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# The Specimens Box: A Case Study in Cataloguing at George Eastman House

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The Specimens Box: A Case Study in Cataloguing  
at George Eastman House

by

Tasha Ann Lutek

A thesis presented to Ryerson University

in partial fulfillment of

the requirements for the degree of

Master of the Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada 2009 and  
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The Specimens Box: A Case Study in Cataloguing at George Eastman House  
Master of the Arts  
Tasha Lutek  
Photographic Preservation and Collections Management 2010  
Ryerson University/George Eastman House

## **ABSTRACT**

This paper considers the theoretical and practical implications of cataloguing with The Museum Systems database. Using the Specimens Box as an example, a box containing a unique group of objects related to the history of photographic process located at George Eastman House photographic collection, the paper covers areas of archive theory, object arrangement, and the responsibilities held by the cataloguer. It is broken into three sections: Description, which provides the background of the Specimens Box; Analysis, which shows the various trajectories of meaning as objects enter an archive and are cataloged; and Methodology, which details my steps taken to understand and catalogue the Specimens Box.

## Acknowledgements

Many people have guided me through the duration of this project. I wish to acknowledge my first reader Mike Robinson for his enthusiasm for photographic processes and my second reader Royal Ontario Museum Registrar Stephanie Allen for her support before and during my writing process, her positivity, and encouragement. I wish to thank the entire staff of George Eastman House, especially the following: My project consultants, Assistant Curator of Photographs Jamie M. Allen and Photographic Archivist Joe Struble, for their guidance, time, and access to the collection. I am certain that without their help this project wouldn't have been possible; Curator of Photography Alison Nordstrom; the Conservation Department at George Eastman House, especially Taina Meller, Mark Osterman, and Cheryl Podiski for their assistance with process identification; Photographer, Barbara Galasso; the Registrar office for help locating seemingly random pieces of information during my research; Ryan Donahue and Jessica Johnston for offering their technical skills; and Jessica McDonald and Alana West for their advice on writing and extreme editing expertise.

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For my grandmother, Patricia Ann Kirby

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## Introduction

A photograph inherently contains layers of meaning. As knowledge is gained, lost, or distorted, the meanings attached to a photograph evolve. When people<sup>1</sup> view and attempt to understand an object, various interpretations of the object arise, each one adding another layer of meaning, making each photographic object thoroughly complex. Through methods of intellectual organization and cataloguing, those working with collections have the ability to study and preserve the trajectories of meaning attached to a single image.

The aim of this paper is to consider the complexities of individual photographic objects, and the affect cataloguing has on the meaning of photographs. Using the Specimens Box from the George Eastman House's photographic archive as a case study, I will argue that that one cannot catalogue photographic objects without affecting meaning, yet despite these changes, the cataloguer must maintain each meaning attached to a photographic object.

If the cataloguing process is carefully done, the database can intellectually connect these multiple layers of an object within a single record. A cataloguer can create an entry that provides access to each of the layered meanings of a photographic object by noting the various changes various interpretations. Because there is a transition between the interpretation of data and the separation of data to be placed neatly within a restricted database, the cataloguer's role is important. A record can preserve all the intellectual information attached to an object both by

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<sup>1</sup> I am referring to the various people that may enter an archive and interact with an object, such as curators, archivists, students, researchers, conservators, registrars etc.



presenting information in the database record and by directing the viewer where to gain further information. Ultimately, cataloguing allows better access to the information attached to an object.

A mixed box, the Specimens Box contains unusual processes and experiment results throughout the history of photography.<sup>2</sup> Many objects represent indefinable processes, emulsion experiments, or examples, such as paper samples from the Aristo Paper Company. When I began my research, viewing the box's objects did not reveal a clear determination for object inclusion, which adds difficulty when trying to provide the best possible access to this collection of objects.

This paper will describe the Specimens Box and how it fits into the GEH collection, offer an analysis of the theoretical implications of cataloguing and intellectual arrangement, and present the methodology I used to research and create actual cataloguing entries in The Museum System (TMS)<sup>3</sup> for the Specimens Box.

## **Literature Review**

In order to better understand the meaning of the Specimens Box, I took several approaches to my review of relevant literature. I looked to resources detailing the technical process of cataloguing and best archival practices, sources describing the theoretical meaning of the role of the archive, and literature that

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<sup>2</sup> For the purpose of this paper, the box title "Specimens Box" will always appear capitalized, while the term "specimen" will not. Throughout the text the term "specimen" refers to its definition as an example, especially for use to examine or study.

<sup>3</sup> There are a variety of databases that museums use to catalog their collections however this paper will only focus on The Museum System.

defines the study of the photograph as an object, which allows us to truly consider the multiple interpretations of these objects.

*The Photograph, Anthropology, and Culture*

The essay “Mixed Box: the Cultural Biography of a Box of ‘Ethnographic’ Photographs,” written by photographic curators, Elizabeth Edwards and Janice Hart, was the departure point for my research and this project. Their writing combines the study of photographs as objects with layered meaning with the concept of the ubiquitous mixed box. Their essay considers how a mixed box is an object of linked yet separate parts. Using the example of Box 54 in the Pitt Rivers Museum, Edwards and Hart explore how materiality helps us understand the behavior of photographs within an anthropological setting. They establish the terms “natural” and “synthetic” to describe two types of objects that enter the collection. “Natural” refers to discrete entries that remain singular and independent in meaning within the archive. Whereas “synthetic” objects, such as Box 54, are “those objects whose sense and order have been imposed in their institutional lifetimes, and physically in a way that goes beyond simple taxonomic description.”<sup>4</sup> The objects within the Specimens Box may also be referred to as “synthetic.” Former GEH archivist David Wooters pulled these items together to address a need to study these objects as specimens.

Drawing further upon their set of definitions, Hart and Edwards explain that the archive goes beyond the role of location to become an active environment that has an effect on the meaning of a photographic object.<sup>5</sup> Their essay then thoroughly

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<sup>4</sup> Elizabeth Edwards and Janice Hart, “‘Mixed Box’ the Cultural Biography of a Box of ‘Ethnographic’ Photographs,” in *Photographs Objects Histories*, ed. Elizabeth Edwards and Janice Hart (New York: Routledge, 2006), 49.

<sup>5</sup> *Ibid.*, 49.

describes the box, its contents, formation, and changes in use over time. In their conclusion, they stress that through the museum's organization within Box 54, these photographs hold a plurality of meanings, which have become their defining characteristic.<sup>6</sup> By studying the physical and intellectual changes of Box 54 we can understand the temporal and spatial agendas of the museum. Each reclassification of objects adds another layer of meaning, and allows for a new reading of the objects, but a material trace remains, thus combining the physical and the intellectual.

Edwards and Hart's explanation of how photographs take on new layers of meaning based on their classification and arrangement within the archive-housed box is germane to my argument. As with their exploration of Box 54, I identify the Specimens Box as an active box. Overtime changes in arrangement and use of the box build up to form a composite of meanings. However, there are several key differences between Box 54 and the Specimens Box. I argue that the meaning of Specimens box is not as clear as the meaning of Box 54, which categorizes anthropological images by locale. The meaning of the Specimens Box is defined by the characteristics of the photographic processes represented within, but its criteria for inclusion remains nebulous. Another difference is in the unique qualities of the Specimens Box. Explained in their essay, Edwards and Hart were attracted to Box 54 based on its ubiquitous qualities. The subject matter and organizational scheme used for their subject is commonplace. Conversely, the subject matter Specimens Box is unusual, as it represents rare objects within the history of photography.

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<sup>6</sup> Ibid., 59.

Looking at these two examples, one very commonplace and the other unique, we see classification can be complicated no matter the subject matter.

Elizabeth Edwards also presented her anthropological investigation of the photograph as object, in her previous publication *Raw Histories: Photographs, Anthropologies, and Museums*. In this collection of essays, she argues that one should look past the surface description of a photograph to realize the significance of pasts created through inscription and archive. Edwards's writing is crucial to the study of the Specimens Box as she clearly lays the groundwork for understanding that attached to each photographic object are multiple and contested histories that can be studied.<sup>7</sup> Additionally, she considers the location of the archive and its physical movement. Edwards separates the archive into active and inactive space. Active space refers to objects that are frequently moved within the archive, such as the Specimens Box. Inactive space refers to objects or areas that are stable in their arrangement or infrequently accessed.

If each object may be considered complex, made up of accumulating layers of meaning, we can study photographic objects as an anthropologist would, stripping away at each layer, allowing meaning to surface. Art critic and curator, Okwui Enwezor looks at this concept in his introduction to the photographic exhibition at the International Center of Photography, "*Archive Fever*." He explains that the photographic image, "...can be likened to an anthropological space in which to observe and study the way members and institutions of a society reflect their

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<sup>7</sup> Elizabeth Edwards, *Raw Histories: Photographs, Anthropology, and Museums* (Oxford: Berg, 2001), 4.

relationship to it.”<sup>8</sup> He asserts that the photographic object has broken barriers between private and public, amateur and professional, virtual and real. Thus the photographic object represents the duality of these themes, taking on the “aura of an anthropological artifice and the authority of a social instrument.”<sup>9</sup> To understand photographic objects, we must understand how we relate to them, and how society as a whole relates to the object.

### *Material Culture*

Using a vocabulary from material culture studies has been useful in my consideration of the Specimens Box. The book *Material Culture: A Research Guide*, edited by Thomas J. Schlereth helped me to understand the basic theories of material culture. In Schlereth’s own essay from the compilation “Material Culture and Culture Research,” he defines the key terms involved in material culture studies. Each key definition is linked to the idea that material culture, despite its object-based focus, is dependent on an element of human interaction. He explains that, “what is useful, therefore, about the term material culture is that it suggests...a strong interrelationship between physical objects and human behavior,”<sup>10</sup> This is relevant to the study of the multilayered nature of photography as each layer is dependent on human interpretation.

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<sup>8</sup> Okwui Enwezor *Archive Fever: Uses of the Document in Contemporary Art* (New York: Steidl/ICP, 2008), 13.

<sup>9</sup> Ibid.

<sup>10</sup> Thomas J. Schlereth, ed., *Material Culture: A Research Guide* (Lawrence: University Press of Kansas, 1985), 3.

## *The Archive*

“Every photograph is...a priori an archival object.”<sup>11</sup>

Many texts have been written regarding the archive, and it is a topic that has enjoyed much attention in recent years. Much of my project and understanding of the Specimens Box involved looking at the overlap between theory and practice. However, the majority of my reading dealt with looking at the archive as an idealized and theoretical space, rather than the actual location found in institutions.

In his anthology on theoretical writings on the art archive, aptly titled *The Archive*, Charles Merewether looks to the writing of Foucault. He explains that, “in *The Archaeology of Knowledge*, the study of the archive was compared by Michel Foucault to the practice of learning about the past through its material remains. The ‘archeologist of knowledge’ aims to recover and reconstruct the archive, to reveal how it shapes our relation to the past and the construction of historical meaning...Thus who determines, and what conditions enable, a history to be written depends upon the definition of the archive.”<sup>12</sup> Understanding when and why the Specimens Box was created within the GEH archive, helps us to further understand its meaning and significance within the collection. The Specimens Box was first assembled by past George Eastman House archivist David Wooters. Wooters was influenced by the writings of archivist and photographer Paul Vanderbilt. Like the archeologist of knowledge, we can look back into the history of the George Eastman House to see the layers of meaning for the Specimens Box.

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<sup>11</sup> Enwezor Okwui, *Archive Fever: Uses of the Document in Contemporary Art* (New York: Steidl/ICP, 2008, 12).

<sup>12</sup> Charles Merewether, editor, *The Archive* (Cambridge: The MIT Press, 2006), 11.

### *Practical Guides*

Finally, the last area of literature relevant to this essay is from the field of library science. Information of the practical aspects of cataloguing and organization help us understand the Specimens Box role within the archive. Part of my argument is that in certain ways cataloguing may hinder the study of the photographic object. Documents such as the George Eastman House style manual are important to see how decisions were made by the cataloguer, when cataloguing the collection. Without having a controlled vocabulary and syntax to refer to cataloguing entries become cluttered and inconsistent. This is important because the cataloguing entries are accessed through searching the database. The GEH guide helps to ensure that there is a consistency in cataloguing records, despite having multiple cataloguers. The guide is straightforward. And while cataloguing involves important decision-making, the information provided by the style manual allows for little interpretation.

Another resource in cataloguing was the chapter on description and cataloguing written by Helena Zinkham in *Photographs: Archival Care and Management*. In this practical resource to museum cataloguing, Zinkham describes how to use best archival practices when writing summaries and descriptions of archival material. She describes the various levels of cataloguing and how to write a finding aid, which will assist archivists with providing the best possible access to their collections.

## BACKGROUND

### *Description of the Specimens Box*

At times, objects found within a museum collection may be difficult to categorize. Those tasked with organizing and housing the collection must find a balance between how to preserve an object and the subject matter or significance of the object. The Specimens Box is a 16"x20" sized Solander box, which includes approximately 100 objects of various sizes and processes. These objects, that range greatly in creation date and intended use showcase unusual and important processes found throughout the history of the medium.

For example, the box contains a large sampling of images by a Canadian explorer named Charles Milne.<sup>13</sup> The photographs are gelatin silver reprints that depict his explorations in the Yukon and part of California. While these photographs represent an important area of photographic history and study, the exploration photograph, they offer little understanding to photographic processes and do not fit in with the idea that the Specimens Box offers information on unique and experimental processes. The overarching idea of the box, however, is that these objects offer the researcher the ability to consider the experimentation and exploration the medium of photography offers. Each object is intended to ask a new question regarding use or process. Ultimately, the very uniqueness of these objects is what connects them to one-another. Highlights from the box include a heavily overpainted collodion

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<sup>13</sup> The Accession numbers for these objects are 1983:1325:0001 through 1983:1325:0016.



positive printed on a recycled daguerreotype plate, the first platinotype made in America by the process's inventor William Wallis Jr., a souvenir photograph printed on copper, and examples of some of the first photographs taken with flash.

### ***Evolution of the Specimens Box:***

The present definition of the Specimens Box is not strictly defined and has potentially been diluted over time. Current archivist, Joseph Struble is presently trying to adjust the box to make its meaning more concrete. He has removed several objects from the Specimens Box, as together we reconsidered what the working definition of the Specimens Box should be. Immediately, it became clear that some objects were wrongly placed within the box. Unaccessioned object GEH\_9126, a small booklet intended to act as an album for WWI soldiers and unaccessioned object referred to as "GEH\_9060," an empty envelope intended to contain a baby photograph were removed from the box before I began to catalogue for this project and placed in the "Ephemera Box."<sup>14</sup> These objects were related to photographs but did not contain photographic objects.

This project allowed GEH staff to consider the Specimens Box objects carefully. The combined work of Metropolitan Museum of Art photographic fellow, Russell Lord and Archivist Joe Struble led to the creation of the "Photomechanical Processes Box." Objects from the Specimens Box and elsewhere in the collection were pulled out and housed together to showcase photomechanical processes.

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<sup>14</sup> Refer to Appendix I

### ***The George Eastman House Collection:***

Stepping back from the Specimens Box, it is useful to understand where this box fits within the greater archive. The photographic collection at George Eastman House, containing over 400,000 photographic objects spanning across all areas of photography from its invention to present day, is both diverse and rich.<sup>15</sup> The first curator of George Eastman House, Beaumont Newhall, “envisioned from the beginning the Eastman House would be a repository and study center for the history of photography”<sup>16</sup> During his tenure at the institution, Newhall amassed the renowned collection through “his broad approach to collecting.”<sup>17</sup> Newhall’s approach to collecting for the George Eastman House archive exceeded the examples present in his quintessential text, *The History of Photography*, to include examples of advertising and commercial photography, as well as early process examples.<sup>18</sup>

According to past curator of photography, Therese Mulligan, the approach to collecting the museum takes on photography is that its “...history is no longer singular nor exclusive, but consists of multiple, intertwining histories.”<sup>19</sup> Just like each photographic object within the collection, the history of its accumulation is also created from multiple, intertwining histories. At its heart, the collection represents

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<sup>15</sup> From the George Eastman House “Photography Collection” pamphlet printed for internal use in 1996

<sup>16</sup> Rachel Stuhlman and Sheila J. Foster, “Portrait of a Library,” in *Imagining Paradise: The Richard and Ronay Menschel Library at The George Eastman House* ed. Manfred Heiting, Rachel Stuhlman, and Sheila J. Foster (Göttingen: Steidl/GEH, 2007), 22.

<sup>17</sup> David Wooters. “The Blind Man’s Elephant,” in *The George Eastman House Collection A History of Photography From 1839 to the Present*, ed. Therese Mulligan and David Wooters (Koln: Taschen, 2005), 23.

<sup>18</sup> *Ibid.*, 24.

