interpret a thought or idea instead of merely seeing a photograph.<sup>10</sup> The thirty-seven-page chapter dedicated to the *Paris Portraits* series is the most thorough account of Abbott's developing style and provides excellent visual examples showing Abbott and Man Ray differing photography styles when photographing the same subject. Weissman's argument, however, is repetitive and she does not present a firm conclusion for how Abbott's later style developed from her portraits; rather, the purpose of the book is to describe Abbott's photographs within Jürgen Habermas' and Hannah Arendt's political and social theories, particularly communicative action.<sup>11</sup>

Another art historian who emphasizes Abbott's career in Paris is Peter Barr. The critical response by Florent Fels and Pierre Mac Orlan that established Abbott's reputation in the greater art community is the focus of his 1997 dissertation, "Becoming Documentary: Berenice Abbott's Photographs, 1925-1939."<sup>12</sup> As Barr explains, both critics utilized Abbott's photographs in a 1928 Parisian exhibition to demonstrate their critical theories. He also asserts that Abbott's portrait aesthetic was formed in reaction to Man Ray's and was an extension of her study of avant-garde art. Barr names the influential "Left Bankers" and expatriates with whom Abbott surrounded herself and accounts that once she

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<sup>9</sup> Terri Weissman, *The Realisms of Berenice Abbott: Documentary Photography and Political Action* (Los Angeles: University of California Press, 2011).

<sup>10</sup> *Ibid.*, 19-21.

<sup>11</sup> Weissman, 13, 21.

<sup>12</sup> Peter Barr, "Becoming Documentary: Berenice Abbott's Photographs, 1925-1939" (PhD diss., Boston University, 1997).

parted ways with Man Ray, her style became more apparent: simple and spontaneous in both gestures and facial expression. Like Weissman's publication, this one also links Abbott's work with theory, but does not directly reference the *Paris Portraits* series.

In 2012, another travelling exhibition, *Berenice Abbott (1898-1991): Photographs*, featured a display of over 120 photographs, never before seen archival documents, and personal artefacts, including an original maquette titled *Faces of the Twenties*. Its accompanying exhibition catalogue contains four chapters written by three authors: Gaëlle Morel, Sarah Miller, and, again, Terri Weissman.<sup>13</sup> "New York – Paris – New York" by Morel lightly examines the portraits Abbott made in Paris before she shifts focus to Abbott's early years in New York. While the catalogue is the most recent publication to include the series, unfortunately it is not the most in-depth resource on her Paris career; rather, Morel's essay curiously concentrates on the relation between Abbott and Atget, leaving her portrait career aside. The catalogue does, however, analyze Abbott's technique and formal composition, which provides the reader with some background on the types of portraits she made.

It would be unfair not to recognize Steidl Verlag's upcoming project, *Paris Portraits 1925-30*. Although yet to appear, the publisher Steidl has revealed the book will examine 115 portraits of eighty-three subjects, scanned directly from the original negatives, with an overlay of Abbott's original crop marks.<sup>14</sup> This book will be the first publication in Abbott's bibliography solely devoted to her first photographic series, demonstrating the gap in available research and further necessitating the significance of this preservation project.

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<sup>13</sup> Gaëlle Morel, *Berenice Abbott* (New Haven: Yale University Press, 2012).

<sup>14</sup> "Berenice Abbott: Paris Portraits 1925-1930," *Steidl Verlag*. Accessed 13 May 2015. <https://steidl.de/flycms/Books/Paris-Portraits-1925-1930-0311273852.html>

## b. *The History and Preservation of Glass Plate Negatives*

The preservation of glass plate negatives is relatively new in comparison to other photographic materials;<sup>15</sup> because of this, I correctly anticipated some repetitive information. Surprisingly, the most practical resources for preservation recommendations were not published conservation books. Rather, theses and journal articles penned by scholars within the field contained critical knowledge of the subject.

María Fernanda Valverde's "Photographic Negatives: Nature and Evolution of Processes"<sup>16</sup> and Katharine Whitman's "The History and Conservation of Glass Supported Photographs"<sup>17</sup> are two products of the Advanced Residency Program in Photograph Conservation at the George Eastman House and the Image Permanence Institute in Rochester, New York. Both conservators focus their research on negatives: Valverde on a chronology of negative processes and Whitman specifically on glass plate negatives. Their texts are similarly structured, covering the history of the process (or processes in Valverde's case), deterioration, and storage recommendations. The main difference between the projects, besides the discussion of a variety of negatives versus one particular process, is that Whitman concentrates on the history of glass plate negatives and how to preserve them through eleven case studies, whereas Valverde writes briefly on the history of each process and its deterioration factors, but seldom recommends conservation, including housing, options. Although Whitman's is a more detailed report, Valverde describes the manufacturing and processing of glass plate negatives more clearly, which is beneficial to understanding the overall potential of deterioration.

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<sup>15</sup> Roger Taylor, foreword to *Coatings on Photographs: Materials, Techniques, and Conservation*, ed. Constance McCabe (Washington, D.C.: American Institute for Conservation, 2005): vii.

<sup>16</sup> María Fernanda Valverde, "Photographic Negatives: Nature and Evolution of Processes" (Advanced Residency Program, George Eastman House, 2005).

<sup>17</sup> Katharine Whitman, "The History and Conservation of Glass Supported Photographs" (Advanced Residency Program, George Eastman House, 2007).

If Valverde and Whitman are two extremes in a specific area of research, then “Glass Plate Negatives: Preservation and Restoration”<sup>18</sup> by Françoise Flieder, Chantal Garnier, and Martine Gillet settles nicely in the middle. Published in 1986 in *Restaurator*, an international journal on the preservation of archive and library materials, the article describes the manufacturing process of both glass and plate negatives in order to determine potential deterioration factors while suggesting storage and restoration options. The article differs from Valverde’s by analyzing deterioration of all glass plate negatives, instead of focusing on each process individually, and from Whitman’s by describing generic conservation techniques rather than utilizing specific studies.

Despite how well the three texts seemingly complement one another, I found each lacked in one significant area of research: housing design, specifically that of enclosures, in relation to the negative’s state of deterioration. Denise Psaila’s 2006 thesis, “Design and Materials for Photographic Housing”<sup>19</sup> is the best resource for custom photographic housing designs. In her thesis, Psaila selects five cultural institutions in Canada and the United States in order to obtain data on how each institution houses their photograph collections; she organizes her data by photographic type in order to compare how well various enclosure techniques suit each object.<sup>20</sup> This thesis is useful for determining the type of housing necessary for plate negatives, whether fully intact or broken, and includes a detailed materials list, as well as clearly written instructions and useful illustrations on how to construct such enclosures.

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<sup>18</sup> Françoise Flieder, Chantal Garnier, Martine Gillet, “Glass Plate Negatives: Preservation and Restoration” (*Restaurator* 7, no. 2, 1989), 49-80.

<sup>19</sup> Denise Psaila, “Design and Materials for Photographic Housing” (Master’s thesis, Ryerson University, 2006).

<sup>20</sup> *Ibid.*, 12.

### c. *Archival Arrangement, Cataloguing, and Digitization*

One of the major components for this practical project is the arrangement and documentation of information, from the physical objects to the catalogue records and the creation of digital surrogates. Research in these areas is useful for ensuring the work I produce adheres to institutional standards when describing and documenting the *Paris Portraits* series.

The *Rules for Archival Description (RAD)*<sup>21</sup> is a Portable Download File (PDF) that provides a set of standards for describing archival material in Canada. Although this manual is written simply and presents plenty of examples, its sheer volume — 698 pages — intimidates the novice archivist, hence the reason for publishing *BASIC RAD: An Introduction to the Preparation of Fonds- and Series-level Descriptions Using the Rules for Archival Description*.<sup>22</sup> Written in 1997 by Jeff O'Brien, this guide supplements the *RAD* manual by providing an elementary introduction; its intention is not to replace *RAD*, nor to be read cover-to-cover. Instead, the publication augments what is already established.<sup>23</sup> The introduction is most helpful in terms of identifying *fonds*, the highest level of arrangement for a set of archival material, as well as describing the format and layout of archival descriptions with sample entries, which is currently not covered in the original manual. Likewise, it illustrates how *RAD* is composed of sections that provide users with information regarding content, structure, context of the fonds, and its parts.

As stated previously, cataloguing is unique to each institution and, simply because of this, hard-and-fast rules do not always apply across various institutions and collections. Conceived in order to improve data content and value standards,

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<sup>21</sup> *Rules for Archival Description* (Ottawa: Canadian Council of Archives, 2008).

<sup>22</sup> Jeff O'Brien, *Basic RAD: An Introduction to the Preparation of Fonds- and Series-level Descriptions Using the Rules for Archival Description* (Regina: The Saskatchewan Council of Archives, 1997). Accessed 05 March 2015. <http://scaa.sk.ca/rad/rad4.pdf>.

<sup>23</sup> *Ibid.*, 3.

Cataloguing Cultural Objects (CCO) promotes consistent and efficient records of information that, through various metadata elements, may be accessed across multiple repositories. *Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images*,<sup>24</sup> written by numerous editors in 2001, is a guide to advise users in planning and implementing database usage through local cataloguing procedures.<sup>25</sup> Similar to *RAD* and *Basic RAD*, this guide is designed for chapters to be read individually; with that said, it is almost as daunting as *RAD*, again because of its volume and the amount of content. Nevertheless, the subsequent chapters are easier to understand while cataloguing since each chapter provides detailed examples of how to populate the record.

To no one's surprise, there are not many published professional resources on how to digitize glass plate negatives. As the RIC only has two methods of capturing digital images – by use of flatbed scanning or copy stand photography – I was required to learn which of the two would be most effective, and safest, for this project. The Federal Agencies Digitization Guidelines Initiative (FADGI)'s source, "Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files"<sup>26</sup> is a comprehensive guide for those with basic knowledge of photography to complete their institution's projects while abiding by the industry's standards. It is organized into eight chapters, with chapter three providing an example of image-capturing workflow and chapter four outlining recommendations for scanning various media, albeit excluding glass plate negatives; however, the information heavily focuses on scanning, rather than photographing, media.

The website "JISC Digital Media" is home to twenty articles and guides on

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<sup>24</sup> Murtha Baca, *Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images* (Chicago: American Library Association, 2006).

<sup>25</sup> *Ibid.*, 1.

<sup>26</sup> Federal Agencies Digitization Initiative - Still Image Working Group. *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files* (Washington, D.C., 2009). <http://www.archives.gov/preservation/technical/guidelines.pdf>

best practices and standards for digitizing media. The guide “How Do I Digitise Difficult Objects,”<sup>27</sup> presents the pros and cons of both imaging methods while providing specific examples for digitizing glass plate negatives. The guide also explains how to use a copy stand to photograph objects. Another guide found on the website, “Generic Image Digitisation Workflow,”<sup>28</sup> is also useful in recommending an imaging workflow; even though FADGI suggests similar techniques, this guide is easier to comprehend, as the workflow was developed to highlight only the main criteria for digitizing objects, rather than to discuss all current aspects of the digitization practice.

The last publication in this survey is resourceful in all three areas of the preservation aspect of my project. In *Photographs: Archival Care and Management*, Mary Lynn Ritzenthaler and Diane Vogt-O’Connor (with others) recommend numerous archival practices specific to photographic repositories, as the title implies.<sup>29</sup> Although the information is specific to photographs, the book is not the single answer to my research. First, the standards listed are commonly used in the United States and are not quite the same as Canadian archival standards. Second, the procedures the authors explain are not exhaustive; the other sources fill in the gaps left in this publication. The most useful information is in regards to arrangement, where the authors describe how arrangement ensures objects are in a meaningful and accessible order, which creates both intellectual and physical control over objects, relating to how the objects can be identified (through cataloguing) and where they are located (by rehousing), respectively.

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<sup>27</sup> “How Do I Digitise Difficult Objects.” *JISC Digital Media*. Accessed 31 March 2015.  
<http://www.jiscdigitalmedia.ac.uk/guide/how-do-i-digitise-difficult-objects>.

<sup>28</sup> “Generic Image Digitisation Workflow.” *JISC Digital Media*. Accessed 31 March 2015.  
<http://www.jiscdigitalmedia.ac.uk/guide/generic-image-digitisation-workflow/>

<sup>29</sup> Mary Lynn Ritzenthaler and Diane Vogt-O’Connor, et al., *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006).

