

1-1-2007

Victorian women and the hand-embellished photograph album : a case study of the Bouverie album

Alison Elizabeth Skyrme
Ryerson University

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



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

Recommended Citation

Skyrme, Alison Elizabeth, "Victorian women and the hand-embellished photograph album : a case study of the Bouverie album" (2007). *Theses and dissertations*. Paper 473.

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

TR
501
S59
2007

**Victorian Women and the Hand-Embellished Photograph
Album:
A Case Study of the Bouverie Album**

by
Alison Elizabeth Skyrme

A thesis
presented to Ryerson University
in partial fulfillment of the
requirements for the degree of
Master of Arts
in the Program of
Photographic Preservation and Collections Management
Toronto, Ontario, Canada, 2007

© Alison Elizabeth Skyrme 2007

PROPERTY OF
RYERSON UNIVERSITY LIBRARY

UMI Number: EC54169

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI[®]

UMI Microform EC54169
Copyright 2009 by ProQuest LLC
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

ABSTRACT

The Bouverie Album, held in the photography collection at George Eastman House International Museum of Photography and Film is a hand-embellished photographic collage album from the late Victorian period. The volume contains Over 200 albumen prints (mainly from un-mounted cartes-de-visite) that have been trimmed from their backgrounds and mounted into elaborate and fanciful scenes. Family members and friends star in comical tennis matches and tours of ruins and trimmed portraits are suspended from plants like fruit or surrounded by bouquets of highly detailed flowers. The time that was invested into the creation of this object is incredible and the skill and attention to detail make it a rare and valuable object, to both photographic and cultural historians.

This thesis explores the hand embellished photograph album as its own genre, studying its influences, precursors and role within Victorian society. The album also offers clues to the role of women, evidence of the concept of florigraphy and, as many family photograph albums do, offers an interesting look at family roles. The following paper considers each one of these elements, and examines the album in comparison to other types of photo albums and personal books such as commonplace and scrapbooks. The similarities and differences between this genre of album and its precursors, and the peculiarities of this one in particular are discussed. I also closely examine several of the scenes, unpacking some of the historical and cultural information held within.

This thesis demonstrates the historical importance of objects such as this one. The mixed media used means they require careful handling and preservation techniques particular to their structure in order to ensure that they will be available to future

researchers. The final chapter of this thesis makes storage and handling suggestions in order to ensure the preservation of objects such as this one, including a discussion of surrogates and a description of an album housing (a modified clam shell box) that reduces the amount handling the object receives.

ACKNOWLEDGEMENTS

Initial credit goes to my advisor Alison Nordstöm for encouraging me to undertake the study of this wonderful album and for her insight throughout the writing process. Sean Corcoran was of great assistance in the development of the thesis plan and Joe Struble offered much insight into the album's history within the collection.

I would also like to acknowledge Jiuan-jiuan Chen who, on her own time, offered her expertise in conservation regarding this project, particularly in the alterations of the housing. Gustavo Lozano brought my attention to the usefulness of built-in cradle additions to clam-shell boxes and was of great assistance during the construction of the prototype.

Finally I would like to thank Marta Braun for her input and advice and Lori Mallory for her assistance in the editing process, June Skyrme and Alana West for their help in the identification of flowers depicted in the album and family and friends who offered their support during the past year.

TABLE OF CONTENTS

Declaration	ii
Abstract	iii
Acknowledgements	v
Table of Contents	vi
List of Illustrations	viii
List of Appendices	viii
Introduction:	1
The Victorian Era	4
Literature Survey:	7
Primary Sources	7
Secondary Sources	8
I: Object Based Interpretation	11
Who Created This Album?	12
Personal or Professional?	12
Gender	14
Social Class & Nationality	15
Conjecture of identity	16
Precursors to the album: how this style evolved	17
Victorian pre-occupation with collecting and collections	18
Commonplace albums & Scrapbooks	19
Chromolithographic albums	23
The Traditional Family Photograph Album	24
The Family Album as Communication	26
Conclusion	29
II: Historical Interpretation	30
The Album and the Status of Victorian Woman	31
Victorian photography & the album	31
The woman's role in Victorian High Society	33
Accomplishments & their relation to the album	38
The Album and Victorian Portrait Photography	42
The Portrait	43
Florigraphy & its role in the album	46
Conclusion	52
III: Scenes in the album	54
Roller Skating Collage	54
Fan Collage	58
Parlour Collage	61
IV: Preservation Issues associated with this and similar albums	66
Structural integrity of the album	66
Surrogates	69
Storage and handling suggestions design	73
Current uses and demands on the album.	73
Current storage and handling with suggestions for changes	74
Directions for clam-shell housing including cradle	75
V: Conclusion	77
APPENDIX I	80
Directions for Building A Clamshell Box With Built in Viewing Support.	80