<sup>19</sup> Therese Mulligan. “The Blind Man’s Elephant,” in *The George Eastman House Collection A History of Photography From 1839 to the Present*, ed. Therese Mulligan and David Wooters (Koln: Taschen, 2005), 19.

the union of several collections brought together through the work of five key figures, each dedicated to an evolving and amassing knowledge of photography.<sup>20</sup>

The collectors: Dr. Josef Maria Eder, Gabriel Cromer, Alden Scott Boyer, Alvin Langdon Colburn, and Louis Walton Siple each had an unusual entrance to George Eastman House's Collection. "What these pioneers shared in common was a sense of mission, an uncommon energy, and a fascination with a largely unstudied field where major discoveries could be made."<sup>21</sup> Their individual influence is present in their collections that helped to shape the George Eastman House.

In their essay, "Portrait of a Library" from the comprehensive text *Imagining Paradise*, Sheila J. Foster and Rachel Stuhlman detail the spectacular holdings of the George Eastman House's Richard and Ronay Menschel Library. Intertwined with the library's is the story of the George Eastman House photograph archive. Foster and Stuhlman showcase each collector's eccentricities and how these attributes are infused into the collection. The first contributor, Josef Maria Eder, was a Viennese scientist who had a collection which contained, "sources and original documents on the history of photography, superb specimens of the development of photomechanical processes...illustrated photographic books, and a collection of portraits of early pioneers in the field."<sup>22</sup> The importance of Eder's collection is its examples of photographic specimens.<sup>23</sup> Gabriel Cromer provided the collection with a diverse array of predominately French artifacts related to nineteenth-century

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<sup>20</sup> Rachel Stuhlman and Sheila J. Foster, "Portrait of a Library," in *Imagining Paradise: The Richard and Ronay Menschel Library at The George Eastman House* ed. Manfred Heiting, Rachel Stuhlman, and Sheila J. Foster (Göttingen:: Steidl/GEH, 2007), 11.

<sup>21</sup> *Ibid.*, 21.

<sup>22</sup> *Ibid.*, 11.

<sup>23</sup> David Wooters. "The Blind Man's Elephant," in *The George Eastman House Collection A History of Photography From 1839 to the Present*, ed. Therese Mulligan and David Wooters (Koln: Taschen, 2005), 23.

photography, including photographs, books, and apparatuses.<sup>24</sup> Collector and personal friend of Beaumont Newhall, Alden Scott Boyer arranged for the gift of his collection after the death of his first wife. The collection, which took six weeks to inventory, included photographs, books, periodicals, and albums.<sup>25</sup> An interesting element to the Boyer collection is the fact that it was a working collection. Boyer's handwriting is found throughout the collection. Given his friendship with Beaumont Newhall, photographer Alvin Langdon Coburn donated his collection of negatives and prints, cameras, lenses, photographic scrapbooks, and letters to the George Eastman House upon his death.<sup>26</sup> Louis Walton Siple's interest in photography led him to open the American Museum of Photography in Philadelphia, PA. It was the first museum dedicated solely to the medium of photographic and photomechanical processes.<sup>27</sup> In 1977, the arrival of the Siple collection to the George Eastman House brought in approximately 55,000 photographs, 5,000 books and periodicals, 300 apparatuses, and over 200 motion pictures."<sup>28</sup> Each collection represents a "distinctive point of a view...and [they] have imparted their personalities to the Museum."<sup>29</sup> The Specimens Box fits nicely with the tradition of the institution's collection, as an accumulation of objects relevant to the history of photography. Like the collection of Eder, which provided a richness of photographic specimen, the

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<sup>24</sup> Rachel Stuhlman and Sheila J. Foster, "Portrait of a Library," in *Imagining Paradise: The Richard and Ronay Menschel Library at The George Eastman House* ed. Manfred Heiting, Rachel Stuhlman, and Sheila J. Foster (Göttingen:: Steidl/GEH, 2007), 11.

<sup>25</sup> *Ibid.*, 14.

<sup>26</sup> *Ibid.*, 16.

<sup>27</sup> *Ibid.*, 17.

<sup>28</sup> *Ibid.*, 17.

<sup>29</sup> Rachel Stuhlman and Sheila J. Foster, "Portrait of a Library," in *Imagining Paradise: The Richard and Ronay Menschel Library at The George Eastman House* ed. Manfred Heiting, Rachel Stuhlman, and Sheila J. Foster (Göttingen:: Steidl/GEH, 2007), 11.

Specimens Box allows researchers to study photography on several layers, including the arrangement of photographs within an archive.

### ***The Influence of Paul Vanderbilt and the Creation of the Specimens Box***

In 1994, then archivist David Wooters compiled the Specimens Box.<sup>30</sup> During this time, Wooters went through various Solander cases and reorganized various photographic objects into broader categories, such as “specimens” or “transportation.” The reorganization was influenced by the philosophies of photographer and curator, Paul Vanderbilt.<sup>31</sup> Vanderbilt believed that storage should be dependent upon how the collection was primarily used, rather than separated out by artist, which could lead to an abundance of “unidentified photographer” boxes. Perhaps Vanderbilt’s most important contribution to the understanding of the arrangement of photographs is his *Guide to the Special Collections of Prints & Photographs in the Library of Congress*.<sup>32</sup> In his guide he argues that a strong collection description is crucial to how to organize a collection. In his guide to the collections, he points out that in some cases, collections are not easily organized. In the cases where more information needs to be gained to properly organize the objects, or when the object is not up to archival standards, their organization should be postponed. He stated, “demonstrated usefulness of the collections may well be the leading factor in developing ways and means of

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<sup>30</sup> Joseph Struble, e-mail message to author, April 9, 2010

<sup>31</sup> Interestingly, Paul Vanderbilt gifted object 1968:0082:0025 to the GEH collection, which was later arranged into the Specimens Box.

<sup>32</sup> Paul Vanderbilt, introduction to *Guide to the Special Collections of Prints & Photographs in the Library of Congress* compiled by Paul Vanderbilt ( Washington DC: The Library of Congress, 1955, III-V.

improving the physical condition of the collections which need attention.”<sup>33</sup>

Vanderbilt’s philosophies of arrangement remain useful. In addition to preserving the objects the archive houses, its second primary function is to provide access to these objects. By organizing based on the idea that a researcher would be interested in looking at a photographic specimen, the archivist avoids having to pull from multiple boxes, thus increasing accessibility. Vanderbilt’s influence is further reflected in Wooters’s own writing in “The Blind Man’s Elephant.” He writes that, “the physical shape the collection is given, its acquisitions and arrangement, grows out of the collection’s purpose...The primary purpose of this collection-- to preserve examples of what the practice of photography looks like--is quite different from simply being a picture collection with drawers of photographs arranged by subject. Illustrating subject matter is not the primary concern”<sup>34</sup> At first glance, one may assume the Specimens Box has been grouped according to their subject matter, but this is not the case. If it were so, the box could be split into categories such as “unidentified portraits” and “vernacular landscapes.” Categorization can be helpful, but only if it allows the user to gain entry to the various meaning of the objects, rather than diminish them, or reduce them to a list of subject headings.

### ***The Other Specimens Boxes***

It is important to note that the Specimens Box is not completely unique. Within the George Eastman House collection there are at least three other boxes

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<sup>33</sup> Paul Vanderbilt, introduction to *Guide to the Special Collections of Prints & Photographs in the Library of Congress*, compiled by Paul Vanderbilt (Washington DC: The Library of Congress, 1955), III-V.

<sup>34</sup> David Wooters. “The Blind Man’s Elephant,” in *The George Eastman House Collection: A History of Photography From 1839 to the Present*, ed. Therese Mulligan and David Wooters (Koln: Taschen, 2005), 29.

with similar properties. The first box is a continuation of the Specimens Box on which this thesis is centered. This box holds the oversized objects that could not fit safely into the Specimens Box. For the sake of clearer focus, I chose not to write about this box, despite its definition as an extension of the Specimens Box.

The second box is a small but heavy 8"x10" box labeled "Misc. Specimens: Kodak Patent Museum Collection." The collection from the Kodak Patent Museum came to the museum mostly with objects related to the technology department. The box contains a mix of photographic objects related to process experimentation and a few snapshot style photographs. Most objects have been carefully housed within the box and have their own custom made sleeves and mats. The group of Minox photos are housed in an original Minox box which includes a negative sheet, prints, and an ordering slip from June of 1969. Some other objects include snapshots of a man with his dog, glass negatives used to check focus in a projection printer, the results from experiments shooting with various levels of Agfa flashlight powder, EKC tests, and aerial photos. Given the combination of snapshots and technical objects, and the knowledge that Kodak caters to both a commercial consumer and industrial audience, we can speculate that the Kodak Patent Museum included a wide range of objects. Through this we realize that a small archival sampling can offer information on the museum as a whole.

The objects in this box are much clearer than the Specimens Box as examples of specimen and experiment. They were assembled into this box at the same time. As these objects were housed together at their time of acquisition, their position within the archive is fairly stable. This box is likely to be their final residence;

nothing will be added or removed from the box. Referring back to the terminology defined by Edwards and Hart we can say that the Kodak Patent Museum box is an example of a “natural” grouping as the objects were arranged according to their acquisition source.

The last specimen example box is titled “Specimens Retouching.” It is a 20 x 24” contain only a few objects. They are a photograph by James Cummings, one from the Richards Pittsburg studio, two mounted photographs by Gatchel and Manning, and a portrait of an unidentified man. All the photographs are mounted on a thick board and heavily, and visibly retouched. Contained inside the note that reads, “For other specimens of RETOUCHING, see also: Elias Goldensky<sup>35</sup> (box of retouching/copy work)/ CUMMINGS, James 77:704:3, 23-25 (family group storage).” This note proves that the boxes purpose was carefully considered. This box would be an easy way to provide a researcher with access to examples of photographic retouching. In this case, image content and photographer are less meaningful than the object’s role as a specimen.

## **ANALYSIS**

### ***The Photographic Archive***

It is worthwhile in our analysis of the Specimens Box to consider the archive’s role in understanding the objects it contains. In our analysis of what the Archive is, it is important to keep in mind that there is a disconnect between theory and practice. Museum workers do not operate in the world of critical theory, where

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<sup>35</sup> Several objects within the Specimens Box have been attributed to Goldensky, providing an interesting link between these two boxes.



practice may not always meet proposed standards and theory doesn't constantly need to be applied. Theoretical ideas, which do indeed help us understand the archive, need to work in tandem with the physical space of the archive.

The archive is a place where various parts are joined together. There, objects are stored together physically and tied to one another through meaning. As Anthony Alan Shelton argues, if forming "a collection is the process of the museum's creation [and] the living act that the museum embalms..."<sup>36</sup> then the archive is where this living act resides. If a complete collection is a dead collection, then an inactive archive, where researchers do not study and access is denied, is a dead archive. The Specimens Box is an example of an active box. As clearer and more suitable homes present themselves, objects enter and leave the box to assist in the access to these objects. The box itself represents the ebb and flow of the archive. Its objects have moved around the archive, and each time an object is placed in a new location, it is assigned a new meaning. As the box is active, the interpretations associated with these objects are also active. Interpretations attached to photographs are perpetually accumulating. Of course, changes within the archive are not random. The archive is created through the calculated organization of objects. This organization affects the meanings of each object.

A theoretical consideration of the archive, Carolyn Steedman's *Dust* analyzes Derrida's *Archive Fever*. In his writing, Derrida compares the physical Freud archive to human memory. However, Steedman argues that this comparison is weak, as the archive cannot behave as human memory does because it does not encompass

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<sup>36</sup> Anthony Alan Shelton, "Museums and Museum Displays," in *Handbook of Material Culture*, ed. Chris Tilley, Webb Keane, Susanne Küchler-Fogden, Mike Rowlands, and Patricia Spyer (London: Sage Publications, 2006), 481.

everything. She explains that the archive is “made from selected and consciously chosen documentation from the past and also from the made fragmentations that no one intended to preserve but just ended up there.”<sup>37</sup> We can apply this reasoning to the creation of the Specimens Box, which contains objects plucked from various areas of the archive and placed within a single box. Conscious decisions were made in the creation of this box and each object had to be reconsidered as a specimen. For example, object 1983.0365.0001 is an example of early flash photography, recording a theater set at night. The archivist must determine what location is most suitable to provide access to this object simply and in a way that best suits the needs of the institution.

### ***Defining the “Specimens Box” as a “Mixed Box”***

Within the Specimens Box, each object is both an example of a specimen and a photographic object depicting an image. Adding to the complexity of each object’s dual role in providing meaning as an image and as a specimen, the box may also be described as a “mixed box.” Thus objects within the box are placed together not because they have so much in common with each other, but rather, because they have little in common with anything else. Placing these objects in a mixed box imposes order upon them; this adds yet another layer of meaning. If a researcher views an object, unaware of its location or home within the archive, it is possible that only one of the many meanings will emerge.

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<sup>37</sup> Carolyn Steedman, *Dust: The Archive and Social History*, (New Brunswick: Rutgers University Press, 2002), 68.

At the onset of this project the concept of the mixed box posed two problems. First, how should one discuss the mixed box when a controlled vocabulary had not yet been established? Second, is the Specimens Box truly a mixed box, and if yes, had it been intended to be so? The first question was somewhat solved by using the Janice Hart and Elizabeth Edwards's essay described earlier, as a source for terminology. However, using one source is not enough. As this topic is further explored and the need for a more universal manner to discuss mixed boxes will emerge. The second question is more complicated. The Specimens Box does not hold clear criteria for object inclusion and it is difficult to describe what is inside the box as a collection. However, the Specimens Box had a specific agenda for its creation, to provide easy access a box that offered example specimens for learning about various photographic processes. Over time, this meaning became diluted as objects entered the box that were not properly defined as specimen examples. I believe that it is during this time of diluting that the box slowly became more of a mixed box. Despite its definition as a box of specimens, the box still represents an assortment of objects and these objects do not have a place elsewhere within the collection. These two details allow the Specimens Box to meet the criteria of the mixed box, and may be described as such. Furthermore, as a mixed box, we can understand it as a box with imposed meanings as it has been created and did not enter the archive organically.

### ***A Box of Many Meanings***

There are a variety of ways to approach a section regarding the multiplicity of meanings of a single photograph. Photographs easily cross over genres, potentially serving many roles at once. Strangely there is a reluctance to study art

and science together in the field of photographic history.<sup>38</sup> There is a desire amongst collection managers to break objects into genres such as “scientific” “vernacular” and “fine art.” Such categorization is necessary at times for archive access to boxes, however, at an item level, is too specific to understand an object.

Photographs are not only mercurial in meaning; they are constantly asking us questions. Referring back to former GEH archivist David Wooters, “photographs and photographic collections challenge us to ask better questions and to look at old pictures in new ways.”<sup>39</sup> Wooters looks at the trajectory of photographs using the example of Timothy O’Sullivan. He explains that the photograph can one day be an example of an albumen print, the next day represent Manifest Destiny. He stresses that “photographs are not fixed in meaning, and neither can collections of them be.”<sup>40</sup> The same is true for the objects within the Specimens Box and elsewhere in the GEH collection

With almost every object within the Specimens Box we see examples of the photograph’s changing trajectory. A small halftone image of Lake Superior printed on copper, object 1968:0082:0025 began as a tourist object for visitors to Lake Superior, though once placed within the Specimens Box, its process becomes more significant, as it is a halftone printed on copper. Photographic object 1983:0408:0001 is a collodio-chloride emulsion experiment by G. Wharton Simpson. The image depicts a woman with ringlets in her hair. When looking simply at the image, it is easy to lump the object with the ubiquitous *cart- de-visite* of an

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<sup>38</sup> Kaplan, Daile Kaplan, *Pop Photographica: Photography’s Objects in Everyday life 1842-1969* (Toronto: The Art Gallery of Ontario, 2003), 9.

<sup>39</sup> David Wooters. “The Blind Man’s Elephant,” in *The George Eastman House Collection A History of Photography From 1839 to the Present*, ed. Therese Mulligan and David Wooters (Koln: Taschen, 2005), 30.

<sup>40</sup> *Ibid.*, 21.

unidentified woman. However, knowledge of provenance elevates the image. Further investigation reveals that the object is an early experiment of collodio-chloride emulsions by Simpson, who first introduced the process. It is not important to reduce the object to a singular meaning; as the Specimens Box evolves, each object's multilayered meanings become their dominant characteristic.<sup>41</sup>

### ***Cataloguing (theoretical)***

At its essence, cataloguing is about description. The catalogue entry contains a variety of fields and each institution can alter its database to suit its needs. The most useful fields for the GEH photographic archive are Title, Date, Classification, Constituent,<sup>42</sup> Attributes, and Location.<sup>43</sup>

Within the archive, the first point of entry for a researcher to an object is often through the database. In the example of GEH, this database is The Museum System (TMS). TMS allows its users to search through a variety of fields, and to refine searches, thus presenting the user with a multitude of options and information. Using the database as an access point is not only a matter of convenience but of preservation. Through the ability to access all the known information about an object, and to preview the object, the user can determine if handling the object is completely necessary; in some cases a facsimile is appropriate. Because the catalogue entry acts as a primary point of access to a user, it is important that the cataloguer is aware of the responsibility to provide a clear, sound, reliable description of the object to the best of their knowledge at the time of

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<sup>41</sup> Edwards, Elizabeth and Janice Hart, "'Mixed Box' the Cultural Biography of a Box of 'Ethnographic' Photographs," in *Photographs Objects Histories*, ed. Elizabeth Edwards and Janice Hart (New York: Routledge, 2006), 59.