### III. BERENICE ABBOTT IN PARIS AND THE *PARIS PORTRAITS* SERIES<sup>30</sup>

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Born in Springfield, Ohio, in 1898, Bernice — without the middle ‘e’<sup>31</sup> — Abbott’s first interest brought her to study journalism at Ohio State University. In 1918 Abbott left her home and followed two close university friends, James Light and Sue Jenkins, to continue her studies at Columbia University in New York City. Here, Abbott shared a small apartment in Greenwich Village with actors and writers, such as Light and Jenkins, Malcolm Cowley, Kenneth Burke, and Djuna Barnes.<sup>32</sup> Exposed to their bohemian lifestyle, Abbott quit academia to pursue sculpture and supported herself with odd jobs until the spring of 1921, when on a whim she moved to Paris and settled amongst other expatriates in the Left Bank.

In the early 1920s, Paris was *the* destination for artists and freethinkers alike as the United States’ growing commercialism prompted many of its citizens to immigrate to Europe, Abbott included.<sup>33</sup> Despite the difficulties in obtaining steady work or selling her art, Abbott continued to work in sculpture. She briefly moved to Berlin in 1923 to further her studies with renowned sculptor, Antoine Bourdelle, but Abbott was forced to return to Paris once Germany’s economy collapsed and she became penniless after a friend of a friend, Mary Mathers, failed to provide her the promised twelve francs a week stipend.<sup>34</sup>

Back in Paris Abbott ran into an old friend from New York — Man Ray — a Surrealist painter turned successful portrait photographer. Complaining about his last assistant, whom he recently fired, Man Ray divulged to Abbott he wanted an assistant who knew nothing about photography so that he could train him or her to develop and print in *his* style. Abbott was the perfect candidate, as she had

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<sup>30</sup> This project does not attempt to represent Abbott’s impressive life and career. Instead, it recounts Abbott’s time in Paris and the first few years in New York City; as such, the following biography only focuses on this period.

<sup>31</sup> She became Berenice upon meeting Jean Cocteau, who suggested she adopt the French spelling of her name. O’Sullivan, 42.

<sup>32</sup> Bonnie Yochelson, *Berenice Abbott: Changing New York* (New York: The New Press, 1997), 10.

<sup>33</sup> *Ibid.*

<sup>34</sup> McQuaid and Tait, 124, 135.

absolutely no camera or darkroom experience, and Man Ray hired her on the spot. As his assistant Abbott learned black and white darkroom techniques by developing Man Ray's film and printing his photographs; however, she never once participated in setting the scene or composing the shot.<sup>35</sup> Man Ray realized Abbott's talents as she picked up the darkroom skills quickly and, in lieu of a raise, he suggested she make her own portraits as a way to earn extra income. Abbott's first photographs were of friends and even clients of Man Ray's,<sup>36</sup> made with his supplies and equipment during her lunch break. When Abbott began charging for portrait sessions, Man Ray requested half of the proceeds, as she was using his materials and equipment, though soon she was paying Man Ray more for the materials than she was paid for her employment.<sup>37</sup> Abbott's growing reputation proved to be problematic: in 1926 Peggy Guggenheim requested a portrait session with Abbott, rather than Man Ray, whom Guggenheim could afford. Needless to say, this incident caused their partnership to end.<sup>38</sup>

With the assistance of some friends Abbott purchased equipment and opened her first studio at 44 rue de Bac.<sup>39</sup> Before too long Abbott's clientele expanded to include the Parisian artistic and literary community who needed portraits to promote their work. This expansion was in part due to Jean Prévost and his wife, Marcelle, who spread Abbott's



Figure 1. Jean Prévost, 1927-1928.

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<sup>35</sup> Ibid., 142.

<sup>36</sup> Yochelson, 10.

<sup>37</sup> McQuaid and Tate, 149.

<sup>38</sup> Sources do not concur whether Abbott was fired or resigned. Abbott states she resigned.

<sup>39</sup> Namely, Robert McAlmon, his wife Bryher, and Peggy Guggenheim. Barr, 20.

name amongst the literary community.<sup>40</sup> Paris quickly recognized Abbott's talent and her reputation grew. In 1926, she gave her first solo exhibition at Au Sacré du Printemps and in 1928 she was part of a group show at the Premier Salon Indépendant de la Photographie. Despite her fame, Abbott's income was meagre; she supplemented her livelihood by taking assignments for Lucien Vogel, the publisher of *Vogue* and *Vu*, and selling portraits of celebrities to the journalist George Charensol, who frequently wrote in Florent Fels' journal, *L'art vivant*.<sup>41</sup> Regardless, the rue de Bac studio was too expensive and Abbott moved to a smaller studio at 18 rue Servandoni.

During her employment with Man Ray, Abbott was introduced to another Parisian photographer, Eugène Atget. "Their impact was immediate and tremendous," Abbott wrote regarding his work, "Atget's photographs [...] somehow spelled photography for me."<sup>42</sup> Abbott adored Atget's images of Paris and she decided to meet him in 1926. Within a matter of months the two were acquainted well enough for Abbott to ask Atget if he would pose for her, to which he agreed.<sup>43</sup> When Abbott returned some weeks later to give him the final prints she discovered Atget had died not long after she had made the portrait. Fearing Atget's negatives and prints would be forgotten – or worse, destroyed – Abbott asked the concierge to help find the person in possession of his belongings: André Calmettes, a childhood friend, had acquired everything. Unaware of Calmettes' exact address – the concierge only knew the street was rue Saint-Guillaume – Abbott went door to door in order to find him.<sup>44</sup> When she eventually located the house, Abbott learned Calmettes no longer lived in Paris. Abbott finally tracked Calmettes to Strasbourg and over several months the two

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<sup>40</sup> McQuaid and Tate, 171.

<sup>41</sup> Barr, 21, 28.

<sup>42</sup> Berenice Abbott, *The World of Atget* (New York: Horizon Press, 1964), viii, x.

<sup>43</sup> This the only time Abbott specifically requested to make someone's portrait. O'Neal, 11.

<sup>44</sup> Abbott, 10.

discussed the sale of Atget's collection of negatives. In the end, Calmettes acknowledged Abbott's honest determination for promoting the life and work of Atget and he agreed to sell a portion to her and donate the rest to the Commission des monuments historiques, a branch in the French government devoted to preserving France's architecture and monuments.<sup>45</sup>

Many historians have focused on the similarities between Abbott and Atget's photography; for the purpose of this project, however, this connection only serves as an acknowledgement to Abbott's biography and does not further assess how Atget's body of work influenced hers.

Abbott continued making portraits until 1929, when what was supposed to be a brief visit to New York City inspired her to return for good. Returning to Paris to prepare, Abbott sold most of her belongings and bartered her furniture for a few of Max Ernst's paintings, packed her equipment and the Atget negatives she had acquired a year earlier, and permanently returned to the United States.<sup>46</sup>

Abbott first lived in Orange, New Jersey, with her friend Julie Reiner before settling in a studio at Hotel des Artistes, at West 67<sup>th</sup> Street. In New York, however,



Figure 2. Julie Reiner, 1927.

Abbott's portrait business was not as successful as she had anticipated; she had a modest reputation and, having previously earned all of her business by word-of-

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<sup>45</sup> At the turn of the century and through the early 1920s, Atget sold his photographs to various Parisian institutions, such as the Musée Carnavalet Histoire de Paris or the Bibliothèque Historique de la Ville de Paris, but the majority of his work was sold to Bibliothèque National. The portion Abbott purchased numbered at 1,415 plates and 7,899 prints. Clark Worswick, *Berenice Abbott, Eugène Atget* (Santa Fe: Arena Editions, 2002), 24, 26 and Abbott, *The World of Atget*, x.

<sup>46</sup> O'Neal, 13.

mouth, Abbott did not advertise because she expected the same success in New York as she had seen in Paris. Realizing she could no longer sustain her studio at Hotel des Artistes, Abbott returned to Greenwich Village. The relocation forced her to take fewer portrait assignments, as her new studio had no natural light, although the absence of work allowed her to spend more time exploring the city.<sup>47</sup> While walking through the streets of New York Abbott developed an idea for a documentary project that examined how the city was growing and changing. After many attempts to get her idea funded Abbott finally received financial support in 1936 from the WPA's Federal Art Project<sup>48</sup> to begin her monumental series, *Changing New York*.

There is no denying the people who surrounded Abbott in Paris influenced her artistic development; Man Ray was a key figure, as he taught her the practice of photography and exposed her to avant-garde aesthetics. When she began making portraits, Abbott immediately formulated her own aesthetic that countered what she had been taught. With a firm conviction that photography was the perfect medium for representing "the real," Abbott dismissed the modern movements, Dadaism and Surrealism, to which many of her contemporaries subscribed, in favour of straight photography.<sup>49</sup> Man Ray favoured abstract over formal compositions and used glass plate negatives for their clarity, cropping the negative and printing with a slight soft focus and on a flattering off-white textured paper. Abbott adopted all of these techniques in her own practice, save for Man Ray's custom for stylized compositions and soft focusing printing because she

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<sup>47</sup> Mitchell, 12-13.

<sup>48</sup> The Works Progress Administration (WPA) formed in 1935 in order to provide employment at the local, state, and federal level of government. The Federal Art Project (FAP) was the WPA's branch for artists. Yochelson, 20.

<sup>49</sup> Abbott uses the term "straight photography" to suggest photographs that are precise in the rendition and definition of details, with a faithful presentation of what existed during a particular time or place. Or, more simply, straight photography accepts the inherent qualities of the medium without mimicking other media such as painting. Berenice Abbott, *A Guide to Better Photography* (New York: Crown Publishers, 1941), 157, 159.

believed this technique compromised the inherent clarity of the medium.<sup>50</sup>

Abbott considered herself the “least arty photographer” and avoided stylized compositions, choosing instead direct arrangements that emphasized her subject’s spontaneous gestures and physical presence through the use of minimal backgrounds and props, a mixture of lighting techniques, and positioning the camera at eye level.<sup>51</sup> In order to reveal her subject’s true character, Abbott could not afford for her client to become



Figure 3. Jean Guerin, 1927-1928.



Figure 4. James Joyce, 1926.

bored or feel uncomfortable during the session; thus Abbott positioned the camera at a distance to relieve any anxiety the camera might produce and utilized a long lens to isolate the subject from the neutral background, allowing him or her to be the focal point.<sup>52</sup> In the darkroom, Abbott cropped the negatives to rid of extraneous detail that removed from the essence of the subject.<sup>53</sup> Likewise, Abbott employed common techniques for finishing her negatives and photographs. She retouched her work when necessary, not by changing the appearance of the subject, but by

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<sup>50</sup> Weissman, 44.

<sup>51</sup> Morel, 13.

<sup>52</sup> Ibid.

<sup>53</sup> Barr, 49.

adding red resin to the negative's highlights in order to obtain more detail from those areas.<sup>54</sup>

Once Abbott had a handle on proper technique, she learned the business aspect of photography through trial and error. Although she knew photographing more subjects per day and charging less would bring her a better income, for her entire career Abbott followed a specific set of principles that forbade this. The first, and the one that is most evident in this series, was to photograph only one person a day and make no more than six negatives. Another rule that directly impacted her income was never to advertise, seek out work, or photograph for free; Abbott wrote she had “too much respect for the profession to photograph for nothing,” and because of this, she always sought appropriate compensation and sold her work at a high value.<sup>55</sup>

This biography, albeit brief, is vital to understanding Abbott's origins and how she established her photographic practice. By understanding the choices Abbott made in and out of the darkroom, I was able to better contextualize *Paris Portraits* so that intellectual control, through describing the objects, could be accurately established.

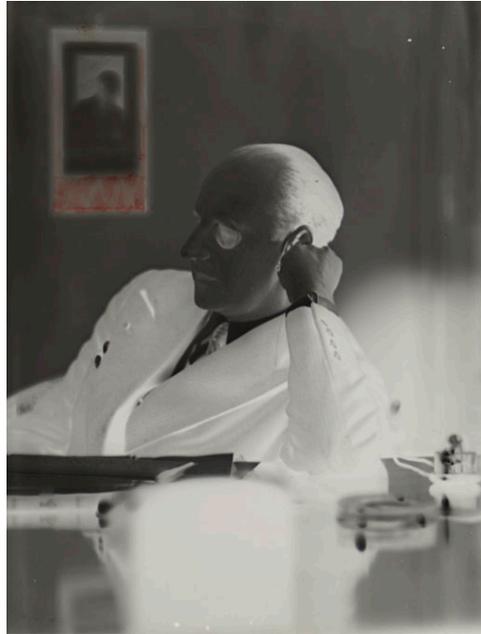


Figure 6. Deputy M. Scapini, 1927.