BIBLIOGRAPHY	91
Florigraphy	91
Victorian Women	91
Victorian Women (Comportment)	92
Victorian Design	92
Womens' Albums, Commonplace Books and Scrapbooks	92
Photograph Albums	93
Family Photographs	93
Conservation of Photographs and Albums	94
Digitization	95
Victorian Photography	95
Original Albums	96
General Photographic History	96
Miscellaneous	96
Peerage	97

LIST OF ILLUSTRATIONS
(ALL EXCERPTS FROM THE BOUVERIE ALBUM)

I. Nursemaid...	page 14
II. Manor Home...	page 14
III. London Scottish Uniformed Soldier...	page 15
IV. Family Portrait with Ruins ...	page 23
V. Baby with monocle...	page 35
VI. Tennis match...	page 35
VII. Children on Horse...	page 36
VIII. Photographs as Decoration...	page 40
IX. Photographs as Decoration...	page 40
X. Decorative Border...	page 41
XI. Italian Garden	page 44
XII. Florigraphy Collage I	page 49
XIII. Florigraphy Collage II	page 50
XIV. Florigraphy Collage III	page 51
XV. Skating Collage...	page 54
XVI. Fan Collage...	page 57
XVII. Parlour Portrait...	page 61
XVIII. Parlour Portrait II...	page 64
XIX. Album Housing...	page 80

LIST OF APPENDICIES

I. Directions for Clam Shell Box Housing (with cradles)...	page 81
--	---------

INTRODUCTION:

Photography came into its own during the Victorian era, in the mid 1850's, it is little wonder that this new medium developed to serve that society and reflected the attitudes and pre-occupations of its population. Photographs were used as souvenirs of travel, scientific record and, most important to this study, to visually document family history. By mid century, having one's likeness taken was a relatively inexpensive and common practice; one could find studios on every high street and even procure the services of a photographer in public parks and at attractions:

Clapham Common is of course one of the most accessible rendezvous for these itinerant vendors but certain industries are more particularly successful on this spot. The place is especially attractive to itinerant photographers. During the season they flock to the Common; though the demand for the class of portrait they produce is of so constant a character, that one photographer at least has found it worth his while to remain in the neighbourhood even during the winter.¹

The photograph's popularity and accessibility, in combination with the Victorian pre-occupation with collecting, encouraged the production of photograph albums that appeared in order to organize and preserve the growing number of images.

Albums and other photographic objects created during the Victorian period offer insight into the period far beyond what is visible at first glance. One such object, a unique photographic album that combines graphic art, home craft and photography in a fascinating way, is held in the collection of George Eastman House International Museum of Photography and Film (GEH) in Rochester New York. This album offers a wealth of information about the social class and life of the maker, the status of women in

¹ J. Thomson and Adolphe Smith, "Clapham Common Industries, 1877," in *Victorian London*, comp., Lee Jackson, www.victorianlondon.org/entertainment/skating.htm.

Victorian England, the Victorian language of flowers (Florigraphy), late Victorian art styles and attitudes towards photography at that time.