<sup>42</sup> This refers to any person associated with the object: original maker, printer, publisher, curator etc.

<sup>43</sup> Meaning the location within the archive.

creating a record. Because photographs are multilayered, a thorough catalogue entry should reflect the various meanings. Thus the cataloguer has to find a way to make complex information be deconstructed in order to neatly fit within the institutions database categories.

Generally, any information that does not neatly fit in a category can be transcribed into the “notes” field or entered in brackets, as described in the GEH Style Manual.<sup>44</sup> However there is an imbalance between careful observation and study that can be provided by a researcher and the manner in which database sorts this information. One should realize that there are always limitations to entering information in this manner. Of course, objects have tactility and presence; there is no substitution for viewing the actual object. But in terms of cataloguing, the greatest limitations arise both in the database and the cataloguer herself. The database is objective and utilitarian. It must be able to account for a variety of information types.

With this careful cataloguing, an attempt is made to preserve the meanings of each object. We can make a record of something as ephemeral as an interpretation. We can collect meanings and place them into this entity that becomes the record. The cataloguer can tell the stories such as provenance and usage. After identifying and accumulating information related to an object, the cataloguer can note where these explanations intertwine and how various conclusions were reached. Additionally, with the assistance of technology, the fields can be altered easily. Much improved from the days of card catalogues, TMS entries can always be updated and

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<sup>44</sup> Copies of the GEH Style Manual are only available at the institution as needed by employees.

cross-referenced as needed. Information can be added as it surfaces. No cataloguing entry is ever complete, however changes made to the entry should be tracked within the database.

## **METHODOLOGY**

Relating back to the intersection between theory and practice, while analysis helped me to understand the objects within the Specimens Box, half of this project had a practical result. The following section details the process taken to complete the practical portion of this thesis. The end result of the project was a complete cataloguing of the objects within the Specimens Box. Appendix II includes a report generated from these cataloguing entries. While this process has been broken down into steps, it is important to recognize that it is difficult to work in a purely chronological manner; in many cases steps were taken simultaneously. Ideal situations are rare within institution's operations. It is important to recognize that constant compromises occur, whether they are between the access and preservation of an object or between workflow operations.

### ***Intellectual Order:***

Upon first inspection of the Specimens Box, there appeared to be no connection between the objects within the box. Their organization appeared to be random. Even the categorization of these objects as specimens was questionable. Therefore the first task of the project was to gain an understanding of the objects, and to understand why they represent the category "specimen." I researched each object and the object's constituents to make the best possible cataloguing entry. In

his work *Objectification*, Material Cultural scholar Christopher Tilley writes about the importance of biographical research and its relationship to object understanding. Because the biographies of people and the biographies of things may be completely intertwined, it was important for me to research and attach the most complete and current constituent information as possible.<sup>45</sup> Researching constituents was a large part of my object research. A list of constituent biographies is attached as Appendix II.

### ***Digitization:***

The digitization of the objects within the Specimens Box was actually the first task performed once this box was selected for the project. I submitted a request for images from George Eastman House photographer Barbara Galasso, who performed the task of individually photographing each object.<sup>46</sup> After each object is photographed, a high-resolution file is created and named to match each object's accession number. Once the image files were renamed according to their accession number, a master checklist, attached as appendix I, was created showing a thumbnail version of each image file and the file name. This document became a key reference in each stage of the project. After this step, where the images are approved, files go into a Data Asset Management System (DAM)<sup>47</sup> inbox/folder and tombstone information is pulled from TMS. The digitization aspect is important because it allows a researcher to have a visual image of the object without having to

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<sup>45</sup> Christopher Tilley, "Objectification," in *Handbook of Material Culture*, ed. Chris Tilley, Webb Keane, Susanne Küchler-Fogden, Mike Rowlands, and Patricia Spyer (London: Sage Publications, 2006), 68.

<sup>46</sup> Typically file sizes are 80-120MB Tiffs, generally 3000 pixels on the longest side

<sup>47</sup> Digital Asset Management system



handle a rare or fragile object. Furthermore, it is likely that a researcher will pay more attention to a query filled with images rather than a data list. Having a visual reference is increases ease and access.

### ***Cataloguing (practical)***

After creating an object package in TMS containing all of the objects within the Specimens Box, I began to catalogue the entries.<sup>48</sup> Cataloguing was the largest and most time consuming aspect of this project. While some objects were partially catalogued or contained basic “tombstone” information, every object needed to be reconsidered for this project. Each object required its own research that unfortunately could not benefit another object. I catalogued the project in two sections, as not every object had been given an accession number at the time of the project’s inception. In order to catalogue each object, it had to be described physically and analyzed. The major fields in TMS are title, medium, date, constituents, location.<sup>49</sup>

The George Eastman House Style Manual, developed by GEH staff, was essential to cataloguing the Specimens Box. In order to create a correct entry, I had to follow standardized rules and formats. Wording is important to make information accessible and clear. For example GEH standards ask for descriptive titles to use “Unidentified man and woman” rather than “portrait of unidentified man and woman.”<sup>50</sup> Portrait is redundant. And unidentified is preferred over unknown,

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<sup>48</sup> In the appendix a list of all the entries

<sup>49</sup> GEH TMS User’s Guide and Style Manual, 2010

<sup>50</sup> GEH Object moduel style Manual, 2010

because it is more positive and allows room for this information to be discovered. The subject is not forgotten; she simply has yet to be identified.

Looking at the example of 1981.2491.0004, a photograph of an unidentified woman wearing a green dress, we can see that the object has gone through a series of evaluations by museum staff, each altering its meaning. However, knowing the trajectory the object has taken is essential to understanding it. It is important to realize that the object's meaning was not immediately clear to a viewer. It is an object that required several minds to uncover the truth of the matter. In the TMS notes section of this object is a note describing previous findings on the object.<sup>51</sup> Further research provided by Daguerreotype scholar Mike Robinson revealed that the photograph is actually collodion on a varnished recycled daguerreotype plate.<sup>52</sup> The fact that it is recycled materials adds complexity to its meaning. Should the object be titled according to image, or the fact that it is a specimen? When we search for objects, when do we want this one to appear in search results? As an example of a portrait? An example of overpainting? An example of the experimental nature of photography? When cataloguing, it always comes back to access; we have to consider how the researcher will want to access this object, what terms will one search for. Therefore, it is reasonable to attach multiple titles to an object and to provide a full description. This object is given a descriptive title but has extra information attached. The information is provided to the database user, but in order to view the complete record they have to view different modules in the database.

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<sup>51</sup> "This image was formerly classified as a tintype. Mark Osterman and Grant Romer have determined that it is a daguerreotype, heavily overpainted."

<sup>52</sup> So a second note has been added to the catalog entry with the date. The original note has been left in order to show how understanding of the object changed over time.

Attributes were also a complicated aspect of cataloguing. Using the controlled vocabulary, we have to use the attributes that are already there. Often the perfect word is not there or we have written in the database superfluous words such as “homes, houses, house, home” which clutters the attributes and creates a challenge for the cataloguer. However, this is resolved through a controlled vocabulary and careful attention paid to the oversight and regulation of the database.

### **Accession Numbers: Unique Tracking Numbers**

The accession number is a unique number used to track an object. Ideally, as soon as an object enters a collection, it is given a number.<sup>53</sup> This number is needed in order to create a catalogue entry in the database. Some objects within the Specimens Box had not been given an accession number. For these objects, archivist Joe Struble and assistant curator Jamie Allen arranged the objects into various lots.

<sup>54</sup>In creating the lots, Struble referred to the acquisition source of the objects.<sup>55</sup>

Many of the objects within the Specimens Box had not been researched or completely catalogued since their acquisition, which for the majority of objects was between 1960-1975. When objects enter the collection, the registrar creates a “lot” record which is a record that acts as an overview record for several objects. For example, if 10 objects with related information are acquired simultaneously, the registrar may create a “lot” record for these objects rather than creating ten

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<sup>53</sup> Sometimes objects are given temporary numbers, but once an object is officially acquired it is given a permanent number. However, it is common for this number to include the year of acquisition.

<sup>54</sup> A lot is a grouping of objects that share information within an accession number. For example with accession numbers 1968.0334.0037 and 1968.0334.0038, the common number “0334” is their shared lot number. Not all institutions accession their objects the same way.

<sup>55</sup> Objects were separated into various parts: Boyer, Cromer, Siple, and three sections from unknown sources

individual records. This saves time but does not allow for detailed cataloguing until the individual records are created.<sup>56</sup>

### ***Conservation Department***

The conservation department assisted with the identification of the objects within the Specimens Box. At times, conservators could not identify the photographic process. For example, conservators worked to identify object GEH\_9068, a photograph of a German castle that had been completely dyed red, under a powerful microscopic view. Even powerful magnification didn't allow for the object to be identified past speculation, however. In this case we plan to use X-Ray Fluorescence (XRF) testing to study the chemical makeup of the object.<sup>57</sup>

### ***The Future: Reorganization and re-consideration***

Recommendations for how the box could be better defined. Keeping in mind that this is a box of special processes, every object within it should represent an important moment in the history of photographic material. It could be separated out into paper samples, examples of coatings, and unusual processes. The greatest problem facing the Specimens Box is a lack of definition. Once the term "specimen" is truly defined for this box's purpose, objects can be reassigned accordingly. In this case, it may be possible that the box could be broken into sections. Such as examples of flash photography, one-of-a-kind processes, examples of common notable processes, and unusual subject matter

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<sup>56</sup> Some institutions do not use the term "lot" record as this term could easily be confused with auction lots. Other term examples are "open series" and "parent records"

<sup>57</sup> At the time of this thesis, the XRF testing has not been completed.

## **Conclusion**

Looking at my work with the Specimens Box from a general perspective, it is clear that the database does increase access to objects, but only in a particular way. The database, with its specific deconstructive qualities can only take an object's interpretation so far. It is important to remember this both while adding information to the database and while using it as a researcher. While an institution's style manual is clear and objective, the act of cataloguing is not. The database presents information objectively, yet the information that enters the database may be subjective, dependant on the cataloguer. The cataloguer must find the best balance between these two areas in order to provide the best information and access possible to each object. To understand photographic objects, we must understand how we relate to them, and how society as a whole relates to the object. This information will be reflected in the cataloguing entry. Because the importance of the archive is not just to preserve and protect these objects, but also to enlighten the researcher and provide information related to these objects.

At the completion of my work with the Specimens Box, I feel that I have only begun to delve into the amount of research that could be done on these objects. My hope is that the work done thus far to shed light on the box and elevate its importance in the memory of the GEH archive, will aid future researchers or perhaps prompt others to further study these objects and their role within the archive. Cataloguing is a perpetual process. There is always more to understand about any object. There is always a related object that can be further researched. Additionally, I hope that my research assists with the reorganization of the

Specimens Box, allowing the objects to enter a home that fits them best. I hope that my work of trying to better understand these objects and perform better research has provided better access to the Specimens Box.

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## Appendix I. Image Checklist



196800820025.0001.jpg



196800820025.0002.jpg



196803340037.0001.jpg



196803340047.0001.jpg



196803340048.0001.jpg



196803340049.0001.jpg



196803340050.0001.jpg



196803340051.0001.jpg



196803340052.0001.jpg



196803340053.0001.jpg



196803340057.0001.jpg



196803720089.0001.jpg



197000490009.0001.jpg



197000490041.0001.jpg



197100800001.0001.jpg



197200140002.0001.jpg



197202630001.0001.jpg



197202630001.0002.jpg



197301080001.0001.jpg



197301080002-  
0003.0001.jpg



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197806070001.0001.jpg



197806070005.0001.jpg



197901990001.0001.jpg



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198112840001.0001.jpg



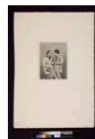
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198112880001.0001.jpg



198112880001.0002.jpg



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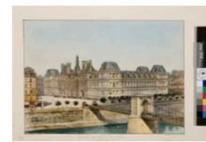
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198123470001.0004.jpg



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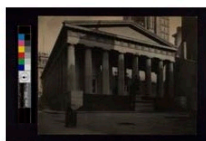
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198304090001.0002.jpg



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198304110001.0002.jpg



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198313250002.0001.jpg



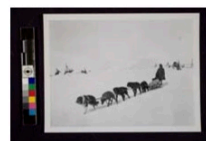
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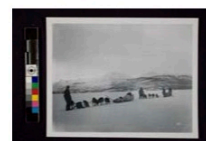
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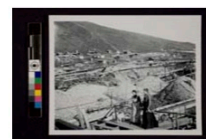
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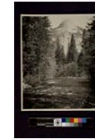
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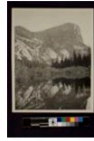
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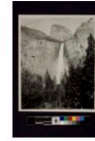
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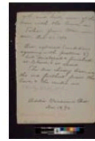
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198313250023.0001.jpg



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198315360001.0002.jpg



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198321660002.0001.jpg



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198321670001.0001.jpg



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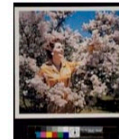
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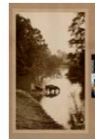
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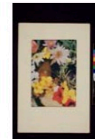
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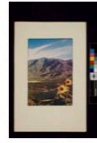
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199501080003.0001.jpg



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200305020001.0001.jpg



GEH\_9060.jpg



GEH\_9067.jpg



GEH\_9068.jpg



GEH\_9072.jpg



GEH\_9108.jpg



GEH\_9109.jpg



GEH\_9110.jpg



GEH\_9113.jpg



GEH\_9114.jpg



GEH\_9115.jpg



GEH\_9117.jpg



GEH\_9118.jpg



GEH\_9124.jpg



GEH\_9125.jpg



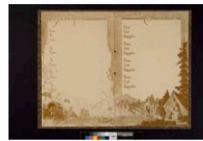
GEH\_9126.jpg



GEH\_9127.jpg



GEH\_9128.jpg



GEH\_9129.jpg



GEH\_9130.jpg



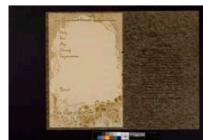
GEH\_9131.jpg



GEH\_9132.jpg



GEH\_9133.jpg



GEH\_9134.jpg



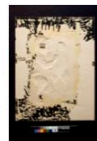
GEH\_9135.jpg



GEH\_9137.jpg



GEH\_9138.jpg



GEH\_9139.jpg



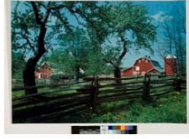
GEH\_9146.jpg



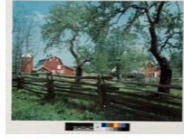
GEH\_9149.jpg



GEH\_9212.jpg



GEH\_9223.jpg



GEH\_9224.jpg



GEH\_9228.jpg

Appendix II.  
Constituent Biographies

**Addie Genevieve Elliott**

Alternate name: Addie Genevieve Elvira

Birthdate: March 11, 1873

Addie Genevieve was born in Somerville. Her mother, Mary Elliott, is referenced in the book *Representative women of New England* by Julia Ward Howe, Mary Hannah Graves, Mary Elvira Elliott, Mary A. Stimpson, Martha Seavey Hoyt.

**Benjamin J. Falk**

[b. 1853- d. May 21, 1925]

Professional name: B.J. Falk

Studio location: 949 Broadway NY,NY

BJ Falk was active during the late nineteenth and early twentieth centuries. His photographic work was mainly portraiture focused on wealthy, prominent New Yorkers, especially the German-Jewish community and the theater. The New York Public Library holds a large collection of his work featuring portraits of the Guggenheims, Lillie Langry, Richard Mansfield, Julie Marlowe, Alla Naximova, Lillian Russell, Thomas Edison, Henry Ford, Jay Gould, Helen Keller, and Annie Sullivan, among others. (source the NYPL accession sheet 1989) Falk was also involved with several cases involving early copyright laws when his images were illegally duplicated.

**Gustave Hermans**

[b. 1856- d. 1934]

Studio address: 98 Rue Dambrugge Anvers

**J.J. Higgins**

Title- A.M., M.D.

Wrote extensively on Lantern Negatives for the 1890 New York publication *Photographic Mosaics*.

**James S. Mc Corkle**

Alternate name: James H. McCorkle, "S" middle initial may be an error in TMS  
James H. McCorkle experimented in platinotype printing and pinhole photography. Lectured at the Portland, Maine Camera Club. In his address, Mr. McCorkle said that he regarded the camera as the best preventive of He was the inventor of the 1903 McCorkle Needle-Hole Attachment, which was available from the Century Camera Company. The model attachment offered needle-holes No. 10, 11 and 12, and a separate focusing aperture to achieve perfect pinholes.

**Charles G. Milne**

Born in Aberdeen, Scotland, immigrated to Canada. There he unsuccessfully attempted to establish a portrait studio in Medicine Hat, AB, Canada. He was the

father of Gilbert Milne, who followed his father's interest in photography, and later became a photographer for the Toronto Star.

**J. George Nussbaumer**

Born in Buffalo, NY. Author of the article "Courage in Art Practice" in the publication *Photographic Mosaics*.