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<sup>54</sup> Constance McCabe, *Coatings on Photographs: Materials, Techniques, and Conservation* (Washington, D.C.: American Institute for Conservation, 2005), 115.

<sup>55</sup> Mitchell, 12-13.

#### **IV. HISTORY AND DETERIORATION OF GLASS PLATE NEGATIVES**

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While the focus of this project is applying preservation techniques to Abbott's gelatin glass plate negatives, it is equally important to understand the history of the process, as well as how this type of negative deteriorates.

In its beginning, photography was commonly practiced by those equipped with the tools, knowledge, and skills in order to overcome early technical-heavy photographic processes; the use of glass supports was no exception.<sup>56</sup> Since the invention of the daguerreotype in 1839, photographic techniques were continuously reinvented, however few were as successful as the glass plate negative process. In 1871 Richard Leach Maddox patented a formula that allowed negatives to be manufactured and exposed completely dry. The new process used glass plates as a support, as many previous processes had as well, but the variable that made dry glass plate negatives immensely successful was the gelatin itself. The emulsion, which combined gelatin and silver bromide, was coated on to clean glass and then allowed to dry; once dry, the plates could be stored for months, even after exposure. Additionally, silver bromide is more sensitive than other silver salts, which permitted the development of faster negatives.<sup>57</sup>

The history of glass manufacturing is just as complicated. Traditionally, the type of glass was determined by the qualities appropriate for its intended use; for photography, this required clarity, a uniform thickness, and no defects or impurities, such as bubbles or striations.<sup>58</sup> Sheet glass was the most common manufactured glass for making windows in the 19<sup>th</sup> century and two variations were adopted for early photographic use: cylinder and crown glass; however, neither of these processes were well suited for making plate negatives. Cylinder

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<sup>56</sup> Please note the following history is abridged. There were many other issues and key figures that moved photography forward; listed here are the dates most important to the history of the glass plate negative process.

<sup>57</sup> Valverde, 14.

<sup>58</sup> *Ibid.*, 50.

glass was produced by blowing molten glass into a cylinder that was cut into lengths and flattened on an iron plate, while crown glass was formed into a hollow globe that was spun into bullions<sup>59</sup> by centrifugal force, which was then polished and cut into individual pieces;<sup>60</sup> because both procedures physically altered the molten glass into one shape then flattened, these two types of glass had many imperfections and limited the size from which usable pieces could be cut.<sup>61</sup> Plate glass is a third type of manufacturing process developed from the cylinder technique in order to produce a higher quality glass. At first, plate glass was made by taking finished cylinder glass pieces and polishing the surface to create a smoother and thinner product; plate glass then was produced by pouring molten glass onto a flat table that was smoothed to its required thickness before placing it in an annealing oven and, once annealed, its surface was polished.<sup>62</sup> Next came patent plate glass, a lighter variation of plate glass.

The first dry plates were orthochromatic, meaning the negative was only sensitive to certain wavelengths in the colour spectrum; panchromatic plates, which are sensitive to the full colour spectrum, were available by 1906.<sup>63</sup> As the use of gelatin improved, so did the need for a more flexible support. As early as 1890, gelatin-coated paper negatives replaced glass plate negatives.<sup>64</sup> The manufacturing of plate negatives continued until the 1920s, but ceased once acetate film became affordable and professional cameras to use these negatives were devised.

Conservation of glass plate negatives is a relatively new science; until the early 1990s, the chemical structure of glass was not considered a factor in the

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<sup>59</sup> A glass-making term for a bowl-shaped piece of glass.

<sup>60</sup> Charles Bray, *Dictionary of Glass: Materials and Techniques* (London: A & C Black Limited, 2001), 214.

<sup>61</sup> Whitman, 3-4.

<sup>62</sup> Mark Osterman, "Introduction to Photographic Equipment, Processes, and Definitions of the 19<sup>th</sup> Century," in *The Focal Encyclopedia of Photography*, ed. Michael R. Peres (New York: Focal Press, 2007), 83.

<sup>63</sup> Valverde, 15.

<sup>64</sup> Gillet, et al., 14.

deterioration of plate negatives, rather it was thought that glass was chemically and dimensionally stable, with only brittleness as the cause of deterioration.<sup>65</sup> Glass plate deterioration is due to the quality of its production during manufacture or its poor preparation while developing the negatives.<sup>66</sup> As discussed earlier, glass plate negatives were widely used in the 1880s; because higher quality glass was produced by this time, the glass used for glass plate negatives seldom exhibit the same chemical deterioration as earlier examples of wet collodion negatives. Rather, the gelatin binder is affected or destabilized.

Gelatin is a hygroscopic material and is vulnerable to wet or moist conditions, which causes the gelatin to swell and contract while the support remains unchanged. The tension between the flexible binder and rigid support facilitates delamination, a weakening of the gelatin seen as blisters or tears.<sup>67</sup> Improperly stored negatives and poor processing also results in deterioration. Oxidation<sup>68</sup> is often found in gelatin glass plate negatives, as is bright yellow staining from underexposed negatives intensified with mercuric iodide.<sup>69</sup>

Similar to understanding Abbott's early career in order to establish intellectual control so was it necessary to comprehend the history of the dry plate negative process and how this material deteriorates. This knowledge assisted in establishing the physical control in preserving the negatives, specifically with determining the appropriate rehousing schema.

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<sup>65</sup> Constance McCabe, "Preservation of 19th-Century Negatives in the National Archives," *Journal of the American Institute for Conservation* 30 (1991), 17.

<sup>66</sup> "Preservation Self-Assessment Program (PSAP) | Negatives," accessed 15 January 2015, <https://psap.library.illinois.edu/format-id-guide/negative>.

<sup>67</sup> Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Publications, 2007), 248.

<sup>68</sup> Or silver mirroring, to which the phenomenon is also commonly referred. Fischer and Vo, 5.

<sup>69</sup> *Ibid.*, 249. See page 78 for reference.

## V. DESCRIPTION OF OBJECTS

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Out of the 6,985 negatives in the entire Abbott archive, 347 negatives are glass plate negatives. As described earlier, of these 347 negatives, 321 comprise the *Paris Portraits* series, while the remaining twenty-six include lanternslides, copy negatives, and random negatives. The negatives range in standard manufactured size, in centimeters: ten by thirteen, eighteen by thirteen, and twenty-four by eighteen; the majority are nine by six and a half and twelve by nine, totaling at ninety and two hundred thirty-two negatives, respectively.

Considering the series is almost a century old, the glass plates are in relatively good condition: only forty-seven negatives need to be rehoused in a special enclosure to prevent further damage. The negatives exhibit deterioration mostly to the binder, where the emulsion is either frilled or lifted from the support. Other deterioration factors are mechanical, a result ultimately of

mishandling prior to arrival at the RIC, and include chipped corners, broken pieces, or fissures. There is little chemical deterioration to the supports, as the negatives have been properly cared for over the last three decades; likewise, the RIC will maintain appropriate storage conditions that prevent further chemical and mechanical deterioration from occurring.

The archive arrived at the RIC as Commerce Graphics had originally stored the materials. Although many of the boxes are archival, there are a few instances where non-archival materials were used, such as cardboard photographic paper



Figure 6. The Banker's Boxes that contained Abbott's glass plate negatives.

boxes and vintage paper envelopes. Similarly, the envelopes used to house the plates are of archival, non-buffered paper, but are nevertheless poorly designed: instead of using a standard four flap enclosure, the three-flap enclosure Commerce Graphics used requires the handler to flip the negative twice before fully unwrapping its contents.

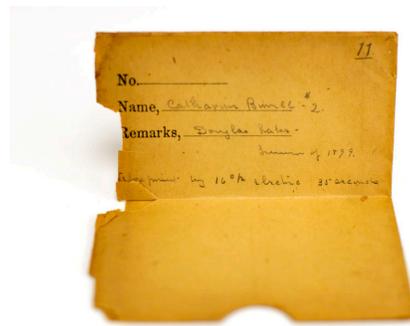


Figure 7. An example of an early twentieth-century negative enclosure.

While this type of enclosure worked to its benefit – it separated the negative from the contact print – it further exposed the negative to mechanical damage through handler error. Moreover, storing the negative with the paper print does not reflect current preservation practice; although the contact print provides a “positive” context to the negative, it is recommended to store objects of different materials within separate enclosures as the materials might deteriorate at different rates

and could require unique storage conditions.<sup>70</sup>

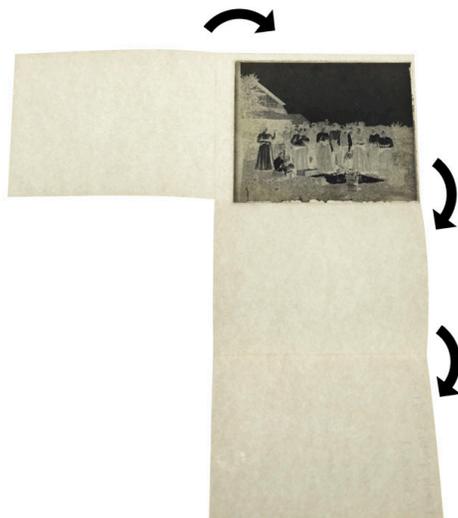


Figure 8. Illustration demonstrating how to close the enclosures provided by Commerce Graphics.

There is one negative stored in a mat sandwiched between two pieces of glass; although the reason for this storage technique is unknown, the bigger issue is that the housing may not have been assembled properly: the negative slides in the mat and against the other pieces of glass, which could result in scratches or frilling if the plate is dirty or was already starting to deteriorate.

<sup>70</sup> Lavédrine, 54.

There is also one box with a mix of broken and intact negatives improperly stored. Only a few of the negatives are in enclosures, while the remainder are broken and unprotected between sheets of mat board. This box contains collected or copied negatives; the copied negatives are easily distinguished, as they show the original framing of the paper mat, while four are negatives believed to be attributed to Eugène Atget.<sup>71</sup>

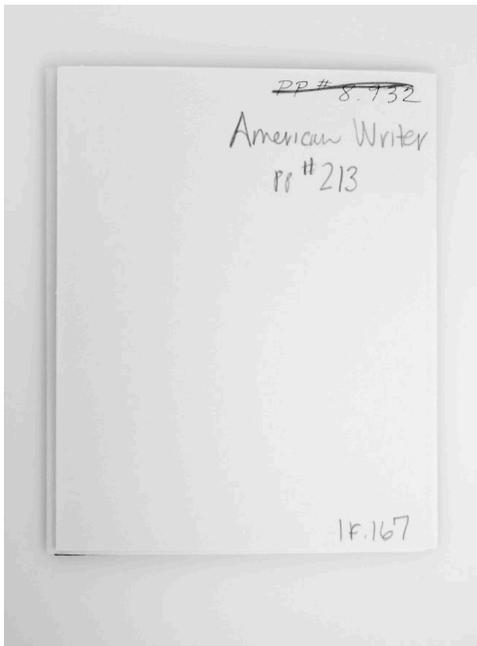


Figure 9. The recto of a three flap enclosure.

The majority of envelopes have one to four identification markers in pencil, in order from top to bottom: a scratched out PP number, the name of the subject, another PP number, or the IF number. The PP and IF numbers are unique to Commerce Graphics accessioning: the PP and number refers to the series and the negative's position in the sequence, while the IF number refers to the contact print, or "file print" as Commerce Graphics named it. The scratched out PP number is more difficult to pin, as it does not coincide with the PP or IF

number; perhaps it was Commerce Graphic's first inventory number before conceiving of the other method.