The Bouverie Album, as it has become known, is a leather-bound, hand embellished personal, scrapbook-style album. The once blank pages now contain over two hundred photographs, most of which have been precisely cut out by hand and pasted into meticulously fabricated scenes on the album's pages. Watercolour and ink were used to highlight individual photographs and create elaborate backgrounds for the subjects of these nineteenth century portraits to inhabit. A viewer, flipping through the fragile pages, is immediately drawn into the fanciful world of the maker. Elaborate scenes were constructed around the un-mounted prints; children ride floral sleighs drawn by butterflies, family members gather in a drawing room around the patriarch who paints, incredibly, the lifelike photo of the mistress of the house, and long-stemmed waterside plants are bent with the weight of bulbs containing the images of solemn women. The level of creativity and ingenuity is extraordinary and, when faced with this astonishing volume, it is impossible not to ask: who made this album? Who are the people within? What is their relationship to one another? It is so tempting, and effortless, to create narratives to enlighten each scene without troubling oneself with the facts. But as attractive an activity as that might be, both an object-based and art historical interpretation of the album are necessary as well as an examination of how this object combines elements of the family album, diary, scrapbook and snapshot.

The function of the photograph album is changing and the physical album has steadily lost its preciousness, as has the photographic print, as it has become less rare and costly. Current preoccupation with digital prints mean the physical print may be on its

way out entirely. A 2005 InfoTrends/CAP Ventures, an American online consulting firm, report states that, if current consumer trends continue, the number of physical prints being made will decline “at an average annual rate of 4%”. The report suggests this decline is a result of the rising ease with which consumers can share digitally.²

In his extensive 1996 study of Latin American family albums, Armando Silva proposes that the dynamism of the home video is replacing the album as an expression of family bonds.³ While he is correct that the popularity of the traditional album is dwindling, it is the digital photograph, and the innumerable tools available to manipulate it that has now come to threaten it most.

The manipulation of digital photography and the countless personal ways in which it is used personally (cell phone cameras, online diary pages such as Facebook, MySpace and Flickr) and the increasing rarity of the physical print speak directly to our image saturated culture of disposal. In the same way, the use and manipulation of the photograph by the Victorians reflects, among other things, their obsession with etiquette and social rituals. The uses of photographs during this era offer clues to gender roles, social customs, art history and the development of the album as well as offering information regarding the history of photography. The Bouverie album beautifully illustrates all of these issues and captures the imagination of the viewer, as well.

Unpacking an object such as the Bouverie album requires attention to many factors not always associated with photographic works. My object-based interpretation

² Infotrends, “InfoTrends/CAP Ventures Study Shows Digital Photo Printing Market at a Crossroads: Growth or Decline?” in . *Infotrends/CAP Ventures Press Release* (2005), <http://www.capv.com/home/Press/itPress/2005/6.21.05.html>

³ Armando Silva, *The Family Photo Album: The Image of Ourselves*. (PhD Diss. University of California, 1997), 7.

will examine the Bouverie album in terms of its materiality, its importance to photographic history, the cultural and social history of the period in which it was created, as well as its obvious aesthetic significance, which are key components of this study. The GEH collection incorporates photographs and photographic objects of historical, artistic, sociological and technical importance. I will argue that this album offers insight into all of these elements; as well, it offers sociological clues valuable to historians focused on the Victorian era and foreshadows the changing role of personal digital photography. In addition, I will conduct a historical reading of the album, revealing the precursors to the album, the role of Victorian women in its creation and the function florigraphy plays in its design. Closer inspection and research on individual scenes further expand the understanding of the object's importance. Finally, I will outline proper storage and handling of objects such as this one. The rarity and historical value of this album mean that its care and protection should be made a priority. I will discuss the creation of surrogates and describe a modified clamshell housing that will minimize stress on the object while it is being used and help to preserve rare and important albums for future use.

The Victorian Era

Queen Victoria's reign was the longest in British history, lasting from her 1837 coronation at age eighteen, until her death in 1901. The Victorian era, is often separated into three periods: the early, mid and late Victorian periods. While there is some debate among scholars over the exact dates, Richard D. Altick defines the early period as beginning in the 1830's (stating that the entire decade was a "decade of change"), the middle or high Victorian period as beginning in 1851, the year of the Great Exhibition,

and the final, late, period as commencing in 1867, when the second Reform Bill was introduced.⁴ The Bouverie album was created during the late period, and it is the influence of this era that is most important to understanding the album. While the second Reform Bill gave voting power to the lower classes, and increase in industry raised the population of the middle classes exponentially, the majority of the wealth and land was still in the power of the aristocracy and the landed gentry. The depiction of large country homes, lush interiors and fine garments in the album means that its compiler was clearly a member of this privileged class, and while the crisis that befell the agricultural sector in the 1870's caused widespread economic decline, these classes were largely spared, removed from the financial worries the majority of the population suffered.