**F.A. Oppenheim**

Active 1850s, Dresden

Oppenheim studied under Gustave Le Gray.

**H.C. Phillips**

Alternate name: Henry C. Phillips

Studio address: Broadbent & Phillips, 1206 Chestnut St. Philadelphia, PA

Operated a portrait studio in Philadelphia, PA, c1850-1880. His son, Ryland Phillips, was also a photographer.

**Ryland Phillips**

Son of Philadelphia portrait photographer, H.C. Phillips. Phillips wrote and lectured about photography for the publications such as "The Photographic Journal of America." With his brother Howard Magill Phillips, he operated a portrait studio in Philadelphia, PA. His wife was Annette Hall Phillips.

**Vernon Royle**

"Paterson, NJ Dec 17- Vernon Royle, president and treasurer of John Royle & Sons, machinery manufacturers of this city, died of pneumonia this morning at his home. 618 East Twenty-eighth Street. He was 88 years old. Mr. Royle held 100 patents on inventions dealing with photoengraving, jacquard card cutting, fire hose weaving and similar processes. His son Vernon E. Royle and three granddaughters survive."

-- New York Times Dec 18 1934

**C. Vandyk**

Alternate name: Carl Vandyk

Studio address: 125 Gloucester Rd, London, England & 37 Buckingham

Palace Rd, London, England

Carl Vandyk was a commercial photographer, active in the 1880s, in London.

**Richard Wetherill**

[b. 1858- d. 1910]

Wetherill was a Colorado rancher and explorer. He was an early discoverer of Cliff Palace in Mesa Verde and Chaco Canyon. Today, there is controversy surrounding Wetherill's excavation and handling of ancient artifacts. During his lifetime preservation was not yet a major concern at excavation sites. In 1910, he was killed by gunshot. It is unclear if he was murdered by a Navajo debtor or shot accidentally by his own hand.



Appendix III.  
Cataloguing Entries

Entries are arranged numerically by accession number, information not relevant to this thesis has been removed in some cases.

**1968:0082:0025**

*Department:* Photography  
*Title on Object:* Greetings from Copper County  
*Classification:* Print  
*Original photographer:* Unidentified  
*Geo Place:* Lake Superior, Keweenaw, MI, US  
*Medium:* photoengraving on copper  
*Description:* View of Lake Superior Shore Scene, Keweenaw County, Michigan printed on a thin piece of copper, accompanied by small paper envelope with the name De Boos.  
*Attributes:* Generic Subject: lake frontlandscape  
Source: GEH\_REG  
Technique: halftone  
  
*Dimensions:* Image: 4.4 x 8.6 cm  
Overall: 8.8 x 12.5 cm  
*Inscription(s):* recto (printed in black): MICHIGAN COPPER/ A Lake Superior Shore Scene, Keweenaw Country, Michigan/ GREETINGS from the Copper Country  
  
[On envelope] recto (written in black ink): De Boos  
recto (written in pencil): EPHEMERA BOX  
  
[On envelope] verso (embossed into paper, in decorative font): H  
*Media:* 196800820025.0001  
*Media:* 196800820025.0002  
*Credit Line:* Transfer from The State Historical Society of Wisconsin

**1968:0334:0037**

*Department:* Photography  
*Descriptive Title:* Unidentified Woman with hair in bun  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia

*Date Label:* ca. 1905  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman with her hair done up in a bun, wearing a dress with gold trim  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 23.5 x 18.3 cm  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

### **1968:0334:0038**

*Department:* Photography  
*Descriptive Title:* Unidentified Woman with hair in bun  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman with her hair done up in a bun, wearing a dress with gold trim  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 23.5 x 18.3 cm  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

### **1968:0334:0047**

*Department:* Photography  
*Descriptive Title:* Profile of Unidentified woman  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman wearing a draped dress in front of backdrop with trees and clouds  
*Attributes:* Functional Type: commercial portraiture  
 Object Process: gelatin silver print  
 Source: GEH\_PHOTO  
 Source: GEH\_REG



*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0048**

*Department:* Photography  
*Descriptive Title:* Profile of Unidentified woman  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman wearing a draped dress in front of backdrop with trees and clouds  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0049**

*Department:* Photography  
*Descriptive Title:* Profile of Unidentified woman  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman wearing a draped dress in front of backdrop with trees and clouds  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0050**

*Department:* Photography  
*Descriptive Title:* Profile of Unidentified woman  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman wearing a draped dress in front of backdrop with trees and clouds  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0051**

*Department:* Photography  
*Descriptive Title:* Profile of Unidentified woman  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman wearing a draped dress in front of backdrop with trees and clouds  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* 22.8 x 17.4 cm.

*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0052**

*Department:* Photography  
*Descriptive Title:* Unidentified Woman with hair in bun  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman with her hair done up in a bun,  
wearing a dress with gold trim  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* Image: 23.5 x 18.3 cm  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0053**

*Department:* Photography  
*Descriptive Title:* Unidentified woman wearing large hat with feather  
*Classification:* Photograph  
*Attributed to:* Elias Goldensky, American, b. Russia 1867 - 1943  
*Place of Death:* Philadelphia, PA, US  
*Place of Birth:* Radomysl, Russia  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* gelatin silver print (POP)  
*Description:* Woman in 3/4 profile wearing a large hat with a feather  
in it and a shawl covering her entire outfit.  
*Attributes:* Functional Type: commercial portraiture  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]

*Credit Line:* Museum Collection

**1968:0334:0056**

*Department:* Photography  
*Descriptive Title:* Unidentified Woman with hair in bun  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1905  
*Medium:* gelatin silver print (POP)  
*Description:* Profile of woman with her hair done up in a bun,  
wearing a dress with gold trim  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 23.5 x 18.3 cm  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0334:0057**

*Department:* Photography  
*Descriptive Title:* Unidentified woman wearing large hat with feather  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1905  
*Medium:* gelatin silver print (POP)  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* 22.8 x 17.4 cm.  
*Inscription(s):* [no inscription verso]  
*Credit Line:* Museum Collection

**1968:0372:0089**

*Department:* Photography  
*Title on Object:* Cliff-Dwellings  
*Classification:* Photograph  
*Original photographer:* Richard Wetherill, American, 1858 - 1910  
*Place of Death:* Chaco Canyon, NM, US  
*Place of Birth:* Chester, PA, US  
*Date Label:* ca. 1894  
*Geo Place:* Houvenweep, UT, US  
*Medium:* collodion silver print  
*Description:* View of the ruined fortress at the National Park in  
Houvenweep, Utah printed on Aristo Jr. paper, mounted

horizontally on a support with printed caption running vertically

*Attributes:* Generic Subject: fortress wallsarchitecture  
Generic Subject: ruinarchitecture  
Source: GEH\_REG

*Dimensions:* Image: 11.5 x 16.3 cm  
Overall: 24.1 x 15.3 cm

*Inscription(s):* recto (printed in brown): NEGATIVE BY RICHARD WETHERILL/ PRINTED ON AMERICAN "ARISTO," JR. CLIFF-DWELLINGS.

verso (written pencil): Runied Fortress, on the Houvenweep, Utah/ A. Miller

### **1970:0049:0009**

*Department:* Photography  
*Descriptive Title:* Building in Arques, France  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1855  
*Medium:* albumen print from paper negative  
*Description:* View of a cathedral in Arques, France  
*Attributes:* Generic Subject: cathedral facadesarchitecture  
Source: GEH\_REG

*Dimensions:* Image: 14.4 x 19.9 cm  
Mount: 30.3 x 40 cm

*Inscription(s):* recto (in pencil on mount): Arques/ [illegible writing]/  
albumine [illegible writing]

### **1970:0049:0041**

*Department:* Photography  
*Title on Object:* Vue du Pont de Dresden  
*Classification:* Photograph  
*Original photographer:* F.A. Oppenheim  
*Date Label:* ca. 1853  
*Geo Place:* Dresden, Germany  
*Medium:* albumen print  
*Description:* "DRESDEN", MOUNTED ALBUMEN PRINT, NO DATE  
*Attributes:* Source: GEH\_REG  
*Credit Line:* Gift of Eastman Kodak Company, ex-collection Gabriel Cromer

## 1972:0199:0001

*Department:* Photography  
*Descriptive Title:* Group of 4 military cadets under a tent opening  
*Classification:* Photograph  
*Original photographer:* Pach Bros., American, active ca. 1860s - 1900s  
*Later printer:* William Willis Jr., 1840/1-1923  
*Place of Death:* Brasted Chart, England  
*Place of Birth:* St. Austell, England  
*Date Label:* ca. 1865  
*Medium:* platinotype print  
*Description:* First platinum print made in America, 1877, by William Willis Jr., inventor of the process, from a negative of military cadets, made previously by Pach Brothers Studio.

*Attributes:* Generic Subject: militaryportrait  
Source: GEH\_REG

*Dimensions:* Image: 18.1 x 23.7 cm  
Mount: 20.4 x 25.5 cm

*Inscription(s):* (mount verso, ink): First Platinotype print made in America by William Willis Jr., inventor, in 1877. The laboratory in which he worked was at 39-41 Park Place, New York,  
(mount recto, printed): Stephen Henry Horgan RPS / 7 Spencer Hill / Wimbledon London / S.W. 19 / Associate Editor / The Inland Printer / Chicago IL, USA

*Ex-collection:* Previously owned by Stephen Henry Horgan, 1854-1941

## 1973:0108:0001

*Department:* Photography  
*Title on Object:* Queen Victoria's Jubilee  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* June 22, 1897  
*Geo Place:* Devon, England  
*Medium:* gelatin silver print (POP)  
*Description:* From a collection of 3 PHOTOS/12 NEGS taken with a Kodak pocket camera of Queen Victoria's Diamond Jubilee taken with a Kodak pocket camera. Street scene with dog and ladder.  
*Attributes:* Generic Subject: jubileeevent

Generic Subject: royaltypeople  
Source: GEH\_REG

*Dimensions:* Overall: 4 x 5.5 cm  
*Inscription(s):* verso (written in black ink): Queen Victoria's Jubilee  
Lustleigh, Devon, 1897  
*Credit Line:* Gift of Alban W. Cooper

**1973:0108:0002**

*Department:* Photography  
*Descriptive Title:* Parade during Queen Victoria's Jubilee  
*Classification:* Negative  
*Original photographer:* Unidentified  
*Date Label:* June 22, 1897  
*Geo Place:* Devon, England  
*Medium:* gelatin silver print (POP)  
*Description:* From a collection of 3 PHOTOS/12 NEGS taken with a Kodak pocket camera of Queen Victoria's Diamond Jubilee taken with a Kodak pocket camera. View of photographer's set up in the street.  
*Attributes:* Generic Subject: jubileeevent  
Generic Subject: Victoria, Queenroyalty / personage  
Source: GEH\_REG

*Dimensions:* Image: 3.4 x 5.1 cm  
Overall: 4.1 x 5.3 cm  
*Inscription(s):* [no inscription on verso]  
*Credit Line:* Gift of Alban W. Cooper

**1973:0108:0003**

*Department:* Photography  
*Descriptive Title:* Parade during Queen Victoria's Jubilee  
*Classification:* Negative  
*Original photographer:* Unidentified  
*Date Label:* June 22, 1897  
*Geo Place:* Devon, England  
*Medium:* gelatin silver print (POP)  
*Description:* From a collection of 3 PHOTOS/12 NEGS taken with a Kodak pocket camera of Queen Victoria's Diamond Jubilee taken with a Kodak pocket camera. View of soldier on horse leading parade of other soldiers.  
*Attributes:* Generic Subject: jubileeevent  
Generic Subject: Victoria, Queenroyalty / personage

Source: GEH\_REG

*Dimensions:* Image: 3.4 x 5.1 cm  
Overall: 4.1 x 5.3 cm  
*Inscription(s):* [no inscription on verso]  
*Credit Line:* Gift of Alban W. Cooper

**1977:0224:0010**

*Department:* Photography  
*Descriptive Title:* Unidentified man with beard  
*Classification:* Photograph  
*Original photographer:* C. Vandyk  
*Date Label:* ca. 1900  
*Description:* Close up portrait of elderly man with beard and hat and accompanying envelope with photographer's stamp and logo providing a studio address  
*Attributes:* Source: GEH\_REG

*Dimensions:* Image: 43 x 32.4 cm  
*Inscription(s):* recto (written in pencil): Vandyk London [artist signature]  
verso (written in ink): 430223  
(written in pencil): 86461 G  
recto (printed on envelope): H.M. The King/ H.R.H. The Prince of Wales/ H.M. The Queen/ By Appointment/ Vandyk 41 Buckingham Palace London S.W. 1/ Court Photographer/Portrait Painter  
*Media:* 197702240010.0001  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Sipley

**1978:0607:0001**

*Department:* Photography  
*Descriptive Title:* Church of St. Sulpice, Paris  
*Classification:* Print  
*Original photographer:* Unidentified, French  
*Associated:* Hippolyte Fizeau, 1819-1896  
*Place of Death:* Venteuil, France  
*Place of Birth:* Paris, France  
*Date Label:* ca. 1840  
*Medium:* Fizeau process engraving from a daguerreotype  
*Attributes:* Proper Subject: St. Sulpice churches / architecture  
Source: GEH\_PHOTO



Source: GEH\_REG

*Dimensions:* Image: 7.5 x 10 cm  
Overall: 19.7 x 28.5 cm

*Inscription(s):* recto, Cromer inscription (pencil): Journal [?] et serie des.....

*Notes:* recto, Cromer inscription (pencil): Un des vues [illegible] le procédé Fizeau / très rare  
Image was made using a process invented by Hippolyte Fizeau in which the original daguerreotype was made into an intaglio printing plate through the use of acid to etch the image.

Until Fizeau discovered a method of chemically etching the daguerreotype plate itself, any reproduction of the daguerreian image was a product of manual translation of the photograph to a copper plate that could hold printing ink.

*Credit Line:* Gift of Eastman Kodak Company, ex-collection Gabriel Cromer

**1978:0607:0005**

*Department:* Photography

*Descriptive Title:* Church of St. Sulpice, Paris

*Classification:* Print

*Original photographer:* Unidentified, French

*Associated:* Hippolyte Fizeau, 1819-1896

*Place of Death:* Venteuil, France

*Place of Birth:* Paris, France

*Date Label:* ca. 1840

*Medium:* Fizeau process engraving from a daguerreotype

*Attributes:* Proper Subject: St. Sulpice churches / architecture  
Source: GEH\_REG

*Dimensions:* Image: 7.5 x 10 cm  
Overall: 19.7 x 28.6 cm

*Inscription(s):* recto, Alden Scott Boyer's hand (pencil): Excessively rare and valuable /  
Original - Fizeau - Daguerreotype - Engraving - 1840 /  
The 2 [British pound sign] 5.50 \$21.00 Boyer

*Notes:* verso (pencil): 13341  
Image was made using a process invented by Hippolyte

Fizeau in which the original daguerreotype was made into an intaglio printing plate through the use of acid to etch the image.

Until Fizeau discovered a method of chemically etching the daguerreotype plate itself, any reproduction of the daguerreian image was a product of manual translation of the photograph to a copper plate that could hold printing ink.

*Credit Line:* Gift of Alden Scott Boyer

*PHOTOGRAPHER*

*Old Reg Maker ID:* 9999

### **1979:0556:0011**

*Department:* Photography

*Descriptive Title:* Henry Blanchard Curran

*Classification:* Photograph-Cabinet Card

*Original photographer:* H.C. Phillips

*Date Label:* ca. 1896

*Medium:* albumen print

*Description:* Henry Blanchard Curran, business partner of Samuel Castner Jr., wearing a suit and tie

*Attributes:* Source: GEH\_REG

*Dimensions:* Image: 14.2 x 10.3 cm

Mount: 16.4 x 10.7 cm

*Inscription(s):* recto (printed in grey on mount): Phillips Philada  
verso (stamped in black ink): PHILLIPS STUDIO 1206  
CHESTNUT STREET PHILADELPHIA

*Notes:* This object is related to H.C. Phillips's son Ryland Phillips' platinum print of the same image. In order to make his print, Ryland must have made a copy negative from this original image.