As the current presentation of the archive indicates, Abbott made portraits of 98 subjects and of the 254 locations that have been identified, 227 were made in Paris and 27 shortly after her return to New York. The majority of Abbott's subjects were expatriates working as artists, musicians, or writers who needed portraits for promotional material; some were even friends and part of her social

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<sup>71</sup> Tasha Lutek at the Museum of Modern Art confirmed three of the four negatives at the RIC matched prints within the MoMA's repository. Email message, 9 July 2015.

circle. In total, there are plates of: one hundred twenty-one authors, poets, journalists, playwrights, publishers, and critics; sixty-one artists, musicians, and art collectors; forty-eight children of the social elite and personalities; fourteen academics or businessmen; and two self-portraits. The subjects of forty-seven plates have not been identified.



Figure 10. Marthe Bibesco, 1927.

As stated earlier, Abbott’s approach to making portraits was to realistically capture her subject, thus she never photographed more than one subject per day and seldom made more than a few exposures per subject.<sup>72</sup> There are a few examples in the archive, however, where this rule does not apply. The person she photographed the most, at twelve negatives, is Lucia Joyce, followed by George Antheil and Marthe Bibesco with eleven negatives, and, with ten negatives each, Jean Cocteau and James Joyce; only Antheil and Bibesco had multiple negatives made during a single session, while the other figures had portraits made from multiple sessions.

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<sup>72</sup> O’Neal, 11.

## VI. PRESERVATION METHODOLOGY

The *Paris Portraits* series is one of Abbott's least researched and written about photographic projects and, with given its current organization, access to the archive is limited. Preservation provides intellectual and physical control over the negatives, and allows future researchers to safely access the objects and their related records. Three steps were devised to make this series accessible: rehousing, digitizing, and cataloguing.

Before beginning this extensive preservation project, I needed to review and edit the glass plate inventory. Although the RIC developed a preliminary inventory for the Canadian Cultural Property Export Board (CCPERB) application process, the document does not represent accurate item level descriptions required for permanent storage and access. Therefore, it was necessary to develop my own inventory to determine the size and scope of this series.

Developing a complete inventory can be a lengthy process and there are

Figure 11. A screen grab of the inventory from which the cataloguing records are based.

	Box Name	Box #	Object #	Other #	Other PP#	Sitter (on envelope)	Dates	Size	Print	Condition	Notes
1		16	#90		8.877	Lucia Joyce	1927	11.9x8.9	0	BR missing	
225		17	#83		8.878	Lucia Joyce dancing	1927	11.9x8.9	1		
226		18	#77		8.907	Anna Wyckham	1926	8.9x6.3	0		
227											
228											
229	[Unmarked Box]	40									
230		1				[maybe E. McCausland?]		17.8x12.7	0	staining	In plastic
231											
232	Abbott Glass Plates	11									
233		1				[Marie Laurencin]		25.3x20.2	1		in plastic
234		2				[man at desk with phones]		12.6x17.7	0	emulsion peeling	in glassine
235		3				MCCAUSLAND - BABY		12.7x17.7	0		copy negative in plastic
236		4				[Atget: street scene]		22.9x17.8	0	broken plate	5769 scratched in
237		5				[Atget: wheel barrow?]		23.8x17.7	0	peeling	585 or 285? scratched in
238		6				[Atget: Bush]		23.9x17.8	0	broken plate	643 scratched in
239		7				[Atget: House]		23.9x17.8	0	broken and taped	340 scratched in
240		8				MCCAUSLAND		16.8x12.6	0		copy negative in plastic
241		9				MCCAUSLAND - CHILD		17.7x12.6	0		copy negative in plastic

many ways of starting; the simplest method, however, was to open each box, count the envelopes, and check for a negative and print in each before referring to any other materials. This method also permitted me to build the basic data for the catalogue records. I recorded the data in an Excel spreadsheet so that I could quickly interpret this information later. I started transcribing the label information taped to each box lid, which indicated the size of the plates and how many negatives it contained, before working inside the box. The negative envelopes, as stated previously, had up to three numbers along with the name of the subject: a scratched out PP, a PP, and an IF; because I initially did not know what each number denoted, the columns were labelled Other PP #, PP #, and Other #, respectively. I then transcribed the names of the subjects and dates, exactly as written on the envelope so that I could easily copy the inscriptions into the cataloguing template. Once everything was correctly transcribed, I measured each negative and marked how many contact prints were contained in the envelope. The last dedicated cataloguing column indicated the condition of the negatives; using established conservation terminology,<sup>73</sup> I described the damage and severity of all deteriorated negatives. The final column was saved for notes, in case I needed to refer back to any issues I came across.

Original order, as described in *RAD*, is an important principle simply because it preserves existing relationships between records.<sup>74</sup> This means the order in which the archive arrived at the RIC is the order in which it is recommended to remain, no matter the level of disorganization. However, since the negatives are fragile and are prone to damage, it is necessary to reorder their physical arrangement, where the sequence is determined by the series physical

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<sup>73</sup> Monique Fisher and Tram Vo, "Fundamentals of the Conservation of Photographs," *The Getty Conservation Institute*, last modified 5 September 2012, [http://www.getty.edu/conservation/publications\\_resources/teaching/photo\\_so\\_mf\\_intro\\_surveys.p](http://www.getty.edu/conservation/publications_resources/teaching/photo_so_mf_intro_surveys.pdf)

<sup>74</sup> *Rules for Archival Description*, xxiii.

properties and special needs.<sup>75</sup> As described earlier, there are five sizes of plates within the series. Because of this, arranging the negatives by size and then by the accession number, as well as each size stored separately, is the recommended approach to permanently storing the objects in order to prevent further mechanical damage.<sup>76</sup>

Because the RIC staff is working closely with the other series, they have a better understanding of how the fonds and each series is organized, of which one is *Paris Portraits*; therefore, I was not directly involved in the accessioning process. The numbers I provide in my spreadsheets reflect the first PP numbers that Abbott assigned to the series.

In understanding how glass plate negatives deteriorate, I properly assessed the overall condition of the negatives, as noted in my inventory, and I determined the most appropriate physical control required to rehouse the negatives for permanent storage and stabilization. When packaging a photographic collection, there are three levels to consider: the housing or encapsulation itself, the box or drawer in which the housing resides, and the shelf on which the box rests.<sup>77</sup> With *Paris*

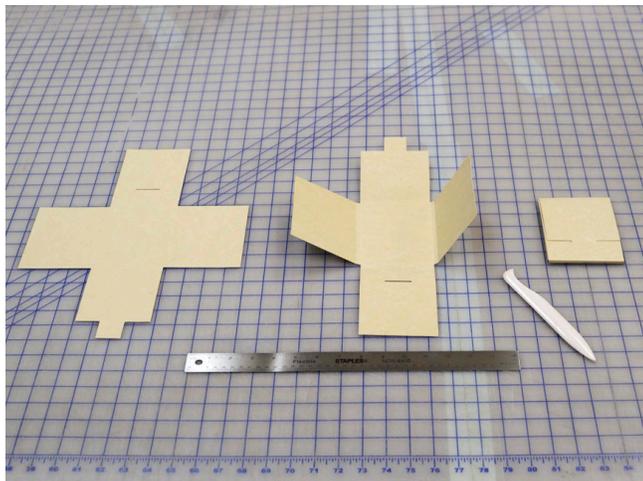


Figure 12. Stages of the four flap enclosure.

*Portraits*, the most important factor was the first level since the RIC already

<sup>75</sup> Ritzenthaler and Vogt-O'Connor, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006), 147.

<sup>76</sup> It is safe to remove the prints from the negatives, as preservation practice suggests, so long as the promise of a finding aid exists. A finding aid for this series will provide an intellectual record of the original order, which can be found in my inventory.

<sup>77</sup> James M. Reilly, *Care and Identification of 19<sup>th</sup>-Century Photographic Prints* (United States: Eastman Kodak Company, 1986), 92.

provides suitable storage boxes and collection-approved shelving units. The recommended enclosure for storing glass plate negatives is the four flap, since the removal of the negative from an envelope will add pressure or abrade the surface, potentially causing the negative to fracture and the emulsion to frill; therefore, creating customized four flaps for each negative will likely prevent further or future damage. Psaila's thesis also recommends four flaps as they can be designed to fit awkward sizes, as is the case for many of *Paris Portraits* negatives, and they account for the thickness of the glass.<sup>78</sup> For broken negatives, Psaila suggests to make sink mats as they can be made completely reversible and they provide protection to all sides of the negative, including the broken pieces.<sup>79</sup> For permanent storage, it is recommended the plates in good condition are stacked vertically on their longest side and stored in a sturdy archival box, labelled "fragile." Deteriorated or broken plates should be housed in supportive enclosures, stacked horizontally no more than five high, and stored in a box labelled "caution – broken glass negatives – heavy."<sup>80</sup> The environment should be controlled to at least eighteen degrees Celsius and thirty to forty percent relative humidity.<sup>81</sup>

The first step in rehousing was determining how many, and which, negatives required each type of enclosure. Even though the negatives were standard sizes, they were smaller than most pre-cut four flap enclosures; because of this, I had to purchase large pieces of board and cut the enclosures to size. I also needed to use materials approved by the International Standards Organization (ISO) 18902 or Photographic Activity Test (PAT) tests. Materials suited for this project included those made from lignin-free board with a pH ranging from seven to nine and a half buffered with at least two percent calcium

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<sup>78</sup> Psaila, 47.

<sup>79</sup> Ibid., 50.

<sup>80</sup> Mark Roosa, *Care, Handling, and Storage of Photographs* (Paris: IFLA-PAC, 2004), 13-14.

<sup>81</sup> Ibid., 283.

carbonate.<sup>82</sup> Once the appropriate materials and negative count was established, as well as the various sizes noted, I was able to purchase the materials and began constructing the enclosures.

I used the standard design for four flap enclosures, which included a base with four flaps that fold into the centre, with a tab and notch on the top and bottom flaps to keep the enclosure closed. Folder stock was used because it was rigid to protect a glass plate negative yet pliable enough to cut and fold. I measured and drew each enclosure on the board, cut out the shape, scored each seam so that it would fold more easily, and cut a notch for the tab to fit into. After all the pieces were cut and folded, I assigned each enclosure its respective PP number in the lower left corner on the verso of the housing. I then individually removed each negative from its original envelope, placed it into the new enclosure emulsion-side down, and then put the enclosure back into its original box now lined with archival foam to act as a cushion. Between each negative I placed a piece of archival corrugated board to protect the negatives from butting against each other. Once all the negatives were back in the box, I cut and folded spacers to put between the negatives and box wall to assure the negatives would not slide within the box.

For the sink mats, I used the reversible method described in Psaila's thesis. The sink mat is comprised of three layers of archival corrugated board: the first layer is the base, the second a frame that surrounds the broken or deteriorating negative, and the last piece is the lid; all three pieces are taped together along the edge, creating a hinge that allows the sink mat to open like a book.<sup>83</sup> Similar to how I made the four flap enclosures, I first measured each component of the sink mat before cutting the pieces to size. I then taped two sides of the frame – one on the left and the other at the top – before I assembled the broken pieces or placed

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<sup>82</sup> Katie Stern, *Photo 1: An Introduction to the Art of Photography* (New York: Delmar, 2012), 163.

<sup>83</sup> Psaila, 68.

the plate onto the base. Broken pieces, or negatives missing pieces, were lined with numerous small cuts of corrugated board, called “plugs,” so that the broken pieces would not grind against each other and the plate would fit snugly in the frame. I then pencilled the PP number on the bottom left-hand corner of the cover. After this, two other pieces of board were cut to size and taped to the bottom and to the right of the base to complete the frame before attaching the lid with hinge tape. These negatives were carefully rehoused horizontally no more than five high.



Figure 13. An assembled sink mat enclosure.

#### Rehousing the contact

prints and original enclosures was low on the preservation priority list, thus these materials still require attention, namely housing and permanent storage. I recommend placing the contact print and the original enclosure into divided 8x10 archival plastic sleeves, which are then placed within a three-ringed Solander box; this way, the researcher has access to the information along with the original housing. Additionally, as the contact print was removed from the final enclosure, the permanent enclosures would benefit if there were some representation of the negative as a positive image. I recommend printing positive thumbnail-sized images of each negative on archival labels and placing each label onto the recto of the enclosure to maintain the negative-positive relationship in the archive.<sup>84</sup>

Determining the most efficient method of digitizing the plates was difficult. I could have easily scanned the negatives using a flatbed scanner; however, the fragility of the negatives, combined with the possibility of either scratching the

<sup>84</sup> This is recommendation originates from other objects I've observed within the RIC's collection, particularly valuable cabinet cards.

negative or scanner platen, made safely scanning glass plate negatives improbable. Although copy stand photography is not the most convenient way to digitize, for this project it was the safest method.