The romantic fixations of the Victorian upper class were increasingly challenged by utilitarian pragmatism. Self-education and self-improvement began to be encouraged in the lower classes, led by author, reformist and former editor of the Leeds Times, Samuel Smiles who wrote the aptly titled *Self Help* in 1859. This self-reliance, along with the increasing rejection of over-sentimentality, was the benchmarks of a growing middle class.

Modern research on family photograph albums suggests that women were overwhelmingly responsible for the compilation and care of this portion of the family's history (a point I will discuss further in chapter I). This detail, along with the evidence of feminine accomplishments and diversions in the Bouverie album (discussed in chapter II) suggest that the hand responsible for the construction of the object was undeniably a feminine one.

⁴ Richard Altick *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature*, (New York: Norton, 1973) 2-14.

Women of the upper classes, like the maker of the Bouverie Album, were removed from the worries and conflict of larger society, spending their lives, as Richard Altick puts it, “Under one of those capacious glass domes which protected parlor bric-a-brac.”⁵ They were generally confined to the home, caring for children and making the home a sanctuary from the tiresome world:

Home is the woman's kingdom, and there she reigns supreme. To embellish that home, to make happy the lives of her husband and the dear ones committed to her trust, is the honored task which it is the wife's province to perform. All praise be to her who so rules and governs in that kingdom, that those reared beneath her roof ‘shall rise up and call her blessed.’⁶

The concerns of the upper class woman were, therefore, centered around the home, and their goals focused on decorum and respectability. This, combined with what Altick describes as “sympathy with the antiquarian, the conservative, the emotional”, creates a vivid picture of the political and social surroundings in which the Bouverie album was made.⁷ The social cocoon in which upper class women, the maker of the album included, existed meant the objects created by their hands are of the time and yet removed from it in many ways. While the compiler worked during an unsteady time, (the rise of Utilitarianism and the middle classes, and the increasing conflict between secularism and evangelicalism were altering) the upper classes remained isolated. As a result, while the time was a tumultuous one politically, socially and economically, there remains within the pages of the album a strong sense of earlier decades, and the romanticism of the Victorian era, not the turmoil, is the strongest impression.

⁵ *Ibid*, 53.

⁶ John H. Young, A.M. 1881. *Our Deportment: or the Manners, Conduct and Dress of the Most Refined Society*, (Detroit & St. Louis: F.B. Dickerson & co.), 208.

⁷ Altick, 101

Literature Survey:

Primary Sources

Books on comportment and behaviour published in the mid to late Victorian era were an important source of content for analyzing this album. Sarah J Hale's 1868 book, *Manners of Happy Homes and Good Society All the Year Round*, and Miss Eliza Leslie's 1859 volume, *Miss Leslie's behaviour book; a Guide and Manual for Ladies* are both of the genre of advice books geared towards young women (who were, naturally, aspiring to become young wives) of the burgeoning middle class, whose insecurities led them to desperately emulate the behaviour of upper class women. These books usually include chapters on proper leisure activities for ladies and discuss the idea of "Accomplishments", which I will connect to the development of the hand embellished collage photograph album, using specific elements within the Bouverie album as evidence. As the majority of the middle class endeavoured to reach a level of sophistication demonstrated by the upper class and aristocracy, these guides offered useful insight into the social environment of the maker of the album.

The popular guides to the Victorian language of flowers by Kate Greenaway and Robert Tyas illuminated the album in other ways. These manuals served as guides to unload the secret messages certain flowers and herbs represented; as well, they showed how these symbolic bouquets were to be used.