*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

### **1980:0270:0001**

*Department:* Photography

*Title on Object:* Russian Honeymoon

*Classification:* Photograph

*Original photographer:* B.J. Falk, American, 1853 - 1925

*Place of Death:* New York, NY, US

*Date Label:* May 1, 1883  
*Geo Place:* New York, NY, US  
*Medium:* gelatin silver print  
*Description:* A large group of actors gathered on stage centered on the action of a soldier holding a rifle and a woman pointing. Taken during Act 2, the last scene of the play "Russian Honeymoon" performed on May 1, 1883 at the Madison Square Theater. Made on an Eastman dry plate negative  
*Attributes:* Generic Subject: theaterevent  
Source: GEH\_REG  
Technique: flash illuminated  
  
*Dimensions:* Image: 8.8 x 14.2 cm (3 7/16 x 5 9/16 in.)  
Mount: 14.6 x 23 cm (5 3/4 x 9 1/16 in.)  
*Inscription(s):* recto (printed in blue): Negative by FALK At Midnight. RUSSIAN HONEYMOON. (Copyrighted) Made on EASTMAN's Special Dry Plate.  
  
verso (written in blue ink): Taken by the light of 30 [illegible]/ Exposure 6 sec. Anthony's Phot. Bul. June, 1883 p 190 [p 125 written and crossed out]  
*Notes:* One of the first theater photographs made by flash

## 1980:0277:0001

*Department:* Photography  
*Published:* Un des Bas-Reliefs de Notre-Dame de Paris  
*Descriptive Title:* Bas-Relief at Notre-Dame Cathedral in Paris, Apostles at the Tomb of the Virgin  
*Book:* Excursions daguerriennes: Vues et monuments les plus remarquables du globe (plate 84)  
*Classification:* Print  
*Original photographer:* Noël-Marie-Paymal Lerebours, 1807 - 1873  
*Place of Death:* Neuilly, France  
*Place of Birth:* Neuilly, France  
*Publisher:* Noël-Marie-Paymal Lerebours, 1807 - 1873  
*Place of Death:* Neuilly, France  
*Place of Birth:* Neuilly, France  
*Associated:* Hippolyte Fizeau, 1819-1896  
*Place of Death:* Venteuil, France  
*Place of Birth:* Paris, France  
*Date Label:* ca. 1841  
*Medium:* Fizeau process engraving from a daguerreotype  
*Description:* loose plate 84 from "Excursions daguerriennes: Vues et

*Attributes:* monuments les plus remarquables du globe"  
Generic Subject: Notre Dame Cathedralcathedral /  
architecture  
Source: GEH\_REG

*Dimensions:* Image: 17.6 x 14.1 cm  
Overall: 29 x 23.9 cm

*Inscription(s):* recto, Cromer inscription (pencil): très rare / 1ière  
gravure photographique (procedé Fizeau) le [illegible]

*Notes:* one of several reproductions made for the 1840-1844  
series "Excursions daguerriennes: Vues et monuments  
les plus remarquables du globe" using a process  
invented by Hippolyte Fizeau in which the original  
daguerreotype was made into an intaglio printing  
plate through the use of acid to etch the image.

Until Fizeau discovered a method of chemically etching  
the daguerreotype plate itself, any reproduction of the  
daguerreian image was a product of manual translation  
of the photograph to a copper plate that could hold  
printing ink.

*Media:* 198002770001.0001  
*Media:* 198002770001.0002  
*Credit Line:* Gift of Eastman Kodak Company: ex-collection Gabriel  
Cromer

## **1981:1284:0001**

*Department:* Photography  
*Title on Object:* Anvers, Le Calvaire a l'Eglise St-Paul  
*Classification:* Photograph  
*Original photographer:* Gustave Hermans, 1856 - 1934  
*Place of Death:* Berchem, Belgium  
*Place of Birth:* Antwerp, Belgium  
*Date Label:* ca. 1890  
*Geo Place:* Le Calvaire a l'Eglise St-Paul, Anvers, Belgium  
*Medium:* albumen print  
*Description:* Sideview of a large brick cathedral with religious  
sculpture arrangement

*Attributes:* Generic Subject: artreproduction  
Generic Subject: biblicalallegory  
Generic Subject: cathedral facadesarchitecture  
Source: GEH\_REG

*Dimensions:* Image: 28.5 x 23.4 cm  
Overall: 43 x 35.6 cm

*Inscription(s):* recto (printed in white on black border): No 38/  
ANVERS.- Le Calvaire a l'Eglise St-Paul. G.H. phot [rest  
cut off]

verso (stamped in blue ink): FREDERICK W.  
HERENDEEN.

*Credit Line:* Gift of George C. Pratt

**1981:1284:0004**

*Department:* Photography

*Title on Object:* La Legende de la Ste-Famile

*Classification:* Photograph

*Original photographer:* Gustave Hermans, 1856 - 1934

*Place of Death:* Berchem, Belgium

*Place of Birth:* Antwerp, Belgium

*Date Label:* ca. 1890

*Medium:* albumen print

*Description:* ALBUMEN PRINTS, ARCHITECTURE & ART  
REPRODUCTIONS

*Attributes:* Source: GEH\_REG

*Dimensions:* Image: 21.7 x 28.2 cm  
Overall: 26 x 35 cm

*Inscription(s):* recto (printed in white on border): No 408 ANVERS.-La  
Legende de la Ste-Famille. (stalles de la Cathedrale) G.H.  
phot.

*Credit Line:* Gift of George C. Pratt

**1981:1284:0005**

*Department:* Photography

*Descriptive Title:* Anvers, Le Calvaire a l'Eglise St-Paul

*Classification:* Photograph

*Original photographer:* Unidentified

*Publisher:* Stengel & Co.

*Date Label:* ca. 1890

*Geo Place:* Anvers, Le Calvaire a l'Eglise St-Paul, Anvers, Belgium

*Medium:* albumen print

*Description:* Sideview of a large brick cathedral with religious  
sculpture arrangement

*Attributes:* Generic Subject: artreproduction

Generic Subject: biblicalallegory  
Generic Subject: cathedral facadesarchitecture  
Source: GEH\_REG

*Dimensions:* Image: 27.5 x 22.7 cm  
Overall: 34.6 x 26 cm  
*Inscription(s):* recto (printed in black on border of print): 4020.  
Anvesr. St. Paul, le Clavaire./ Edite par Stengel &  
Markert, Dresde.  
*Credit Line:* Gift of George C. Pratt

**1981:1288:0001**

*Department:* Photography  
*Descriptive Title:* Portrait of seated young man, boy standing by his side  
*Classification:* Print  
*Original photographer:* Unidentified, English  
*Associated:* Hippolyte Fizeau, 1819-1896  
*Place of Death:* Venteuil, France  
*Place of Birth:* Paris, France  
*Date Label:* 1844  
*National Origin:* France  
*Medium:* Fizeau process engraving from a daguerreotype  
*Attributes:* Object Process: engraving from a daguerreotype  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* Image: 9 x 6.8 cm  
Overall: 28.8 x 20 cm  
*Inscription(s):* recto, Alden Scott Boyer's hand (pencil): Excessively  
rare and valuable /  
Original - Fizeau - Daguerreotype - Engraving / One of  
Two [underlined]

verso (pencil): Distributed by Fizeau at the close of his  
meeting at Academy of Science, 1844. See A. Marshall,  
Complete Photog., p. 1783 / [13341] [crossed out]

verso (pencil): Acc. No. 13341

*Notes:* verso (pencil): 2 [encircled]  
Image was made using a process invented by Hippolyte  
Fizeau in which the original daguerreotype was made  
into an intaglio printing plate through the use of acid to  
etch the image.

*Credit Line:* Gift of Alden Scott Boyer

**1981:1908:0001**

*Department:* Photography  
*Descriptive Title:* Royal Palace at Dresden, Stairway (Exterior)  
*Classification:* Photograph  
*Original photographer:* F.A. Oppenheim  
*Date Label:* ca. 1853  
*Medium:* albumen print  
*Attributes:* Source: GEH\_REG  
*Credit Line:* Gift of Eastman Kodak Company, ex-collection Gabriel Cromer

**1981:2347:0001**

*Department:* Photography  
*Descriptive Title:* House on a rocky hillside  
*Classification:* Photograph  
*Original photographer:* William Kuehn  
*Date Label:* ca. 1880  
*Medium:* calotype print  
*Description:* light image of a house with a polygonal shaped structure attached to the rest of the building. Image is printed on artist's own stationery. Accompanied by two blank receipt papers with artist logo and a paper with ornate artist letterhead.  
*Attributes:* Generic Subject: building facadesarchitecture  
Source: GEH\_REG  
  
*Dimensions:* Image: 12.7 x 17.8 cm  
Overall: 13.5 x 18.7 cm  
*Inscription(s):* verso (printed in black):[partially cut off at top] William Kuehn, Dr. ARTIST IN Tranferable Oil Pictures Prcoess Pictures and Process Lettering N.E. Cor. Warner & Wheeler Sts.

**1981:2491:0004**

*Department:* Photography  
*Descriptive Title:* Unidentified woman with green dress  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1855  
*Medium:* collodion on varnished daguerreotype plate

*Description:* Collodion printed on varnished daguerreotype plate with overpainted color of woman wearing a large green dress with a long gold chain reaching down from her collar. A ring on a her right hand is clearly visible.

*Attributes:* Source: GEH\_PHOTO  
Technique: overpainting

*Dimensions:* Image: 11 x 8 cm

*Inscription(s):* [no inscription]

*Notes:* This image was formerly classified as a tintype. Mark Osterman and Grant Romer have determined that it is a daguerreotype, heavily overpainted.

Further consideration and microscope views of this object have lead to the reclassification of this object to be a collodion on varnished recycled daguerreotype plate. [TLutek 07/2010]

**1981:2713:0009**

*Department:* Photography

*Title on Object:* France / Hotel-de-Ville de Paris

*Book:* Excursions daguerriennes: Vues et monuments le plus remarquables du globe (plate 79)

*Classification:* Print

*Original photographer:* Noël-Marie-Paymal Lerebours, 1807 - 1873

*Place of Death:* Neuilly, France

*Place of Birth:* Neuilly, France

*Associated:* Hippolyte Fizeau, 1819-1896

*Place of Death:* Venteuil, France

*Place of Birth:* Paris, France

*Printer:* Tarlé

*Publisher:* Goupil & Vibert

*Publisher:* Hector Bossange

*Date Label:* 1840-1844

*National Origin:* France

*Geo Place:* Paris, France

*Medium:* Fizeau process engraving with applied color from a daguerreotype

*Description:* Loose plate 79 (hand colored) from "Excursions daguerriennes: Vues et monuments le plus remarquables du globe" Engraving with applied color made from a daguerreotype using the Fizeau process.

*Attributes:* Functional Type: published topographic  
Generic Subject: bridgearchitecture



Generic Subject: riverlandscape  
Object Process: engraving  
Proper Subject: Hotel de Ville de Paris hotel /  
architecture  
Source: GEH\_PHOTO  
Technique: applied color

*Dimensions:*

Image: 13.7 x 19.1 cm  
Overall: 25.6 x 37 cm

*Inscription(s):*

recto-(printed) "France" "Hotel-De-Ville De Paris"  
"Daguerreotype  
Lerebours" "Imp. par Tarlé" "Grave par le procede  
Fizeau." "Publie  
par N.P. Lerebours, Place du Pont-Neuf, 13." "Hr.  
Bossange, Quai  
Voltaire, 11." "Goupil & Vibert, Boulevard. Montmartre,  
15."  
(in pencil, Cromer inscription): rarissime epreuve  
colour d'époque, sur procédé Fizeau retouché

*Related Works:*

*Notes:*

from: "Excursions Daguerriennes"  
one of several reproductions made for the 1840-1844  
series "Excursions daguerriennes: Vues et monuments  
les plus remarquables du globe" using a process  
invented by Hippolyte Fizeau in which the original  
daguerreotype was made into an intaglio printing  
plate through the use of acid to etch the image.

Until Fizeau discovered a method of chemically etching  
the daguerreotype plate itself, any reproduction of the  
daguerreian image was a product of manual translation  
of the photograph to a copper plate that could hold  
printing ink.

*Credit Line:*

Catalogued 10/88, DZ.  
Updated 3/10 JRS  
Gift of Eastman Kodak Company; ex-collection Gabriel  
Cromer

**1981:2713:0010**

*Department:*

*Title on Object:*

*Book:*

Photography  
France / Hotel-de-Ville de Paris  
Excursions daguerriennes: Vues et monuments les plus  
remarquables du globe (plate 79)

<i>Classification:</i>	Print
<i>Original photographer:</i>	Noël-Marie-Paymal Lerebours, 1807 - 1873
<i>Place of Death:</i>	Neuilly, France
<i>Place of Birth:</i>	Neuilly, France
<i>Associated:</i>	Hippolyte Fizeau, 1819-1896
<i>Place of Death:</i>	Venteuil, France
<i>Place of Birth:</i>	Paris, France
<i>Printer:</i>	Tarlé
<i>Publisher:</i>	Goupil & Vibert
<i>Publisher:</i>	Hector Bossange
<i>Date Label:</i>	1840-1844
<i>Medium:</i>	Fizeau process engraving from a daguerreotype
<i>Description:</i>	Loose plate 79 from "Excursions daguerriennes: Vues et monuments le plus remarquables du globe" Engraving made from a daguerreotype using the Fizeau process.
<i>Attributes:</i>	Source: GEH_REG
<i>Dimensions:</i>	Image: 13.5 x 19.2 cm Overall: 26 x 33.6 cm
<i>Inscription(s):</i>	recto, Cromer's hand (pencil): gravé par le procédé Fizeau.....partie de Excursions daguerriennes  recto (pencil): IV IX 1  recto-(printed) France / Hotel-De-Ville De Paris / Daguerreotype Lerebours / Imp. par Tarlé / Gravé par le procede Fizeau. / Publie par N.P. Lerebours, Place du Pont-Neuf, 13. / Hr. Bossange, Quai Voltaire, 11./ Goupil & Vibert, Boulevard. Montmartre, 15./
<i>Notes:</i>	one of several reproductions made for the 1840-1844 series "Excursions daguerriennes: Vues et monuments les plus remarquables du globe" using a process invented by Hippolyte Fizeau in which the original daguerreotype was made into an intaglio printing plate through the use of acid to etch the image.  Until Fizeau discovered a method of chemically etching the daguerreotype plate itself, any reproduction of the daguerreian image was a product of manual translation of the photograph to a copper plate that could hold printing ink.

*Credit Line:* Gift of Eastman Kodak Company; ex-collection Gabriel Cromer

**1982:1421:0001**

*Department:* Photography  
*Descriptive Title:* Unidentified man wearing top hat  
*Classification:* Tintype  
*Original photographer:* Unidentified, German  
*Date Label:* 1891  
*Geo Place:* Frankfurt, Germany  
*Medium:* tintype

*Description:* Unidentified man in gold frame with matching gold card advertising the photographic process and patent

*Attributes:* Object Process: tintype  
Source: GEH\_PHOTO  
Source: GEH\_REG

*Dimensions:* Image: 7.5 x 6 cm  
Mount: 9.4 x 7 cm

*Inscription(s):* recto (printed in grey on gold mount): PHOTOGRAPHIE  
AUOMAT Internat Electrotechn Ausstellung  
FRANKFURT A/M 1891.

verso (printed in black on mount): AUGUSTA  
VISTORIA/ INTERN ELCTROTECN ISCHE  
AUSSTELLUNG ZU FRANKFURT A/M 1891

recto (printed on accompanying advertisement card):  
GOLDENE MEDAILLE PHOTOGRAPHIE AUTOMAT  
RADERS PATENT D.R.P 51081 In allen Lundern  
patentirt. ZUe Weinnweung Internat. Elctrotechnische  
Ausstellung 1891 FRANKFURT A/M 1891

**1982:1517:0014**

*Department:* Photography  
*Descriptive Title:* Unidentified young man  
*Classification:* Tintype  
*Original photographer:* Unidentified  
*Date Label:* ca. 1880  
*Medium:* tintype

*Description:* an unusual example of what might be termed an "albino tintype", a technique described in literature of the period but apparently quite rare. The blackened "japanned" iron support (of the typical tintype) is painted white, upon which a collodion negative is exposed and the plate developed and toned.

*Attributes:* Object Process: tintype  
Source: GEH\_PHOTO

*Dimensions:* Image: 9.1 x 6.1 cm  
*Inscription(s):* [no inscription]  
*Credit Line:* Gift of Alden Scott Boyer

### **1982:2179:0001**

*Department:* Photography  
*Descriptive Title:* View of lake and drees from cliff  
*Classification:* Photograph  
*Original photographer:* Vernon Royle  
*Date Label:* 1916  
*Medium:* gelatin silver print (POP)  
*Description:* View of several tall trees and cliff overlooking lake. A silver chloride print made from wet collodion.

*Attributes:* Generic Subject: lake frontlandscape  
Source: GEH\_REG

*Dimensions:* Image: 11.5 x 19.7 cm  
*Inscription(s):* verso (written in black ink): 1866 Wet collodion, by Vernon Royle. silver-chlor. dev print 1916. Good example of physical development-fineness of grain!

*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

### **1982:2180:0001**

*Department:* Photography  
*Descriptive Title:* U.S. Treasury, New York  
*Classification:* Photograph  
*Original photographer:* James S. McCorkle  
*Date Label:* 1903  
*Geo Place:* New York, New York, US  
*Medium:* platinum print, from pinhole camera  
*Description:* View of the U.S. Treasury building made with a pinhole camera

*Attributes:* Generic Subject: building facadesarchitecture

Generic Subject: municipal plazacityscape  
Source: GEH\_REG

*Dimensions:* Image: 14.5 x 19.5 cm  
*Inscription(s):* verso (written in black ink): Pinhole negative, U.S. Treasury, New York Platinum print. James S. McCorkle, 1903.  
  