Coming from a photography background, I was not completely ignorant of digitization methods. The RIC already had a copy stand in their digitization room, as well as a light box; I only needed to provide the camera and patience. I used a full-frame digital single-lens reflex (DSLR) camera equipped with a 50mm lens and followed the standards recommended by FADGI and the workflow outlined in the RIC's Digitization Procedures Manual.



Figure 14. The copy stand set-up in the RIC's digitization area.

It is a common desire for institutions to only digitize their collection once; therefore the best quality image must be captured and minimally edited, with at least three versions, called surrogates, saved for different access needs.<sup>85</sup> Because the RIC has established digitization procedures, my process adhered to their manual; they recommended capturing RAW files using the RGB colour space. The process began by positioning the light box on top of the copy stand and turning it on before attaching my camera to the stand; once

secure, I adjusted the leg supporting the camera to the correct height. I had previously cut window mats slightly smaller than each of the five negative sizes; these mats acted as buffers between the negative and the light box, which not only prevented damage, specifically scratching, from occurring, but also made removing the negative after digitization easier. I placed the negative on its mat,

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<sup>85</sup> "Generic Image Digitisation Workflow," <http://www.jiscdigitalmedia.ac.uk/guide/generic-image-digitisation-workflow/>.

emulsion up to prevent loose emulsion from falling, and then placed pieces of black Bristol board around the frame to mask the entire light box, ensuring the camera only captured the light illuminating the negative. I turned off the overhead lights, turned on my camera, metered, focused, and released the shutter to make the exposure. I allotted five minutes per negative to account for focusing, metering, removing and replacing the negatives in their enclosures, and swapping out mats as needed. The entire process required three eight-hour sessions to complete.

Once all the images were captured, I uploaded the files to my computer and began the image optimization process, which includes file converting and renaming, editing, applying metadata, and creating surrogates using Adobe Bridge. I found minimal variances between the RIC's manual and FADGI's guide; thus I continued following the RIC's manual for the sake of continuity. I first converted all the RAW files to TIFF and then renamed all the files to reflect their PP number.<sup>86</sup> From the archive file, which is the unedited file captured directly from the camera, I made minimal edits including orientation, tonality correction (levels), and cropping before saving it as a master file. Because this is the file the RIC will use to promote the archive, I saved two more versions: the first is flipped horizontally to present the negative the way it is meant to be viewed while the other is inversed to show a positive image. From these files the remaining surrogates, the access files, which are directly uploaded to Mimsy, were created; the access file differs from the others as it is resized to 300 pixels on the longest side and is saved as a JPEG, rather than a TIFF, file.

As briefly mentioned, the inventory provided the opportunity to begin populating specific fields for the catalogue records that change from negative to negative, such as the PP sequence number, the name of the subject, the date, and

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<sup>86</sup> The RIC typically renames their digitized files to reflect the accession number, but until those numbers are assigned, the PP number must suffice.

the size of the negative. The RIC uses the *Rules for Archival Description (RAD)* manual in organizing their archives and cataloguing their objects. As I briefly explained in my literature survey, *RAD* outlines a standard for describing groups of records and how those groups relate, specifically through the development of finding aids. Both creators and users of the archive benefit when *RAD* is implemented; by utilizing this standard, idiosyncrasies in finding aids are eliminated, granting simpler user accessibility and information transferability.<sup>87</sup> Although my preservation project does not include a finding aid, by observing *RAD*'s guidelines throughout this process, I have provided the appropriate information and detail for the creation of one for this series.

Like the Digitization Procedures Manual, the RIC also has an Archive Group Cataloguing Manual. The manual describes each field while providing examples, adhering to basic *RAD* components. For example, the manual reiterates describing information from the generic to the specific, without repeating information at a lower level of description;<sup>88</sup> this is clearly defined in O'Brien's introduction to *RAD*, explaining a *fonds* can be comprised of *series*, *sub-series*, *files*, and *items*, with the archivist recording data specific to a particular level only.<sup>89</sup>

The RIC uses the collections management software Mimsy XG to contain all their digital records; however, the majority of cataloguing is done through an Excel spreadsheet populated with the appropriate fields for their archives group. This spreadsheet is then imported to Mimsy, allowing for speedy data integration. Again, following the procedures outlined in the RIC manual, this is how I developed the records for this series: retrieving data generated from the inventory, each field containing the same information, such as Creator, Object

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<sup>87</sup> O'Brien, 4.

<sup>88</sup> "RIC: Archive Group Cataloguing Manual," printed for my reference February 2015, 9.

<sup>89</sup> O'Brien, 5-7.

type, Credit Line, et cetera, was populated first before individually filling each field with its unique information. I then gave the spreadsheet to the registrar, Chantal Wilson, in order for her to create the records and upload the content.

Disposition Accession Number	Terminal Number	Category	Historic Number	Title - Proper	Revised Title (Proper)	File Type	Condition	Object Type	Creator	Edition	Date of Creation	Location	Revised Works	Extent	Dimensions	(Overall)	Height	Unit of Height	Unit of Width	Unit of Depth	Note	Inscription Type	Inscription (individual responsible for the marking)	Inscription (overall area to include the object)	Inscription (location on the object)	Inscription	
AS04.2015.02.03	PP422	ARCHIVE	PP422	Diana Barnes '926	Diana Barnes '926	Transcribed	Fair	(graphic materials)	ABBOTT, Brennon		1926	315a use Campaigns-Photobank		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm		Emulsion in peeling section of the corner	Inscribed	Unknown, Commerce Graphics	Pencil	TR	Diana Barnes '926 / PP422
AS04.2015.02.03	PP445	ARCHIVE	PP445	COCTEAU HANDS (NOT ON HAT)	COCTEAU HANDS (NOT ON HAT)	Transcribed	Excellent	(graphic materials)	ABBOTT, Brennon		1926	315a use Campaigns-Photobank		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	9.0 x 6.4 cm	Overall	9	cm	6.4	cm			Inscribed	Unknown, Commerce Graphics	Pencil	TR	8.786 (inserted out) / COCTEAU HANDS (NOT ON HAT)
AS04.2015.02.03	PP466	ARCHIVE	PP466	Made Laurentin	Made Laurentin	Described	Fair	(graphic materials)	ABBOTT, Brennon		1926	315a use Campaigns-Photobank		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	8.9 x 6.4 cm	Overall	8.9	cm	6.4	cm		Emulsion in peeling	Inscribed	Unknown, Commerce Graphics	Pencil	TR	8.903 (inserted out) / MADE LAURENTIN (NOT ON HAT) / PP466
AS04.2015.02.03	PP478	ARCHIVE	PP478	Cedric Morin	Cedric Morin	Transcribed	Fair	(graphic materials)	ABBOTT, Brennon		1926	315a use Campaigns-Photobank		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	8.9 x 6.4 cm	Overall	8.9	cm	6.4	cm		Emulsion in peeling	Inscribed	Unknown, Commerce Graphics	Pencil	TR	8.891 (inserted out) / Cedric Morin / PP478
AS04.2015.02.03	PP486	ARCHIVE	PP486	Frank Dobson	Frank Dobson	Transcribed	Excellent	(graphic materials)	ABBOTT, Brennon		1925-1926	315a use Campaigns-Photobank	One black and white accession number TBD.	347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	8.8 x 6.3 cm	Overall	8.8	cm	6.3	cm			Inscribed	Unknown, Commerce Graphics	Pencil	TR	8.954 (inserted out) / Frank Dobson / PP486
AS04.2015.02.03	PP42	ARCHIVE	PP42	ANDRE GIDE	ANDRE GIDE	Transcribed	Excellent	(graphic materials)	ABBOTT, Brennon		1926	44 rue de Bac		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm			Inscribed	Unknown, Commerce Graphics	Pencil	TR	ANDRE GIDE / PP42
AS04.2015.02.03	PP43	ARCHIVE	PP43	JANET FLANNER	JANET FLANNER	Transcribed	Excellent	(graphic materials)	ABBOTT, Brennon		1926-1927	44 rue de Bac		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm			Inscribed	Unknown, Commerce Graphics	Pencil	TR	JANET FLANNER / PP43
AS04.2015.02.03	PP423	ARCHIVE	PP423	Sylvia Beach	Sylvia Beach	Described	Fair	(graphic materials)	ABBOTT, Brennon		1926	44 rue de Bac		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm		Emulsion in peeling	Inscribed	Unknown, Commerce Graphics	Pencil	TR	SYLVIA BEACH (NOT ON HAT) / PP423
AS04.2015.02.03	PP425	ARCHIVE	PP425	BLOODY GLAMORE	BLOODY GLAMORE	Transcribed	Fair	(graphic materials)	ABBOTT, Brennon		1927	44 rue de Bac		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm		Emulsion in peeling	Inscribed	Unknown, Commerce Graphics	Pencil	TR	BLOODY GLAMORE / PP425
AS04.2015.02.03	PP446	ARCHIVE	PP446	Jean Cocteau w/ mask	Jean Cocteau w/ mask	Transcribed	Fair	(graphic materials)	ABBOTT, Brennon		1927	44 rue de Bac		347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	8.9 x 11.9 cm	Overall	8.9	cm	11.9	cm		Emulsion in peeling	Inscribed	Unknown, Commerce Graphics	Pencil	TR, BR	Jean Cocteau w/ mask / PP446 / P-360
AS04.2015.02.03	PP470	ARCHIVE	PP470	JAMES JOYCE	JAMES JOYCE	Transcribed	Excellent	(graphic materials)	ABBOTT, Brennon		1928	18 rue Souverain	One black and white contact sheet, accession number TBD.	347 negative - gelatin dry plate negative, Max. 6.4 x 8.9 to 24 x 18 cm - 334 photographs - gelatin silver contact sheets, Max. file prints - up to 13 x 18 cm.	11.9 x 8.9 cm	Overall	11.9	cm	8.9	cm			Inscribed	Unknown, Commerce Graphics	Pencil	TR	JAMES JOYCE / PP470

Figure 15. A screen grab of the cataloguing spreadsheet ready to be imported to Mimsy.

## VII. CONCLUSION

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The purpose of this project was to promote intellectual and physical accessibility to Berenice Abbott's archive. By completing the inventory, I was able to determine the preservation needs of the *Paris Portraits* series, from which I concluded that the benefits of rehousing, digitizing, and cataloguing the negatives would greatly impact the stabilization and accessibility of the series for future use. In hindsight, I should have proceeded to carry out the project noting how much time I devoted to each individual task. Although the project spanned months, I can estimate fifty hours were devoted to *Paris Portraits*' preservation: five for the initial inventory, sixteen for rehousing, twenty-four for digitization, and five for cataloguing.<sup>90</sup>

The practical project allowed me to learn more about Abbott's early career and the glass plate process; more importantly, however, the project served as invaluable practice in preservation and collections management training. The approach I took for this project – from completing an inventory to populating catalogue records – is typical in the role of collection managers or other museum professionals.

Although this preservation project was thorough, it is far from complete. If more time permitted, a finding aid for this series would be even more beneficial to the RIC. This tool could provide future researchers a clear and concise administrative and custodial history, a full scope and content of the archive, a description of the arrangement, and an essential list of the associated or related materials and records.<sup>91</sup> Though most of this information can be retrieved through the catalogue records, the contextual information, such as the full description of the negatives that comprise the *Paris Portraits* series, is only found in this thesis. I

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<sup>90</sup> I have not included the time it took to individually cut each enclosure, as in many cases precut enclosures can be purchased.