(written in pencil): yellowing of whites due to imperfet elimination of ion salts/2N  
*Media:* 198221800001.0001  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

**1983:0365:0001**

*Department:* Photography  
*Title on Object:* The London Gaiety Co. in "Faust up to date." as Photoraphed by Flash-light  
*Classification:* Photograph  
*Original photographer:* Rothengatter & Dillon  
*Date Label:* January 25, 1890  
*Geo Place:* Nixon & Zimmerman's Broad St. Theater, Philadelphia, PA, US  
*Medium:* albumen print  
*Description:* Group photograph created by flashlight of the London Gaiety Co.'s cast of "Fasut up to date" on stage, and in costume.  
*Attributes:* Generic Subject: actorspeople  
Generic Subject: theatricalgenre  
Source: GEH\_REG  
Technique: flash illuminated  
  
*Dimensions:* Image: 15 x 20.5 cm  
Mount: 25.2 x 30.5 cm  
*Inscription(s):* recto (printed on mount): Rothengatter & Dillion, Photos./ 912 Arch St, Phil'a./ The London Gaiety Co. in "Faust up to date." as Photographed by Flash-light/At Nixon & Zimmerman's Broad Street Theater. Saturday Evening, January 25th, 1890.  
*Media:* 198303650001.0001  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

## 1983:0408:0001

*Department:* Photography  
*Descriptive Title:* Collodio-chloride emulsion experiment  
*Classification:* Photograph  
*Original photographer:* G. Wharton Simpson, 1824 - 1880  
*Date Label:* 1864  
*Medium:* collodion silver print  
*Description:* circular image of a woman with ringlets in her hair with notes written in pencil beneath the image  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 10 x 5.5 cm  
Overall: 35.5 x 28 cm  
*Inscription(s):* verso (written in pencil on image): collodio-chloride with [illegible writing] was a poor one given [illegible writing] prints  
  
(written in black ink on paper separate from image): German c.d.c. collodio chloride emulsion 1870 [crossed out] An early (1864) experiment in collodio-chloride emulsion by G. Wharton Simpson, who first introduced the process in 1864-5- [illegible writing]  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

## 1983:0409:0001

*Department:* Photography  
*Descriptive Title:* Experiment with eburneum process  
*Classification:* Photograph  
*Original photographer:* J.M. Burgess  
*Date Label:* 1865  
*Medium:* collodion positive  
*Description:* vignetted portrait of woman wearing dress with large collar and hairpiece, an example of Burgess' experimentation with his own eburneum process  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 9.5 x 5.3 cm  
Overall: 35.6 x 28 cm  
*Inscription(s):* recto (embossed on image): BURGESS EBURNEUM PROCESS  
  
(written in black ink on paper): mutilated vignetted

*Credit Line:* print Eburneum process. JM Burgess 1865 Collodion positive, backed with mixture of gelatine and zinc oxide  
Gift of 3M Foundation; ex-collection of Louis Walton Siple

**1983:0411:0001**

*Department:* Photography  
*Descriptive Title:* Woman scolding cherub  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* ca. 1876  
*Medium:* woodburytype on tin foil  
*Description:* Woman in Classical setting, taking a bow from a cherub, moving him to tears. Object is described on folder as a stanotype.  
*Attributes:* Generic Subject: loveallegory  
Generic Subject: mythallegory  
Source: GEH\_REG  
*Dimensions:* Image: 7.4 x 5.3 cm  
Mount: 10 x 8.1 cm  
*Inscription(s):* [no inscription]  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple

**1983:0412:0001**

*Department:* Photography  
*Descriptive Title:* Woman in peasant dress, profile  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* ca. 1875  
*Medium:* woodburytype on fabric with oil paint  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 8.6 x 6.8 cm  
*Inscription(s):* verso (ink): An old specimen of an attempt at photo in oil colors. [illegible] was its [illegible]  
note with image (museum hand): "Woodburytype on fabric, oil colored" before 1876  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Siple  
*Donor:* 3M Foundation

## 1983:0414:0001

<i>Department:</i>	Photography
<i>Descriptive Title:</i>	Christian religious images: The Holy Family / Pietà
<i>Classification:</i>	Print
<i>Original photographer:</i>	Unidentified
<i>Date Label:</i>	1873
<i>Medium:</i>	collotype print
<i>Description:</i>	Two small printed images side-by-side on one sheet, probably collotype copies of an earlier copper engraving.
<i>Attributes:</i>	Source: GEH_REG
<i>Dimensions:</i>	Each Image: 3.2 x 2.2 cm Overall: 6.2 x 4.6 cm
<i>Inscription(s):</i>	recto (ink): Alberts process / 1873
<i>Notes:</i>	Albertype Company, owned by Herman L. Wittemann, published souvenir books, pamphlets, and postcards from 1890 to 1952, using a process invented by Austrian photographer Joseph Albert (1825-1886). The process using a collotype coating on glass plates permitted high speed mass production of photographs for the first time. Albertype photos also have an advantage that although the paper may yellow, the inks, unlike normal photographs, do not fade. The company would have photographs taken by its own agents and would also arrange to utilize photographs taken by others.
<i>Credit Line:</i>	Gift of 3M Foundation; ex-collection of Louis Walton Sipley

## 1983:0955:0001

<i>Department:</i>	Photography
<i>Descriptive Title:</i>	Photo of unidentified woman on page with floral cutouts
<i>Classification:</i>	Photograph
<i>Original photographer:</i>	B.J. Falk, American, 1853 - 1925
<i>Place of Death:</i>	New York, NY, US
<i>Date Label:</i>	ca. 1900
<i>Medium:</i>	gelatin silver print, on decorative mount



*Description:* Photograph of woman wearing ornate cape with flowers pasted onto mat board with flowers and decorative designs cut out. With original envelope with photographer's logo in blue

*Attributes:* Source: GEH\_REG  
Technique: carved  
Technique: collage

*Dimensions:* Image: 14.4 x 9.7 cm  
Overall: 29.7 x 21 cm

*Inscription(s):* (printed in blue on envelope): Falk/ WALDORF-ASTORIA/ NEW YORK

### **1983:1125:0001**

*Department:* Photography

*Descriptive Title:* Unidentified male with head covering and mustache

*Classification:* Photograph-Commercial Card Mounted

*Original photographer:* J. George Nussbaumer, 1866-1948

*Place of Death:* Buffalo, NY, US

*Place of Birth:* Westfield, NY, US

*Date Label:* ca. 1900

*Medium:* platinotype print

*Description:* studio portrait of a man with a large mustache, wearing a keffiyeh with textured bands

*Attributes:* Generic Subject: headdressdress  
Source: GEH\_REG

*Dimensions:* Image: 13.7 x 9.5 cm  
Mount: 24.1 x 15.1 cm

*Inscription(s):* recto (printed in brown on mount): NEGATIVE BY NUSSBAUMER, BUFFALO PRINTED ON THE AMERICAN ARISTOTYPE CO'S AROSTO-PLATINO. STUDIO WORK.

### **1983:1187:0001**

*Department:* Photography

*Title on Object:* Steamer Puritan

*Classification:* Photograph

*Original photographer:* J.J. Higgins

*Date Label:* August 7, 1889

*Medium:* gelatin silver print

*Description:* A view of the Puritan ship from Boston sailing in the water.

*Attributes:* Generic Subject: shipsseascape

Source: GEH\_PHOTO

Source: GEH\_REG

*Dimensions:*

Image: 16.1 x 21.6 cm

*Inscription(s):*

recto (printed in black on white paper, adhered to grey card): STEAM PURITAN Aug. 7th 1889, passing Blackwell's island E. 50th St. 6:15 P.M. (Mr.s President Harrison, en route) Lens R.R. 13inc. Stop F/13 Plate Seed 26, WHITE LIGHT DEVELOPMENT, J.J. Higgins M.D./ INSTANTNEOUS From GELATINE-NEGATIVE J.J. Higgins M.D.

### **1983:1325:0001**

*Department:*

Photography

*Series:*

Scow on White Horse Rapids

*Classification:*

Photograph

*Original photographer:*

Charles G. Milne

*Date Label:*

ca. 1900, printed ca. 1950

*Geo Place:*

White Horse Rapids, Yukon River, Yukon, Canada

*Medium:*

gelatin silver print

*Description:*

Group of men riding on a scow through turbulent waters with trees in the distance.

Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.

*Attributes:*

Generic Subject: rafttransportation

Generic Subject: riverswaterscape

Source: GEH\_REG

*Dimensions:*

Image: 11.4 x 9 cm

Mount: 14 x 9.8 cm

*Inscription(s):*

recto (written in blue ink): scow on White Horse Rapids (stamped in black): 282

### **1983:1325:0002**

*Department:*

Photography

*Descriptive Title:*

Two scows on the Yukon River

*Classification:*

Photograph

*Original photographer:*

Charles G. Milne

*Date Label:*

ca. 1900, printed ca. 1950

*Geo Place:* Yukon River, Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Two groups of men riding on scows on a river.  
  
*Attributes:* Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
 Generic Subject: rafttransportation  
 Source: GEH\_REG  
  
*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription]

### **1983:1325:0003**

*Department:* Photography  
*Descriptive Title:* Unidentified man on raft in the Yukon  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon River, Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Two men rowing on a large raft with a smaller rowboat floating beside them  
  
*Attributes:* Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
 Generic Subject: rafttransportation  
 Source: GEH\_REG  
  
*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription on verso]

### **1983:1325:0004**

*Department:* Photography  
*Descriptive Title:* Unidentified men carrying bundles in the Yukon  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geography:* Yukon, Canada

*Medium:* gelatin silver print  
*Description:* Two men carrying large bundles on their shoulders in the middle of a snowy field. A boat is slightly visible in the distance.

*Attributes:* Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
 Generic Subject: snow fieldlandscape  
 Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription on verso]

### **1983:1325:0005**

*Department:* Photography  
*Descriptive Title:* Group of unidentified men on scow rowing through the Yukon  
*Classification:* Photograph  
*Maker:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Medium:* gelatin silver print  
*Description:* Group of men riding a scow loaded with bundled goods.

*Attributes:* Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
 Generic Subject: rafttransportation  
 Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription]

### **1983:1325:0006**

*Department:* Photography  
*Descriptive Title:* Unidentified man riding dog sled in the Yukon  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print

*Description:* Man riding on a five dog pulled sled with snow and bare trees in the background

*Attributes:* Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
Generic Subject: dog sledtransportation  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm

*Inscription(s):* [no inscription on verso]

### **1983:1325:0007**

*Department:* Photography  
*Descriptive Title:* Two dogsled teams riding in the Yukon  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Four unidentified men walking beside two teams of dogsleds in the Yukon  
Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
*Attributes:* Generic Subject: dog sledtransportation  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm

*Inscription(s):* [no inscription]

### **1983:1325:0008**

*Department:* Photography  
*Descriptive Title:* Unidentified man on dog sled, outside log cabin in the Yukon  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* A man wearing a hat about to ride a dog sled outside a

cabin in the Yukon. There is a second man in the distance and laundry hanging outside the cabin. Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.

*Attributes:* Generic Subject: dog sledtransportation  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm

*Inscription(s):* [no inscription]

### **1983:1325:0009**

*Department:* Photography  
*Title on Object:* Man and his Outfit at Atlin, British Columbia  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Atlin, British Columbia, Canada  
*Medium:* gelatin silver print  
*Description:* A man standing next to a donkey loaded with supplies, outside a row of tents.  
Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.

*Attributes:* Generic Subject: minerportrait  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm

*Inscription(s):* recto (written in pencil): Miner and his outfit at Atlin  
British Columbia, ca. 1898 Probably Col. Charles Milne

### **1983:1325:0010**

*Department:* Photography  
*Descriptive Title:* Unidentified men outside Parsons Produce Co.  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950

*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Four unidentified men with dogs standing outside a small shop with a banner reading "Parsons Produce Co." Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
*Attributes:* Generic Subject: minerpeople  
 Source: GEH\_REG  
*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription on verso]

### 1983:1325:0011

*Department:* Photography  
*Descriptive Title:* Group of unidentified men on a boat  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Group of eleven men seated on a boat.  
  
 "Group of Sourdoughs [term for experienced miners] leaving for the ouside on last boat-1898. Alex McDonald (Klondike Kid), Jack Dallen of Dallon trail, Dick Lane who staked a quarter of a claim, Ronald Morrison, Charles Milne in back row, Mr. Munsey of Seattle."- Mrs. Charles Milne  
  
 Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
*Attributes:* Source: GEH\_REG  
  
*Dimensions:* Image: 11.4 x 9 cm  
 Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription verso]

### 1983:1325:0012

*Department:* Photography  
*Descriptive Title:* Two unidentified women outside gold claim

*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geography:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* Two women and a dog standing outside a gold claim. Possibly the Liffin Claim. Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription verso]

### **1983:1325:0013**

*Department:* Photography  
*Descriptive Title:* Totem Pole outside house  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geo Place:* Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* View of a totem pole in the lawn of a house. Images were made with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm  
*Inscription(s):* [no inscription verso]

### **1983:1325:0014**

*Department:* Photography  
*Compilation:* View of the Yukon River  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1900, printed ca. 1950  
*Geography:* Yukon River, Yukon, Canada  
*Medium:* gelatin silver print  
*Description:* View of a river through large sticks. Images were made



with a Kodak portable stand camera, bellows type. Col. Charles Milne purchased the camera on the eve of his departure for Dawson City in 1998.

*Attributes:* Source: GEH\_REG

*Dimensions:* Image: 11.4 x 9 cm  
Mount: 14 x 9.8 cm

*Inscription(s):* [no inscription verso]

### **1983:1325:0015**

*Department:* Photography  
*Title on Object:* Nevada Falls  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915, printed ca. 1950  
*Geo Place:* Nevada Falls, Yosemite National Park, California, US  
*Medium:* gelatin silver print  
*Description:* View of Nevada Falls from a distance  
*Attributes:* Generic Subject: Nevada Fallswaterfalls / landscape  
Generic Subject: Yosemite National Parkparks / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm

*Inscription(s):* verso (written in pencil): Nevada Falls Thirty Points  
(stamped in black): 20

### **1983:1325:0016**

*Department:* Photography  
*Title on Object:* Glacier Point  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* Glacier Point, Yosemite National Park, CA, US  
*Medium:* gelatin silver print  
*Description:* View of a mountain from a distance with a single tree present in the foreground  
*Attributes:* Generic Subject: Yosemite National Parkparks / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm

*Inscription(s):* Mount: 12 x 9.4 cm  
verso (written in pencil): From Glacier Point

**1983:1325:0017**

*Department:* Photography  
*Descriptive Title:* River with mountain in the distance  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* Yosemite National Park, CA, US  
*Medium:* gelatin silver print  
*Description:* View of river and trees in front of mountain  
*Attributes:* Generic Subject: river banklandscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm

Mount: 12 x 9.4 cm

*Inscription(s):* verso (written in pencil): The Do[illegible writing] River  
in foreground

**1983:1325:0018**

*Department:* Photography  
*Title on Object:* Sentinel Rock  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* Sentinel Rock, Yosemite National Park, CA, US  
*Medium:* gelatin silver print  
*Description:* View of Sentinel Rock with trees silhouetted in the  
foreground  
*Attributes:* Generic Subject: Sentinel Rock formation / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm

Mount: 12 x 9.4 cm

*Inscription(s):* verso (written in pencil): Sentinel Rock

**1983:1325:0019**

*Department:* Photography  
*Title on Object:* Mirror Lake  
*Classification:* Photograph

*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* Mirror Lake, Yosemite National Park, CA, US  
*Medium:* gelatin silver print  
*Description:* View of mountains and trees reflected in Mirror Lake.  
*Attributes:* Generic Subject: Mirror Lakelake / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm  
*Inscription(s):* verso (written in pencil): Mirror Lake

### **1983:1325:0020**

*Department:* Photography  
*Series:* Yosemite Falls  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* Yosemite Falls, Yosemite National Park, CA, US  
*Medium:* gelatin silver print  
*Description:* View of Yosemite falls with woman pulling child in the distant foreground  
*Attributes:* Generic Subject: Yosemite National Parknational parks / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm  
*Inscription(s):* verso (written in pencil): Yosemite Falls

### **1983:1325:0021**

*Department:* Photography  
*Title on Object:* Bridal Veil Falls  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Medium:* gelatin silver print  
*Description:* View of large waterfall with trees in the foreground  
*Attributes:* Generic Subject: Bridal Veil Fallsfalls / landscape  
Generic Subject: Yosemite National Parknational parks / landscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm  
*Inscription(s):* verso (written in pencil): Bridal Veil Falls

**1983:1325:0022**

*Department:* Photography  
*Title on Object:* California Palms  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Geo Place:* California, US  
*Medium:* gelatin silver print  
*Description:* Woman sitting in rocking chair beneath palm trees

*Attributes:* Generic Subject: palm treelandscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm  
*Inscription(s):* verso (written in pencil): California Palms

**1983:1325:0023**

*Department:* Photography  
*Title on Object:* Joshua Trees  
*Classification:* Photograph  
*Original photographer:* Charles G. Milne  
*Date Label:* ca. 1915  
*Medium:* gelatin silver print  
*Description:* Small child stranding beneath Joshua trees  
*Attributes:* Generic Subject: treelandscape  
Source: GEH\_REG

*Dimensions:* Image: 11.4 x 8.8 cm  
Mount: 12 x 9.4 cm  
*Inscription(s):* verso (written in pencil): Joshua trees- Cal.

**1983:1536:0001**

*Department:* Photography  
*Descriptive Title:* View of trees in yard  
*Classification:* Photograph-Cabinet Card  
*Original photographer:* Addie Genevieve Eliot

*Date Label:* October 21, 1893  
*Medium:* gelatin silver print (POP)  
*Description:* View of cherry trees in a yard taken from a window  
*Attributes:* Generic Subject: yardlandscape  
 Source: GEH\_REG

*Dimensions:* Image: 16.5 x 11.3 cm  
 Overall: 17.5 x 12.5 cm

*Inscription(s):* verso (written in black ink): Picture No. 7 7th, and last, view of the trees with the leaves on. Taken from Ella's window, Oct 21, 1893. Over exposed (conditions agreeing with pictures 3) but developed + finished at Blair's + so saved. The two cherry trees, are the one furthest from the lane, + the centre one. Addie Genevieve Eliot Nov. 18, 1893/ Stanley plate, 1st box (written in red ink) Choicer collection, no. 7

### 1983:1887:0001

*Department:* Photography  
*Title on Object:* Dans La Serre  
*Classification:* Photograph  
*Original photographer:* Goupil et Cie, French, active ca. 1850s - 1890s  
*Date Label:* ca. 1870  
*Medium:* carbon print  
*Description:* Art reproduction showing two women sitting in a green house with a girl and her sleeping dog.  
*Attributes:* Source: GEH\_REG

*Dimensions:* Image: 25.9 x 19.6 cm  
 Mount: 40.2 x 32.5 cm

*Inscription(s):* recto (printed on mat): PEINT PAR TONY FAIVRE 1558 PHOTOGRAPHIE PAR GOUPIL & Cie/ DANS LA SERRE (Salon de 1875)/ Galerie Photographique  
  
 PUBLIC par GOUPLE & [illegible printin]/ PARIS, BERLIN, [illegible printing]

*Notes:* verso (in pencil): 7392/ CARBON PRINT/ 247- 1 of 9 (stamped in black): 400524 BRADY-SIPLEY COLLECTION  
 Goupil & Cie were notable art reproduction photographers in France, digital copies of their ledgers can be found on the Getty website

*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton

Sipley

**1983:2054:0001**

*Department:* Photography  
*Descriptive Title:* Unidentified men riding boat at Coney Island  
*Classification:* Photograph  
*Original photographer:* Carl Dietz  
*Date Label:* ca. 1900  
*Geo Place:* Coney Island, Brooklyn, NY, US  
*Medium:* gelatin silver print  
*Description:* A large group of men riding in a small speed boat along the water at Coney Island. The photograph was taken at night and illuminated by flash and taken with an early model of a multispeed shutter.  
*Attributes:* Generic Subject: boardwalklandscape  
Source: GEH\_REG  
Technique: flash illuminated  
  
*Dimensions:* Overall: 10 x 15 cm  
*Inscription(s):* verso (written in black ink): This remarkable Flashlight made at Coney Island at night was given to by the Inventor Carl Dietz  
(stamped in blue ink): MADE WITH THE MULTI SPEED SHUTTER (BETWEEN LENSES)  
(written in black ink): [written in different handwriting] and flashlight attachment  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton Sipley

**1983:2166:0001**

*Department:* Photography  
*Title on Object:* Sample Photograph made with Premo B.  
*Descriptive Title:* Street scene with streetcar  
*Classification:* Sample  
*Original photographer:* Rochester Optical Co.  
*Date Label:* ca. 1887  
*Geo Place:* Rochester, NY, US  
*Medium:* albumen print  
*Description:* View looking down a city street with a street car in the center. A horse drawn carriage is to the right, and a group of women walking is to the left. An example of a sample from the Rochester Optical Co.  
*Attributes:* Generic Subject: streetscenecityscape

Source: GEH\_REG

*Dimensions:* Image: 9.7 x 12 cm  
Overall: 10.1 x 13.1 cm  
*Inscription(s):* recto (printed in brown): SAMPLE PHOTOGRAPH MADE  
WITH PREMO B. MANUFACTURED BY ROCHESTER  
OPTICAL COMPANY ROCHESTER, N.Y.

**1983:2166:0002**

*Department:* Photography  
*Title on Object:* Sample Photograph made with Long Focus Premo  
*Descriptive Title:* View of house facade from the street  
*Classification:* Sample  
*Original photographer:* Rochester Optical Co.  
*Date Label:* ca. 1887  
*Geo Place:* Rochester, NY, US  
*Medium:* albumen print  
*Description:* View of a large home on a residential street. An example  
of a sample from the Rochester Optical Co.  
*Attributes:* Generic Subject: homesarchitecture  
Source: GEH\_REG

*Dimensions:* Image: 9.7 x 12 cm  
Overall: 10.1 x 13.1 cm  
*Inscription(s):* recto (printed in brown): SAMPLE PHOTOGRAPH MADE  
WITH LONG FOCUS PREMO MANUFACTURED BY  
ROCHESTER OPTICAL COMPANY ROCHESTER, N.Y.

**1983:2167:0001**

*Department:* Photography  
*Descriptive Title:* Specimen Prints on "Aristo " paper  
*Classification:* Photograph  
*Original photographer:* Baker's Art Gallery  
*Associated:* American Aristotype Co., American, 1889 - 1909  
*Date Label:* ca. 1900  
*Geo Place:* Jamestown, NY, US  
*Medium:* gelatin silver print (POP)  
*Description:* Woman wearing dress adorned with flowers holding a  
fan made of feathers and gazing at a flower she holds in  
her hand  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 14 x 9.6 cm (5 1/2 x 3 3/4 in.)

*Inscription(s):* Mount: 16.4 x 10.7 cm (6 7/16 x 4 3/16 in.)  
 verso (printed in black on monut): BAKER'S ART GALLERY. COLUMBUS, O./ MANUFACTURED ONLY BY AMERICAN ARISTOTYPE Co., JAMESTOWN, N.Y.

(printed in silver on mount): SPECIMEN PRINT ON "ARISTO-PLATINO"

recto (printed in black): BETTER Than Carbon! EASIER to handle than Albumen is ARISTO-PLATINO./ IT IS ENTIRELY UNLIKE ANYTHING HERETOFORE PRODUCED IN THE PAPER LINE. A PRINTING-OUT PAPER, EASIER TO HANDLE THAN ALBUMEN PAPER, ANY TONE FROM SEPIA TO A DEAD BLACK MAY BE PRODUCED. AT THE ST. LOUIS CONVENTION ALL THE PRINCIPAL AWARDS WENT TO ARISTO-PLATINO. THE CRAMER CUP, AND GOLD MEDALS IN CLASSES A AND C AWARDED TO PIRIE MACDONALD; THE DIAMOND BADGE, FOR THE GRAND PRIZE, AWARDED TO S.K.STEIN; SILVER CUP FOR TH SPECIAL PRIZE, AWARDED TO FRANK A. PLACE; ALL FOR PRINTS ON/ ARISTO-PLATINO/ PRICE: SAME AS AMERICAN "ARISTO"-CABINETS \$2.00 PER GROSS, OTHER SIZES IN PROPORTION/MANUCATURED BY AMERICAN ARISTOTYPE CO. JAMESTOWN, N.Y.

*Notes:* #1983:2167:1 was returned for Conservation Dept.  
 6/06  
 JRS

## **1983:2167:0002**

*Department:* Photography  
*Descriptive Title:* Specimen Prints on "Aristo " paper  
*Classification:* Photograph  
*Original photographer:* Baker's Art Gallery  
*Associated:* American Aristotype Co., American, 1889 - 1909  
*Date Label:* ca. 1900  
*Geo Place:* Jamestown, NY, US  
*Medium:* gelatin silver print (POP)  
*Description:* Woman in lavish dress with feather boa leaning back into an ornate chair with her feet up on a low ottoman  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 14 x 9.6 cm (5 1/2 x 3 3/4 in.)



*Inscription(s):* Mount: 16.4 x 10.7 cm (6 7/16 x 4 3/16 in.)  
 verso (printed in black on monut): BAKER'S ART  
 GALLERY. COLUMBUS, O./ MANUFACTURED ONLY BY  
 AMERICAN ARISTOTYPE Co., JAMESTOWN, N.Y.

(printed in silver on mount): SPECIMEN PRINT ON  
 "ARISTO-PLATINO"

recto (printed in black): BETTER Than Carbon! EASIER  
 to handle than Albumen is ARISTO-PLATINO./ IT IS  
 ENTIRELY UNLIKE ANYTHING HERETOFORE  
 PRODUCED IN THE PAPER LINE. A PRINTING-OUT  
 PAPER, EASIER TO HANDLE THAN ALBUMEN PAPER,  
 ANY TONE FROM SEPIA TO A DEAD BLACK MAY BE  
 PRODUCED. AT THE ST. LOUIS CONVENTION ALL THE  
 PRINCIPAL AWARDS WENT TO ARISTO-PLATINO. THE  
 CRAMER CUP, AND GOLD MEDALS IN CLASSES A AND C  
 AWARDED TO PIRIE MACDONALD; THE DIAMOND  
 BADGE, FOR THE GRAND PRIZE, AWARDED TO  
 S.K.STEIN; SILVER CUP FOR TH SPECIAL PRIZE,  
 AWARDED TO FRANK A. PLACE; ALL FOR PRINTS ON/  
 ARISTO-PLATINO/ PRICE: SAME AS AMERICAN  
 "ARISTO"-CABINETS \$2.00 PER GROSS, OTHER SIZES IN  
 PROPORTION/MANUCATURED BY AMERICAN  
 ARISTOTYPE CO. JAMESTOWN, N.Y.

*Notes:* #1983:2167:1 was returned for Conservation Dept.  
 6/06  
 JRS

*Credit Line:* Gift of Dr. Henry Ott

**1983:2168:0001**

*Department:* Photography  
*Descriptive Title:* Unidentified woman in front of floral background  
*Classification:* Print  
*Original photographer:* Artograph Screen Co.  
*Date Label:* ca. 1920  
*Medium:* halftone, photoengraving print  
*Description:* Woman facing her left, seated in front of floral  
 wallpaper with boatneck top  
*Attributes:* Source: GEH\_REG

Technique: halftone

*Dimensions:* Image: 10 x 7.5 cm  
*Inscription(s):* recto (stamped in purple ink): ARTOGRAPH SCREEN Co.  
500 FIFTH AVENUE NEW YORK  
verso (stamped in purple ink): ARTOGRAPH SCREEN  
Co. 500 FIFTH AVENUE NEW YORK

**1983:2320:0001**

*Department:* Photography  
*Descriptive Title:* Bowl of tomatoes  
*Classification:* Photograph  
*Original photographer:* Witanowski  
*Date Label:* ca. 1985  
*Medium:* color print, from pinhole camera  
*Description:* Tomatoes in a white bowl in front of a wooden fence,  
made with a pinhole camera  
*Attributes:* Generic Subject: tomatoesstill life  
Source: GEH\_REG

*Dimensions:* Image: 12.7 x 10.8 cm  
Overall: 14 x 11 cm

**1984:0866:0006**

*Department:* Photography  
*Descriptive Title:* Edwin D. Warner  
*Title on Object:* Ping Pong Photos  
*Descriptive Title:* Horizontal series of five variant portraits of a man  
*Classification:* Photograph  
*Original photographer:* Lynch, American, active 1890s  
*Subject of photograph:* Edwin D. Warner  
*Date Label:* ca. 1895  
*National Origin:* United States  
*Medium:* gelatin silver print, Ping Pong Photos  
*Description:* Five variant images of man on one strip of paper  
accompanied by an envelope with advertising and  
studio information.  
*Attributes:* Functional Type: commercial portraiture  
Generic Subject: identportrait  
Object Process: gelatin silver print  
Proper Subject: Warner, Edwin D.ident / portrait  
Proprietary or Trade Name: "Ping Pong Photos"  
Source: GEH\_PHOTO

Source: GEH\_REG  
Technique: photomontage

*Dimensions:* Each Image: 3.3 x 2.8 cm  
Overall: 3.3 x 13.9 cm  
*Inscription(s):* verso (stamped in black): Lynch Photographer, 57 No.  
Pearl St., ALBANY, N. Y. [five times]  
*Notes:* 5 poses on 1 strip in small descriptive (process)  
envelope.  
Man in photo is father of Marion Warner. [Cataloged  
11/84, DZ.]

### **1987:0871:0001**

*Department:* Photography  
*Descriptive Title:* Two unidentified woman talking on house walkway  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* View of two women, wearing colorful dresses talking  
while standing on the walkway outside a house.  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 10.3 x 13.5 cm  
Overall: 11.5 x 14.6 cm  
*Inscription(s):* [no inscription]

### **1987:0871:0002**

*Department:* Photography  
*Descriptive Title:* Three unidentified men watching fire  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* Group of three men standing between two trees  
watching a fire closeby.  
*Attributes:* Source: GEH\_REG  
*Dimensions:* Image: 10.1 x 12.6 cm  
Overall: 11.5 x 13.3 cm  
*Inscription(s):* [no inscription]

### 1987:0871:0003

*Department:* Photography  
*Descriptive Title:* Unidentified man and woman holding hands, standing under a tree  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* A woman wearing a purple and white striped shirt with purple shorts holds hands with a man wearing a red shirt and jeans. They are standing under a tree in a park.

*Attributes:* Generic Subject: couplepeople  
Source: GEH\_REG

*Dimensions:* Image: 13.7 x 13.9 cm  
Overall: 51.1 x 15 cm  
*Inscription(s):* [no inscription]

### 1987:0871:0004

*Department:* Photography  
*Descriptive Title:* Unidentified couple leaning on car  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* Woman in yellow dress and man in white shirt and jeans leaning on a blue car on a mountaintop

*Attributes:* Generic Subject: coast lineslandscape  
Generic Subject: coupleportrait  
Source: GEH\_REG

*Dimensions:* Image: 13.7 x 13.9 cm  
Overall: 15.1 x 15 cm  
*Inscription(s):* [no inscription]

### 1987:0871:0005

*Department:* Photography  
*Descriptive Title:* Woman standing amongst flowering tree  
*Classification:* Print  
*Original photographer:* Unidentified

*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* Woman with yellow plaid dress and large white earrings standing amongst flower blossoms  
  
*Attributes:* Generic Subject: young womanportrait  
Source: GEH\_REG  
  
*Dimensions:* Image: 13.7 x 13.9 cm  
Overall: 15.1 x 15 cm  
*Inscription(s):* recto (written in blue ink): litho printing = research lab.

### **1987:0871:0006**

*Department:* Photography  
*Descriptive Title:* Woman feeling sailor's muscles  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Medium:* color print, Kodak polytrans  
*Description:* Woman wearing yellow costume feeling the muscle of a man wearing a red and white striped suit and sailor hat  
  
*Attributes:* Generic Subject: couplepeople  
Generic Subject: sailorportrait  
Source: GEH\_REG  
  
*Dimensions:* Image: 13.7 x 13.9 cm  
Overall: 15.1 x 51 cm  
*Inscription(s):* [no inscription]

### **1987:0871:0007**

*Department:* Photography  
*Descriptive Title:* Front view of a blue house  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Geo Place:* Rochester, Monroe, NY, US  
*Medium:* color print, Kodak polytrans  
*Description:* View of the front steps and facade of a blue house in Rochester, NY  
  
*Attributes:* Generic Subject: houselandscape  
Source: GEH\_REG  
  
*Dimensions:* Image: 17.5 x 13.5 cm

*Inscription(s):* Other: 19 x 15 cm  
[no inscription]

**1987:0871:0008**

*Department:* Photography  
*Descriptive Title:* Colorful boats docked outside Italian restaurant  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1965  
*Geo Place:* Italy  
*Medium:* color print, Kodak polytrans  
*Description:* Green, red, white, and yellow boats docked outside an Italian restaurant along the coast  
*Attributes:* Generic Subject: boatsseascape  
Generic Subject: coastseascape  
Source: GEH\_REG

*Dimensions:* Image: 23.5 x 18.4 cm  
Overall: 25.4 x 20.1 cm  
*Inscription(s):* [no inscription]

**1987:0871:0009**

*Department:* Photography  
*Descriptive Title:* Plate of food with daffodils and coffee  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* November 20, 1968  
*Medium:* color print, Kodak polymer  
*Description:* Still life of plate with oranges, grapes, cherries, jello, and whipped cream in front of bread basket, daffodils, and cup of coffee made on a Kodak Polymer Proof Sheet, earlier photek.  
*Attributes:* Generic Subject: fruitfood / still life  
Source: GEH\_REG

*Dimensions:* Image: 19.5 x 25 cm  
Overall: 22 x 27.4 cm  
*Inscription(s):* verso (written in blue ink): November 20, 1968 Jodak polymer proofing (earlier, photek) Heated (225 F +/- 51) Vandercook plate cross link transferred polymer by xenon [illegible word] 5 mins to prepare 4 [illegible word] from 4 screen pros 5 mins to transfer on [illegible word]

## 1988:0630:0001

*Department:* Photography  
*Descriptive Title:* River scene with horses  
*Classification:* Photograph  
*Original photographer:* J. Benton Curtis  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* toned gelatin silver print  
*Attributes:* Functional Type: creative expression  
Functional Type: personal record  
Generic Subject: horse drawn transportation  
Generic Subject: river landscape  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Technique: toned, sepia

*Dimensions:* 43.3 x 25.5 cm.  
*Notes:* Catalogued 8/88, DZ.  
Print was made from Mr. Benton's negative by Eastman Kodak Company.