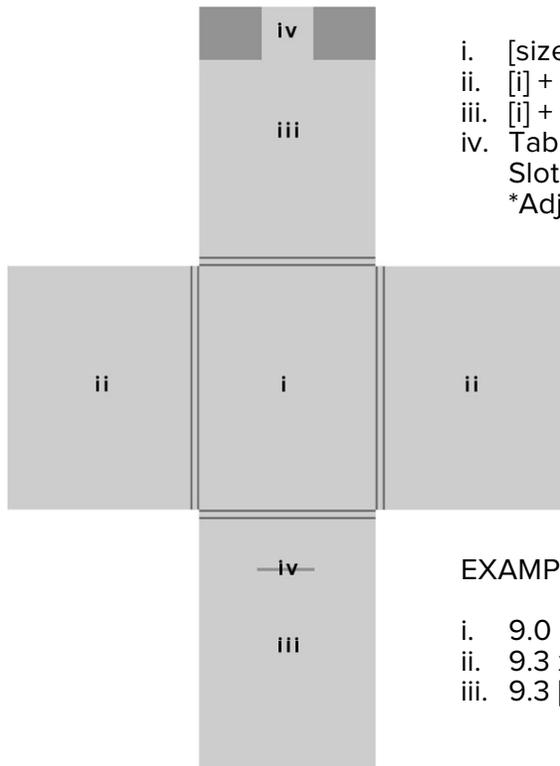
<sup>91</sup> These are only a few sections of which a finding aid generally consists. These particular fields provide information that is not presented in this paper.

have attempted in both this paper and my catalogue records to build the skeleton for a finding aid so that the information is readily available for the person who takes the challenge of organizing one.

Additionally, the maintenance of the preservation of these plate negatives is a concern. While this project utilized archival materials and the most current preservation techniques, no collection or archive is perfect and, with time, all materials deteriorate. I recommend the RIC staff thoroughly investigate the negatives and their housings every few years in order to observe whether handling has caused any damage to the negatives or if the enclosures need replaced or repaired.

I believe my work will permit further research on Abbott's early career. In my own research, I found the *Paris Portraits* series has, indeed, received some recent scholarly attention; in comparison to Abbott's other series, however, the information available is inadequate. The research I conducted to discover whom what, when, and where she photographed can assist in understanding the context in which Abbott worked, as well as provide a perspective on the beginning of her long career that would illuminate the evolution of her oeuvre. Now that *Paris Portraits* is accessible, the research can continue to progress.

## REHOUSING DESIGN: FOUR FLAPS



- i. [size of negative] + 3mm for H and W
  - ii. [i] + 5mm for W only
  - iii. [i] + 5mm for H only
  - iv. Tab: 3cm H x 2.5cm W  
Slot: 3mm H x 3cm W
- \*Adjust size for larger enclosures\*

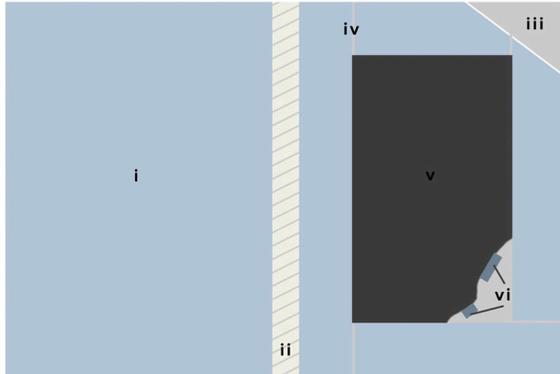
EXAMPLE: 9.0 x 6.4 negative

- i. 9.0 [+ 3mm] x 6.5 [+3mm] = 9.3cm H x 6.8cm W
- ii. 9.3 x 6.8 [+ 5mm] = 9.3cm H x 7.3cm W
- iii. 9.3 [+ 5mm] x 6.8 = 9.8cm H x 6.8cm W

## INSTRUCTIONS

1. Measure the height and width of the negative.
2. Calculate the size of the flaps using the equations listed above.
  - a. Centre: add 3 millimeters to each side to account for the depth of the negative.
  - b. Side: add 5 millimeters to only the width of the negative to account for the depth of the plate plus scoring lines.
  - c. Top/bottom: add 5 millimeters to only the height of the negative to account for the depth of the plate plus scoring lines.
3. Draw the shape of the four flap onto the enclosure material (see list of materials).
4. Trace the tab and its corresponding slot using the information above.  
[Tip: for the slot, cut the entire enclosure, make the folds, then trace where the tab lands before cutting the slot.]
5. Cut the four flap using a straight edge and blade. Cut out the tab from the top flap and the slot from the bottom flap.
6. Make two scores: one 5 millimeters from where the two flaps meet and the other exactly where the two flaps meet.
7. Fold the flaps, folding into the score lines.
8. Confirm the four flap closes without overlap and the tab fits snugly into the slot.
9. With a light hand, pencil the accession number in the bottom right corner of the recto of the enclosure (the side that does not open). Adhere an archival label of the positive image to the top right corner of the recto.
10. Place the negative emulsion side down into the enclosure and carefully close.

## REHOUSING DESIGN: SINK MATS



- i. Cover
- ii. Hinge tape
- iii. Base
- iv. Support pieces
- v. Negative
- vi. Plugs

<b>Negative Size</b>	6.5 x 9.0 cm	9.0 x 12.0 cm	10.0 x 13.0 cm	13.0 x 18.0 cm	18.0 x 24.0 cm
<b>Recommended Sink Mat Size</b>	5.0 x 7.0 in	5.0 x 7.0 in	8.0 x 10.0 in	8.0 x 10.0 in	11.0 x 14.0 in

### INSTRUCTIONS

1. Cut the base and lid for the sink mat using archival BB-flute and B-flute board, respectively. See the table above for the correct size of sink mat for the negative.
2. Measure and cut the side and bottom frame supports. The side support piece should be at least 1 inch wide and the height of the enclosure. The bottom piece should be at least 1 inch high and the width of the enclosure, minus the width of the first support piece.
3. Cut two strips of 3/4" archival double-sided tape to the size of the supports. Adhere the tape to its respective support. Remove the backing and adhere the supports on the left and the bottom of the base, creating an L-shape.
4. Cut a strip of archival hinge tape to the length of the enclosure. Remove the backing half way and adhere about 1/4-inch of the tape onto the back of the base. Leave the rest for a later step.
5. Place the negative emulsion side up into the L-shape, ensuring the negative is snug in the frame.
6. If the plate is broken into multiple pieces or is missing a piece, place a strip of 1/4-inch archival double-sided tape onto a piece of B-flute board. Cut to the width of the tape. Then, turn this piece onto its side and cut into 1/4- to 1/2-inch pieces to create the plugs. Place the plugs along or between the broken piece(s).
7. Measure the areas to the right and top of the negative to finish the frame. Cut the two necessary support pieces to size. Repeat step 3 to finish the frame, again ensuring the pieces are snug against the negative.
8. Write the accession in the bottom right corner on the cover. Place cover on top of the base and confirm the base and lid are square.
9. Remove the rest of the backing from the hinge tape and carefully wrap along the spine and onto the top of the cover. Apply light pressure to smooth the tape and ensure the tape is secure against all the pieces.
10. Adhere an archival label of the positive image to the top right corner of the recto.

## REHOUSING DOCUMENTATION

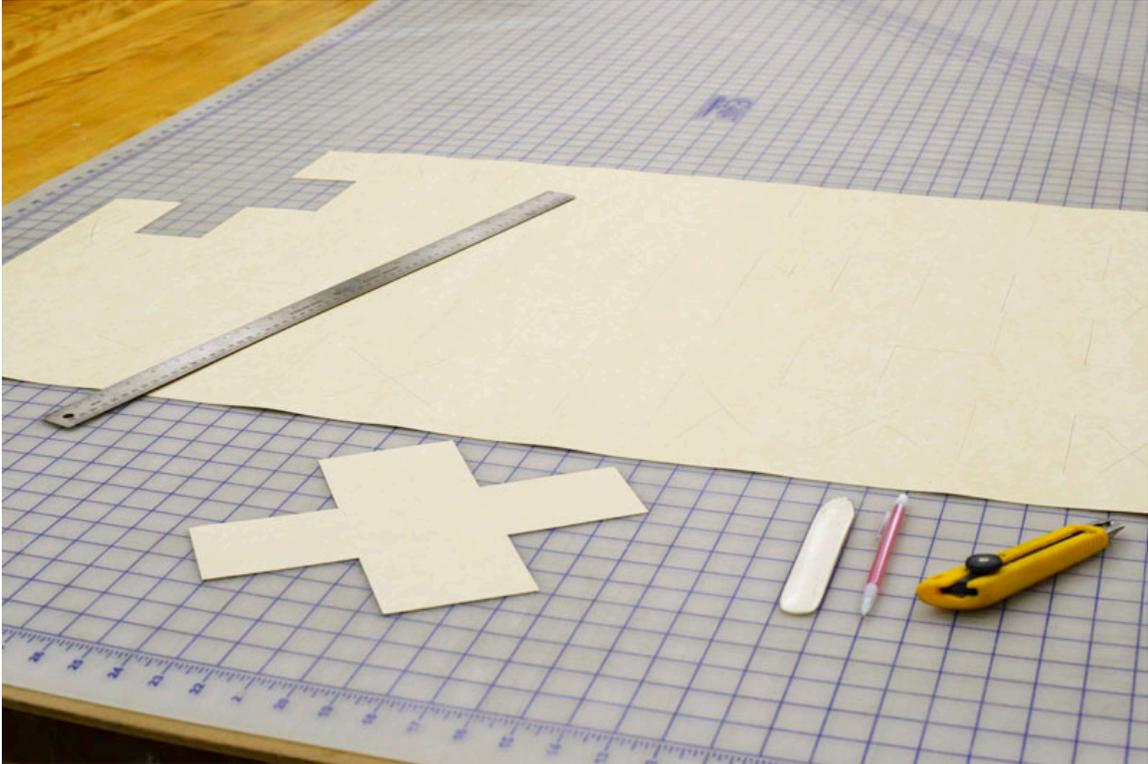


Figure 16. The first stage of creating the four flaps: measuring, tracing, and cutting the enclosures.



Figures 17 and 18. Left: a four flap with an original envelope and negative. Right: a rehoused plate negative.



Figures 19 and 20. Left: the original order of the box before rehousing. Right: The rehoused box, almost prepared for storage.

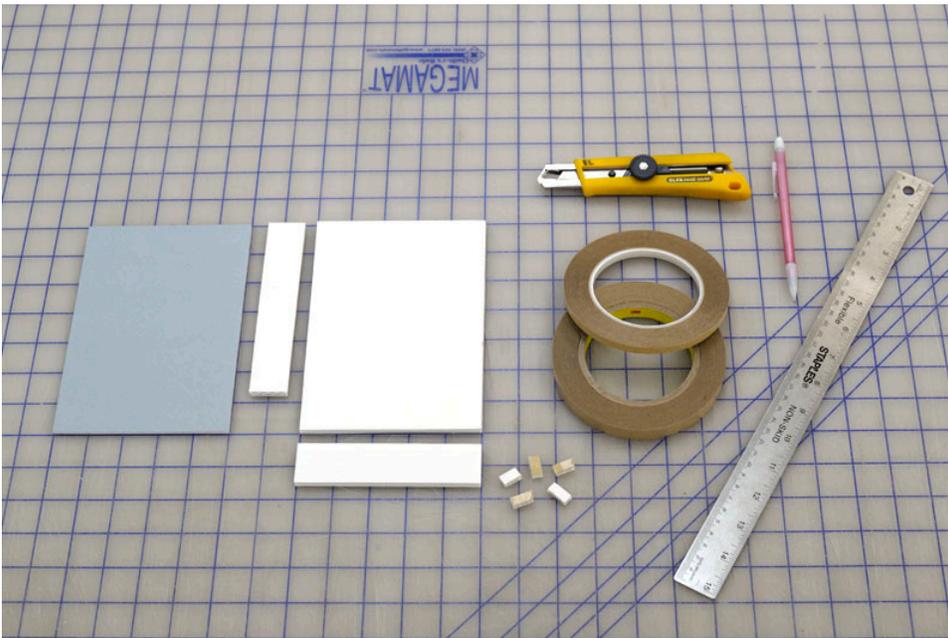


Figure 21. Sink mat materials and cut pieces ready to assemble.

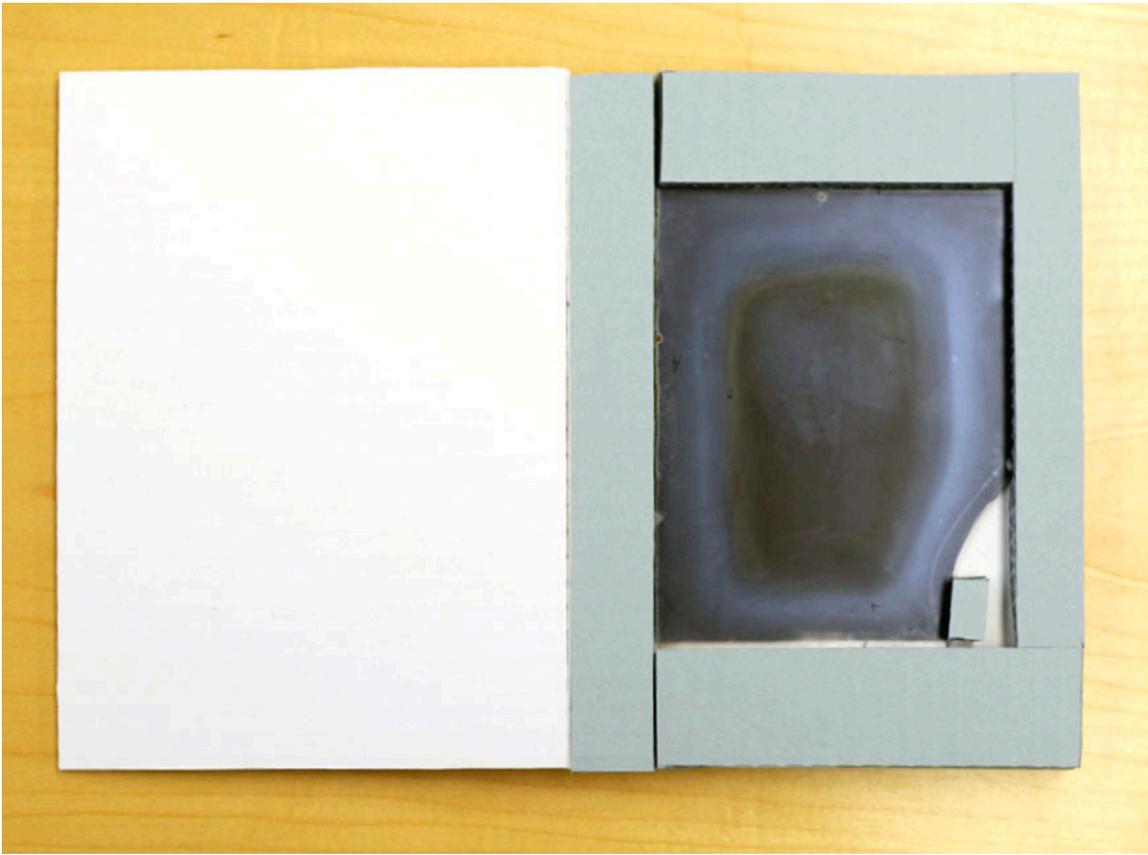


Figure 22. An assembled sink mat.

**REHOUSING MATERIALS LIST**

<b>FOUR FLAPS</b>	
Folder Stock .010	<a href="http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=901">http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=901</a>
<b>SINK MATS</b>	
Heritage Board: B-flute [lid]	<a href="http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=14737">http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=14737</a>
Heritage Board: BB-flute [base]	
Tyvek Hinge Tape	<a href="http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=1411">http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=1411</a>
3M 415 Tape: 1/4"	<a href="http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=1189">http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=1189</a>
3M 415 Tape: 3/4"	
<b>ETC</b>	
Volara Foam: 1/8", white	<a href="http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=2021">http://www.carrmclean.ca/CategoryGroupBrowser.aspx?GroupNo=2021</a>

## DIGITIZATION SAMPLES



Figures 23 and 24. Left: the copy stand with the light table, negative and black Bristol board mask. Right: a view of the Atget negative from the camera positioned at the top the copy stand.

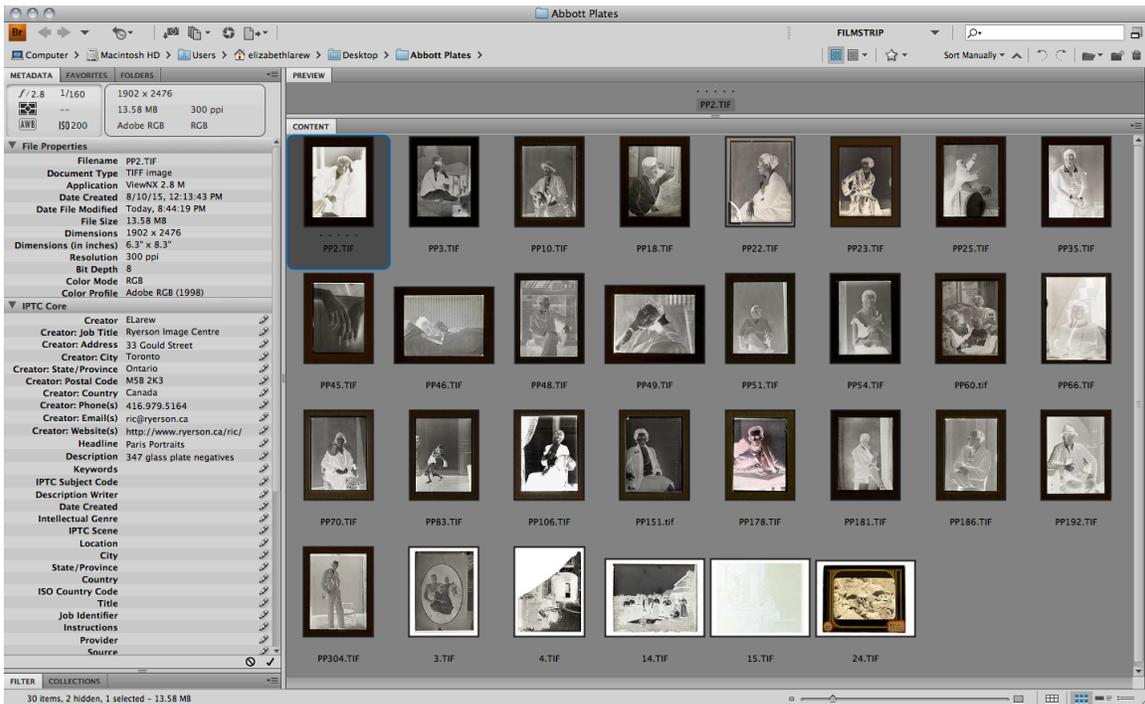


Figure 25. A sample of negatives and their attached metadata.



Figures 26 – 29. “Mme. Paul Claudell” illustrating master and surrogate file creation.



Figures 30 – 32. “Boy from Detroit” also illustrating master and surrogate creation.

## **SAMPLE CATALOGUE RECORDS**

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Instead of listing each individual record or the entire cataloguing spreadsheet, this appendix consists of a sample of thirty negatives from the *Paris Portraits* series. The series can be broken into to five locations where Abbott photographed and into one section of collected work, as follows:

1. 31 bis rue Campagne-Première, Paris [Man Ray's studio]
2. 44 rue de Bac, Paris
3. 18 rue Servandoni, Paris
4. 1 West 67<sup>th</sup> Street, New York [1 West 67th Street]
5. Other locations (mostly visiting artists in their studio)
6. Collected works.

The sample represents five negatives from each of the above locations (or collected works); the negatives, however, are sequentially organized by their temporary accession number. The information presented here comes directly from the cataloguing spreadsheet and is organized in order to reflect how one would view a Mimsy object record.

**Accession Number** TBD  
**Historic Number** PP#2

**Category** ARCHIVE

**Title – Proper** ANDRE GIDE  
Transcribed

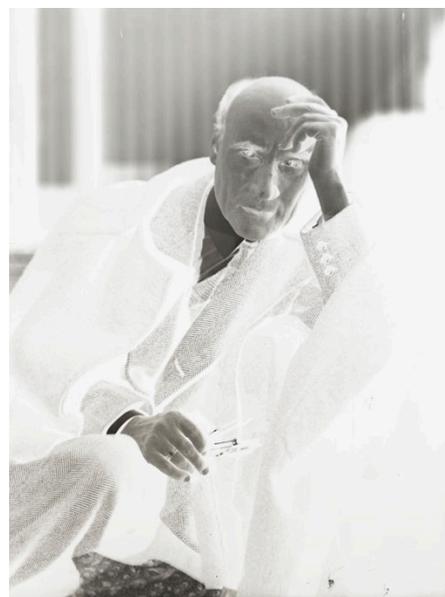
**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
44 rue de Bac, Paris

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
ANDRE GIDE / PP#2  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#3

**Category** ARCHIVE

**Title – Proper** JANET FLANNER  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926-1927  
44 rue de Bac, Paris



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
JANET FLANNER / PP#3  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#10

**Category** ARCHIVE

**Title – Proper** JAMES JOYCE  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1928  
18 rue Servandoni, Paris



**Related Works** One black and white contact sheet; accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
JAMES JOYCE / PP#10  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#18

**Category** ARCHIVE

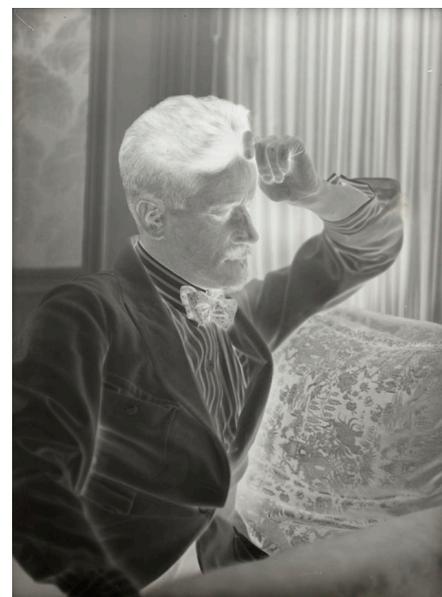
**Title – Proper** James Joyce  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
2 Square Robiac or 192 rue  
de Grenelle, Paris  
[Joyce's residence]



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
James Joyce / PP#18  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#22

**Category** ARCHIVE

**Title – Proper** Djuna Barnes 1926  
Transcribed

**Condition** Poor

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
31 bis rue Campagne-  
Première, Paris



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** Emulsion is peeling; broken at BL corner.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
Djuna Barnes 1926 / PP#22  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#23

**Category** ARCHIVE

**Title – Proper** [Sylvia Beach]  
Described

**Condition** Fair

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
44 rue de Bac, Paris

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** Emulsion is peeling

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
SYLVIA BEACK [sic] / PP#23  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#25

**Category** ARCHIVE

**Title – Proper** BUDDY GILMORE  
Transcribed

**Condition** Poor

**Object Type** [graphic materials]

**Creator Relationship Bio** ABBOTT, Berenice  
photographer  
1898-1991

**Date of Creation** 1926-1927  
44 rue de Bac, Paris

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
BUDDY GILMORE / PP#25  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#35

**Category** ARCHIVE

**Title – Proper** Mrs. Leila Walker  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1930  
1 West 67th Street, New York  
City



**Related Works** Two black and white contact sheets: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9.0 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
Mrs. Leila Walker / PP#35  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#45; 8.778

**Category** ARCHIVE

**Title – Proper** COCTEAU HANDS (NOT ON HAT)  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator Relationship Bio** ABBOTT, Berenice  
photographer  
1898-1991

**Date of Creation** 1926  
31 bis rue Campagne-  
Première, Paris



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 9.0 x 6.4 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.778 [crossed out] / COCTEAU HANDS (NOT ON HAT)  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 36 [PARIS PORTRAITS II 38-76]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#46; IF.180

**Category** ARCHIVE

**Title – Proper** Jean Cocteau w/  
mask  
Transcribed

**Condition** Poor

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991



**Date of Creation** 1926-1927  
44 rue de Bac, Paris

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** Emulsion is peeling.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
Jean Cocteau w// mask / PP#46 / IF.180  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 80

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#48; 8.855; IF.181

**Category** ARCHIVE

**Title – Proper** George Antheil  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1928  
18 rue Servandoni, Paris

**Related Works** One black and white contact sheet; accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.8 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
8.855 [crossed out] / George Antheil / PP#48 / IF.181  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