## 1988:0630:0002

*Department:* Photography  
*Descriptive Title:* Fishing scene  
*Classification:* Photograph  
*Original photographer:* J. Benton Curtis  
*Date Label:* ca. 1905  
*National Origin:* United States  
*Medium:* toned gelatin silver print  
*Attributes:* Functional Type: creative expression  
Functional Type: personal record  
Generic Subject: fishing people  
Generic Subject: pond landscape  
Object Process: gelatin silver print  
Source: GEH\_PHOTO  
Technique: toned, sepia

*Dimensions:* 25.5 x 43.5 cm.  
*Notes:* Catalogued 8/88, DZ.  
Print was made from Mr. Benton's negative by Eastman Kodak Company.

## 1995:0108:0001

*Department:* Photography  
*Descriptive Title:* Close up of tropical flowers  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print  
*Description:* "WESCAETTES", [1943]  
  
Close up of yellow, white, red, and purple flowers mounted in a cardboard frame with attached stand  
*Attributes:* Source: GEH\_REG  
Technique: halftone  
  
*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)  
Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)  
*Notes:* It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.

## 1995:0108:0002

*Department:* Photography  
*Descriptive Title:* Bridalveil Falls in Yosemite National Park  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print  
*Description:* MOUNTED "WESCAETTES", [1943]  
View of Bridalveil Falls in Yosemite National Park mounted in a cardboard frame with attached stand  
*Attributes:* Generic Subject: Bridal Veil Fallswaterfalls / landscape  
Source: GEH\_REG  
Technique: halftone  
  
*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)  
Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)  
*Notes:* It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to



inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.

### **1995:0108:0003**

*Department:* Photography  
*Descriptive Title:* Unidentified man sitting in front of lake  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print  
*Description:* "WESCAETTES", [1943]  
Image of a man wearing red shirt sitting in front of lake mounted in a cardboard frame with attached stand  
*Attributes:* Source: GEH\_REG  
Technique: halftone  
*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)  
Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)  
*Notes:* It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.

### **1995:0108:0004**

*Department:* Photography  
*Descriptive Title:* View of mountain range  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print  
*Description:* "WESCAETTES"  
View of mountain top from a distance with lake and fall leaves in the foreground mounted in a cardboard frame with attached stand  
*Attributes:* Source: GEH\_REG  
Technique: halftone  
*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)

*Notes:* Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)  
It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.

### **1995:0108:0005**

*Department:* Photography  
*Compilation:* View of mountain range with sunflowers  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print  
*Description:* "WESCAETTES"  
View of mountain range in the distance with sunflowers and a field in the foreground mounted in a cardboard frame with attached stand  
*Attributes:* Source: GEH\_REG  
Technique: halftone  
*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)  
Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)  
*Inscription(s):* recto: (circular stamp with blue ink): Let's Go USA! Keep em flying!  
*Notes:* It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.  
*Credit Line:* Museum Collection

### **1995:0108:0006**

*Department:* Photography  
*Descriptive Title:* Road through small town with mountaintop in distance  
*Classification:* Print  
*Original photographer:* Unidentified  
*Date Label:* 1943  
*Medium:* photoengraving print

*Description:* "WESCAETTES"  
A view of a small road cutting through a town moving toward a mountain range in the distance. A billboard on the side of a building reads "trupak"

*Attributes:* Source: GEH\_REG  
Technique: halftone

*Dimensions:* Image: 8.5 x 5.7 cm (3 3/8 x 2 1/4 in.)  
Mount: 13.9 x 9.1 cm (5 1/2 x 3 9/16 in.)

*Notes:* It can be assumed that all images have the logo "Let's Go USA! Keep em flying!" printed on the verso. This was the slogan of the US air corps during WWII in order to inspire people to enlist. It is possible that these commercially produced cards were sold with the intention to donate a portion of the proceeds to the air corps.

## **1998:1555:0001**

*Department:* Photography

*Descriptive Title:* Credit Card template for Commonwealth Scientific and Industrial Research Organisation (CSIRO) with diffusion color (hologram?) design.

*Classification:* Transparency-Diffraction

*Maker:* Unidentified

*Date Label:* ca. 1996

*Medium:* Holograph on plastic support

*Description:* SAMPLE 2D ARRAYS OF SMALL GRATINGS BACKED ON WHITE CREDIT CARD

*Attributes:* Source: GEH\_REG

*Dimensions:* Overall: 5.3 x 8.6 cm

*Inscription(s):* verso: (holographic stamp with printed text) CSIRO AUSTRALIA

## **2010:0053:0001**

*Department:* Photography

*Descriptive Title:* Heidelberg Castle at night

*Classification:* Photograph

*Original photographer:* Karl Lange

*Date Label:* August 4, 1891

*Geo Place:* Heidelberg Castle, Heidelberg, Germany

*Medium:* collodion or gelatin printing out paper print

*Description:* Heidelberg Castle at night, 1891, toned gelatin silver print

*Attributes:* Generic Subject: Heidelberg Castlecastle / architecture  
Technique: tinted

*Dimensions:* Image: 9.7 x 15.4 cm

*Inscription(s):* verso (written in pencil): Heidelberg illuminated Aug 4, 91 a notable example Boyer

*Notes:* [June 10, 10. Process is undetermined, may be a collodion print]

## **2010:0054:0001**

*Department:* Photography

*Descriptive Title:* Small circular collodion glass plate positives: barge on the Seine, Paris

*Classification:* Transparency-Black & White

*Original photographer:* René Prudent Patrice Dagron, French, 1819 - 1900

*Date Label:* ca. 1890

*Medium:* transparency, collodion on glass

*Attributes:* Generic Subject: artreproduction  
Technique: photomicrograph

*Dimensions:* Overall: 3.2 cm (diameter)

*Inscription(s):* on original box, Cromer's hand (ink): Petite positifs [illegible] par Dagron (usage indéterminé)

*Credit Line:* Gift of Eastman Kodak Company; ex-collection of Gabriel Cromer

## **2010:0054:0001-0006**

*Department:* Photography

*Descriptive Title:* Small circular collodion glass plate positives: Art reproductions and views of Paris

*Classification:* Transparency-Black & White

*Original photographer:* René Prudent Patrice Dagron, French, 1819 - 1900

*Date Label:* ca. 1890

*Medium:* transparency, collodion on glass

*Description:* 6 small circular discs. There are 2 images of reproductions of classical paintings, 1 gallery wall, 1 sculpture of a nude woman kneeling, and 2 of examples of Parisian architecture. Also included are 6 circles with no printed image. Objects are held in a small cardboard box with lid.

*Attributes:* Generic Subject: artreproduction  
Technique: photomicrograph

*Dimensions:* Overall: 3.2 cm (diameter)  
*Inscription(s):* on original box, Cromer's hand (ink): Petite positifs  
[illegible] par Dagron (usage indéterminé)  
*Credit Line:* Gift of Eastman Kodak Company; ex-collection of  
Gabriel Cromer

**2010:0055:0001**

*Tuesday, July 13, 2010*

*Department:* Photography  
*Descriptive Title:* Bridal Veil Falls  
*Classification:* Photograph  
*Original photographer:* Daniel H. Briggs, 1822-1898  
*Place of Death:* Germantown, PA, US  
*Place of Birth:* Norton, MA, US  
*Date Label:* 1875  
*Geo Place:* Bridal Veil Falls, Yosemite, California, US  
*Medium:* gelatin silver contact print, toned blue  
*Description:* View of Shoshone Falls toned blue. from below. Briggs,  
Dr. D.H., Yosemite, 1875, (1) contact print from original  
wet plate negative  
*Attributes:* Generic Subject: Bridal Veil Fallsfalls / landscape  
Technique: toned, blue

*Dimensions:* Image: 21 x 19.5 cm  
*Inscription(s):* verso (written in blue ink): Contact Print from Original  
wet plate negative made by Dr. D.H. Briggs ni Yosemite  
in 1875

(stamped in black): Give Credit to SIPLEY-BR[writing  
covered by adhesive]SCO PICTURES  
*Credit Line:* Gift of 3M Foundation; ex-collection of Louis Walton  
Sipley

**2010:0056:0001**

*Department:* Photography  
*Title on Object:* John C. Browne  
*Classification:* Photograph  
*Original photographer:* Samuel J. Castner, 1878-1960  
*Place of Birth:* Philadelphia, PA, US  
*Subject of photograph:* John C. Browne, 1838-1918  
*Place of Birth:* Philadelphia, PA, US  
*Date Label:* ca. 1916  
*Medium:* Kallitype

*Description:* portrait of balding man with beard wearing a suit with a gold pocket watch chain visible  
*Dimensions:* Image: 20.5 x 16 cm  
Overall: 21.4 x 16.3 cm  
*Inscription(s):* verso (written in pencil): John C Borwne Kallitype SJC (stamped in blue): 440115 BRADY-SIPLEY COLLECTION  
*Credit Line:* Museum Collection; ex-collection of Louis Walton Sipley

**2010:0056:0002**

*Department:* Photography  
*Descriptive Title:* Unidentified woman with hat  
*Classification:* Photograph  
*Original photographer:* Samuel J. Castner, 1878-1960  
*Place of Birth:* Philadelphia, PA, US  
*Date Label:* ca. 1916  
*Medium:* Kallitype  
*Description:* Woman wearing large hat with a lace scarf and lace collar  
*Attributes:* Generic Subject: womanpeople  
*Dimensions:* Image: 20.6 x 15.6 cm  
Overall: 21.4 x 16.4 cm  
*Inscription(s):* verso (written in pencil): Home Made Kallitype on Bond Paper c 1916-1917 (stamped in black ink): 440115 BRADY-SIPLEY COLLECTION  
*Credit Line:* Museum Collection; ex-collection of Louis Walton Sipley

**2010:0056:0003**

*Department:* Photography  
*Descriptive Title:* Unidentified woman with hat  
*Classification:* Photograph  
*Original photographer:* Samuel J. Castner, 1878-1960  
*Place of Birth:* Philadelphia, PA, US  
*Date Label:* ca. 1916  
*Medium:* platinum print  
*Description:* Woman wearing large hat with a lace scarf and lace collar  
*Dimensions:* Image: 20.2 x 15.2 cm  
*Inscription(s):* recto (written in pencil): 50C/ Platinum in SJ Caster (stamped in black): 440115 BRADY-SIPLEY  
*Credit Line:* Museum Collection; ex-collection of Louis Walton Sipley

**2010:0057:0001**

*Department:* Photography  
*Descriptive Title:* Country landscape taken with amateur equipment  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1890  
*Medium:* albumen print  
*Description:* Photograph of a dirt road with wooden fences and trees. Image is identified as having been taken by a lady with Anthony's photographic amateur equipment. Object appears to have been part of a book or booklet.  
*Attributes:* Generic Subject: country lanelandscape  
*Dimensions:* Image: 10.5 x 9 cm  
Overall: 18.1 x 12.9 cm  
*Inscription(s):* recto(printed in gold with decorative border): Taken by a Lady with Anthoy's Ten Dollar Amateur Equipment  
verso (written in pencil): Emil Premru, Gorham, N.Y.  
*Credit Line:* Museum Collection

**2010:0058:0001**

*Department:* Photography  
*Title on Object:* Broadway, N.Y  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1900  
*Geo Place:* Broadway, New York, New York, US  
*Medium:* gelatin silver print  
*Description:* Bird's eye view of Broadway with cars and pedestrians. Object has been removed from a book or booklet.  
*Attributes:* Generic Subject: aerial viewcityscape  
Generic Subject: streetscenecityscape  
*Dimensions:* Image: 9.5 x 15 cm  
Overall: 12.5 x 18.6 cm  
*Inscription(s):* recto (printed in black on border): Made on ANTHONY'S Glossy Rapid Printing Paper/ BROADWAY, N.Y./ From one of EASTMAN'S SPECIAL Dry Plate Negatives  
*Credit Line:* Museum Collection

## **2010:0059:0001**

*Department:* Photography  
*Descriptive Title:* Fountain with sculptures in front of palace  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1897  
*Medium:* gelatin silver print, on silver paper  
*Description:* Palace with elaborate fountains printed on silver paper  
*Attributes:* Generic Subject: fountainarchitecture  
Generic Subject: sculpturearchitecture  
  
*Dimensions:* Image: 9.4 x 21 cm  
Overall: 10 x 12.6 cm  
*Inscription(s):* verso (written in pencil): From H.L. Gibson/ 1897  
*Credit Line:* Museum Collection **2010:0060:0001**

*Department:* Photography  
*Descriptive Title:* Portrait of M.J. Kilderry on Stamp  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1920  
*Medium:* gelatin silver print  
*Description:* 36 photographic stamps showing a portrait of M.J. Kilderry, who is wearing a pinstripe suit  
*Attributes:* Generic Subject: stampsartifact  
  
*Dimensions:* Overall: 15.2 x 12.8 cm, each 2.4 x 2  
*Inscription(s):* recto (printed in black, under each image): M.J. KILDERRY

## **2010:0061:0001-0004**

*Department:* Photography  
*Descriptive Title:* Unidentified man wearing derby hat  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1895  
*Medium:* collodion or gelatin printing out paper print  
*Description:* Series of (4) gem photos of young man in derby hat, collodion POP, ca. 1895. Photos are housed in a decorative textured grey mount with a border of scrolls and flowers around each photo  
  
*Dimensions:* Overall: 24 x 8 cm, 2 x 2.4 (each image)



*Inscription(s):* [no inscription]  
*Credit Line:* Museum Collection

**2010:0062:0001**

*Tuesday, July 13, 2010*

*Department:* Photography  
*Descriptive Title:* Portrait of Phillipine Welser with pressed flowers  
*Classification:* Photograph  
*Original photographer:* C.A. Czichna  
*Date Label:* ca. 1875  
*Geo Place:* Innsbruck, Austria  
*Medium:* albumen print  
*Description:* Portrait of Phillippine Weiser taken by C.A. Czichna on a card, displayed in a larger mount decorated with pressed flowers  
*Attributes:* Technique: collage  
*Dimensions:* Image: 10.5 x 7 cm  
Mount: 20.1 x 15.5 cm  
*Inscription(s):* recto (printed in black ink): Innsbruck/ Tyrol/  
Phillipinia Weiser  
(printed in black ink, on image card): Veriag von C.A.  
Czichna/ Deponirt/ TIROL/ Philippine Weiser  
*Credit Line:* Museum Collection

**2010:0063:0001**

*Department:* Photography  
*Descriptive Title:* Boy holding chicken and egg in yard  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1930  
*Medium:* photoengraving on metal  
*Description:* Three-dimensional halftone photomechanical print of a boy wearing overalls holding a chicken and an egg  
*Attributes:* Generic Subject: boy/people  
Generic Subject: farm yard/landscape  
Technique: halftone  
*Dimensions:* Image: 25.2 x 19.1 cm  
Overall: 26.3 x 20.2 cm  
*Inscription(s):* [no inscription]  
*Credit Line:* Museum Collection

## 2010:0065:0001

*Department:* Photography  
*Descriptive Title:* Ticka Watch camera images: roll of 12 small contact prints, views of a tennis match, "Big Ben", London architecture  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1917  
*Geo Place:* London, England  
*Medium:* gelatin silver print  
*Description:* Scroll begins with images of a tennis match; the last three images are of Big Ben. Images are housed in a cardboard cylinder  
*Attributes:* Generic Subject: Big Benclock tower / architecture  
Generic Subject: tennissport  
*Dimensions:* Each Image: 1.7 x 2.2 cm  
Overall (strip): 35 x 2.4 cm  
*Inscription(s):* recto (written in pencil, crossed out): 1303  
*Notes:* Old GEH # 3564:3  
*Alternate Numbers:* 3564:3  
*Credit Line:* Museum Collection; ex-collection Kodak Ltd, Harrow England

## 2010:0068:0001-0004

*Department:* Photography  
*Descriptive Title:* Unidentified man wearing derby hat  
*Classification:* Photograph  
*Original photographer:* Unidentified  
*Date Label:* ca. 1895  
*Medium:* collodion or gelatin printing out paper print  
*Description:* 2nd series of (4) gem photos of young man in derby hat, collodion POP, ca. 1895  
Photos are housed in a decorative textured grey mount with a border of scrolls and flowers around each photo.  
see also 2010:0061:0001-0004.  
*Dimensions:* Overall: 24 x 8 cm, 2 x 2.4 (each image)  
*Inscription(s):* [no inscription]  
*Credit Line:* Museum Collection