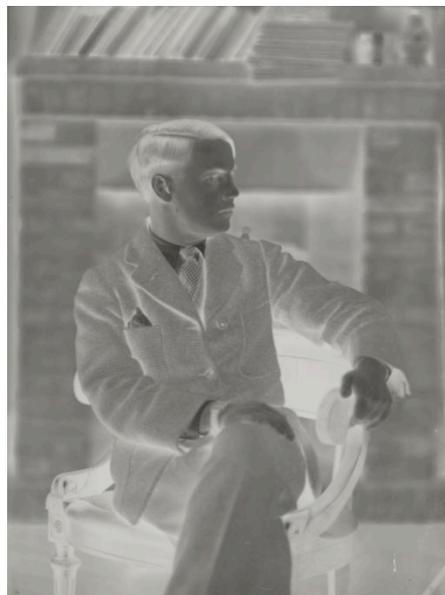
**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 36 [PARIS PORTRAITS II 38-76]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Historic Number** PP#49

**Category** ARCHIVE

**Title – Proper** NOGUCHI  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991



**Date of Creation** 1929-1931  
[Noguchi's residence, New York City]

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 6.4 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
NOGUCHI / PP#49  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#51; IF.205

**Category** ARCHIVE

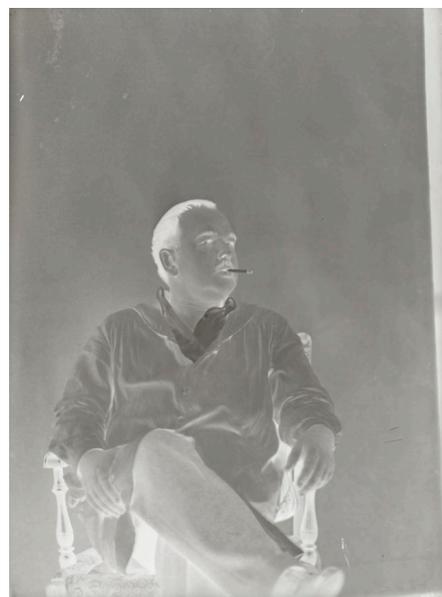
**Title – Proper** Serge Soudekian  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1930  
1 West 67th Street, New York  
City



**Related Works** One black and white contact sheet: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
Serge Soudekian / PP#51 / IF.205  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 80

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#54; 8.797

**Category** ARCHIVE

**Title – Proper** PEGGY GUGGENHEIM  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
[Guggenheim's residence,  
Provence, France]



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 8.9 x 6.4 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.797 [crossed out] / PEGGY GUGGENHEIM / PP#54  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#60; IF.266

**Category** ARCHIVE

**Title – Proper** Peggy Guggenheim and Children  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator Relationship Bio** ABBOTT, Berenice  
photographer  
1898-1991

**Date of Creation** 1929-1931  
[Guggenheim's residence,  
Provence, France]



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
Peggy Guggenheim and Children / PP#60 / IF.266  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 36 [PARIS PORTRAITS II 38-76]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#66; 8.903

**Category** ARCHIVE

**Title – Proper** [Marie Laurencin]  
Described

**Condition** Poor

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
31 bis rue Campagne-  
Première, Paris



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 8.9 x 6.4 cm

**Note** Emulsion is peeling.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.903 [crossed out] / MARIE LAURENCIEN [sic] / PP#66  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#70; 8.910; IF.254

**Category** ARCHIVE

**Title – Proper** Nora Joyce  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1928  
18 rue Servandoni, Paris

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
8.910 [crossed out] / Nora Joyce / PP#70 / IF.254  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 80

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Historic Number** PP#83; 8.878

**Category** ARCHIVE

**Title – Proper** Lucia Joyce dancing  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1927  
18 rue Servandoni, Paris



**Related Works** One black and white contact sheet; accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.878 [crossed out] / Lucia Joyce dancing / PP#83  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 39 [PARIS PORTRAITS III 77-112]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#106; 8.861; IF.161

**Category** ARCHIVE

**Title – Proper** Margaret Anderson  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1930  
[Paris hotel]

**Related Works** One black and white contact  
sheet: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24  
x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w  
fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
8.861 [crossed out] / Margaret Anderson / PP#106 / IF.161  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w  
fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 80

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Historic Number** PP#151; 8.810; IF.179

**Category** ARCHIVE

**Title – Proper** Woman w/ flower on lapel  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1929  
1 West 67th Street, New York  
City



**Related Works** One black and white contact sheet: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 9.0 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR, BR  
8.810 [crossed out] / Woman w/ flower on lapel / PP#151 / IF.179  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 35 [PARIS PORTRAITS V 146-182]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#178; 8.851

**Category** ARCHIVE

**Title – Proper** Cedric Morris  
Transcribed

**Condition** Poor

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1926  
31 bis rue Campagne-  
Première, Paris



**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 8.9 x 6.4 cm

**Note** Emulsion is peeling.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.851 [crossed out] / Cedric Morris / PP#178  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 80

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#181; 8.843

**Category** ARCHIVE

**Title – Proper** Foujita  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1929  
1 West 67th Street, New York  
City

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.843 [crossed out] / Foujita / PP#181  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 81

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#186; 8.954

**Category** ARCHIVE

**Title – Proper** Frank Dobson  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1925-1926  
31 bis rue Campagne-  
Première, Paris

**Related Works** One black and white contact  
sheet: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24  
x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w  
fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 8.8 x 6.3 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
8.851 [crossed out] / Cedric Morris / PP#178  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w  
fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

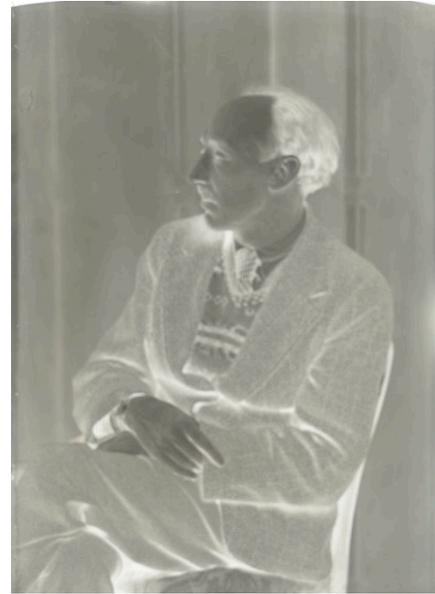
**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 75 [Glass Plates for Hank O'Neal]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Historic Number** PP#192

**Category** ARCHIVE

**Title – Proper** Jim Butler  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1928  
18 rue Servandoni, Paris

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 12.0 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
Jim Butler / PP#192  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 33 [PARIS PORTRAITS VI 183-219]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Historic Number** PP#304

**Category** ARCHIVE

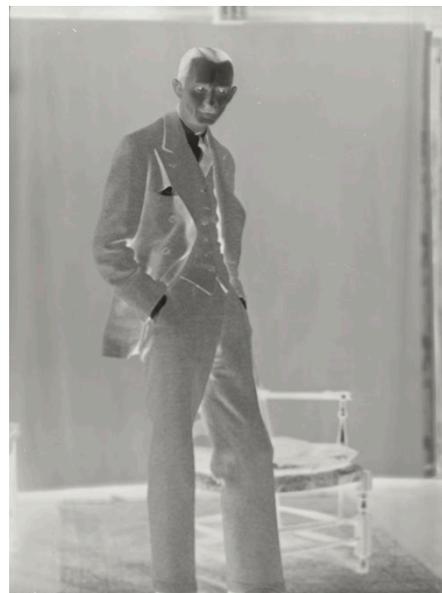
**Title – Proper** Sam Putnam  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** ABBOTT, Berenice  
**Relationship** photographer  
**Bio** 1898-1991

**Date of Creation** 1929-1931  
1 West 67th Street, New York  
City



**Related Works** Two black and white contact sheets: accession number TBD.

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 11.9 x 8.9 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TR  
Sam Putnam / PP#304  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 75 [Glass Plates for Hank O'Neal]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Temporary Number** 3

**Category** ARCHIVE

**Title – Proper** MCCAULSAND - BABY  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** Unknown, attributed to  
ABBOTT, Berenice

**Relationship  
Bio** photographer  
1898-1991

**Date of Creation** c. 1935

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 12.7 x 17.7 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Ink  
LC  
8.861 [crossed out] / Margaret Anderson / PP#106 / IF.161  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

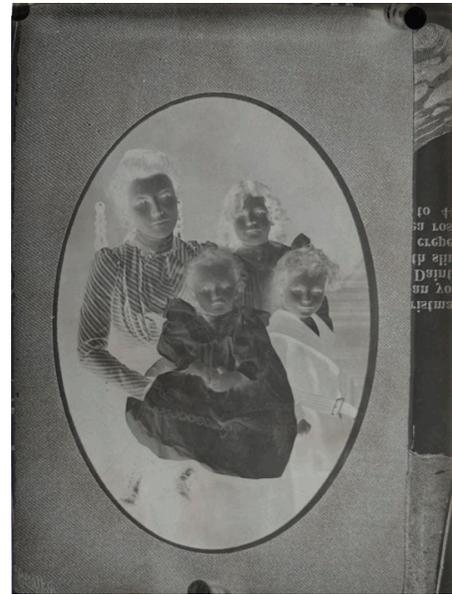
**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 11 [Abbott Glass Plates]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Temporary Number** 4

**Category** ARCHIVE

**Title – Proper** [Cour. 6 rue des Guillemites]  
Described

**Condition** Poor

**Object Type** [graphic materials]

**Creator** ATGET, Eugène  
**Relationship** photographer  
**Bio** 1857-1927

**Date of Creation** 1911  
Paris

**Related Works** N/A



**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 22.9 x 17.8 cm

**Note** Plate is missing TL; see MoMA 1.1969.2414 for corresponding print.

**Inscriptions** Handwritten  
Eugène Atget  
Scratched  
BLC  
5769  
Number is scratched into the emulsion.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 11 [Abbott Glass Plates]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10

**Accession Number** TBD  
**Temporary Number** 14

**Category** ARCHIVE

**Title – Proper** Family portrait w/  
picnic in foreground  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** Unknown

**Date of Creation** c. 1880

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 10.1 x 12.6 cm

**Note** N/A

**Inscriptions** Handwritten  
Unknown; Commerce Graphics; Appraiser  
Pencil  
T; C  
Family portrait w// picnic / in foreground; from 19th c - / probably not by BA / LAD Jan 2014 - may be her family?

**Credit Line** Inscription is on the recto of the original negative enclosure.

**Scope and Content** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc. Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 12 [ADDITIONAL GLASS PLATES 1X (No Paris) P.H.]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Temporary Number** 15

**Category** ARCHIVE

**Title – Proper** old woman in  
rocking chair in front  
of house  
Transcribed

**Condition** Poor

**Object Type** [graphic materials]

**Creator** Unknown

**Date of Creation** c. 1880

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 10.1 x 12.7 cm

**Note** Emulsion has discoloured from mercury iodide staining.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TC  
old woman in rocking chair in front of house  
Inscription is on the recto of the original negative enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 12 [ADDITIONAL GLASS PLATES 1X (No Paris) P.H.]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



**Accession Number** TBD  
**Temporary Number** 24  
**Historic Number** 8.928

**Category** ARCHIVE

**Title – Proper** LANTERN SLIDE  
ROCK CLIMBERS  
Transcribed

**Condition** Excellent

**Object Type** [graphic materials]

**Creator** Unknown

**Date of Creation** c. 1885

**Related Works** N/A

**Extent** 347 negatives : gelatin dry plate negatives, b&w ; 6.4 x 8.9 to 24 x 18 cm. - 334 photographs : gelatin silver contact sheets, b&w fibre prints ; up to 13 x 18 cm.

**Dimensions** Overall: 8.3 x 10.2 cm

**Note** Plate is missing TL; see MoMA 1.1969.2414 for corresponding print.

**Inscriptions** Handwritten  
Unknown; Commerce Graphics  
Pencil  
TC  
LANTERN SLIDE ROCK CLIMBRES  
Inscription is on the recto of the original enclosure.

**Credit Line** © Ronald Kurtz, administered by Commerce Graphics Ltd. Inc.

**Scope and Content** Sub-series contains 347 gelatin dry plate negatives, 334 b&w fibre contact sheets, original paper envelopes.

**Level of Description** PART ; sub-series

**Archive Tree Breakdown** AG04.02.02 : Studio work

**Legal Status** PERMANENT COLLECTION

**Mat. Language** English

**Original Box** 12 [ADDITIONAL GLASS PLATES 1X (No Paris) P.H.]

**Catalogued By** ELarew

**Catalogue Date** 2015-8-10



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