Photographic journals of the period, such as the *Liverpool Photographic Journal*, a weekly newsletter in print (later under the titles *The Photographic Journal* and *the British Journal of Photography*) from 1854 until well into the twentieth century and *The Photographic News*, a British publication available from 1858 to 1908 were also a valuable source of information. I focused specifically on the issues published in the

1870's, the years during which the Bouverie album was created. These journals offer valuable information regarding the activities of both professional and amateur photographers, many advertisements for products such as Cartes-de-Visite and albums, as well as interesting discussions in the editorial sections regarding the participation of women in the photographic industry.

Secondary Sources

Modern interpretations of the family album that focuses on the interpretation of individual images within the album as well as its overall structure were also germane. Armando Silva's 1996 dissertation, "The Family Photo Album: Images of Ourselves" is a study of Latin American albums that proved very useful. It focuses on how families present themselves through the photographic album, how the visual communication of the album evolved and how it shifts within the understanding of the album as archive, photography and story telling.

Martha Langford's recent book "Suspended Conversations" was based on the collection of Canadian family photograph albums housed at the McCord Museum in Montréal. While the majority of these albums were created after the appearance of the mass-produced personal camera and the ensuing domestication of the photograph, the contributing historical influences she considers include the earlier CDV albums. The sociological interpretation she proposes is broadly researched and can be adapted to the study of any family based photographic album. Langford asserts that communication is the fundamental function of the album.

The 1996 thesis, "Assembling Images: Interpreting the Nineteenth Century Photographic Album with a Case Study of the Sir Daniel Wilson Album" by Andrea

Kunard is, as the title suggests, specifically focused on the nineteenth century and offered interesting views on the development of compiled albums of the time (scrapbooks, commonplace books and, eventually, albums) and gives interesting insight into the sociological traits of Victorian society that bred these objects.

My further readings on the subject included essays in the catalogue *Snapshot Chronicles: Inventing the American Photo Album* from the 2006 exhibition curated by Barbara Levine and Stephanie Snyder. Snyder's essay focuses on the connection of the album to home craft and women's studies, an idea key to my arguments in this thesis. Levine writes about the connection of collecting to the album and the effects of mass-produced photography on its formation. Janice Hart's 1984 article for *The Photographic Collector* gives extensive background information on the industry of the photographic album in the Victorian era specifically descriptions of popular album designs and structures.

Visual anthropologist Richard Chalfen's 1987 book, *Snapshot Versions of Life*, is an insightful look at the phenomenon of amateur photography. In the book, Chalfen defines and interprets what he calls "Home Mode Imagery" and examines how family histories are created through the snapshot.

The 1981 publication by Julia Hirsch entitled *Family Photographs: Content, Meaning, and Effect* first discusses the nature of the family photograph, its identifiers and precursors in painting. The author then examines the effect of place, expression and pose on the interpretation of family photographs, followed by an investigation of how these images are used, both personally and academically.

In many ways a response to Barthes *Camera Lucida*, Marianne Hirsch's *Family Frames: Photography, Narrative, and Postmemory* (1997) looks at how photographs alter the interpretation of the family structure and visa versa. The author then discusses the shifting meaning of family in postmodern society and how the photograph traces these changes in both a public and private sphere in an effort to better understand and decode these structures.

Full publication information for all books cited in the literature survey (along with the balance of the thesis) is available in the bibliography, pages eighty to eighty-eight.

I: OBJECT BASED INTERPRETATION

The composite and hand-embellished album has not often been considered separately from the broad category of photo albums. Martha Langford created a classification system for photograph albums that separates them into three categories: personal, specialty and official.⁸ We can safely assume that the Bouverie album fits into the personal category (created to document and express the experiences of the individual and his or her family), but what then? While it is not uniquely a travel album, family album or personal album (the three sub-categories indicated by Langford) it certainly contains elements of all three.⁹ This is not uniquely a scrapbook or diary, nor is it a strictly an autobiographical work though, again, it contains elements of all three.¹⁰ Classifying and categorizing objects of this nature is a tricky task. The private character of this type of album results in it occupying its own position in the genus of the album. The elements of photography, folk art, vernacular and professional photography meld to create a distinctive object that requires its own set of specialized rules of interpretation.

The physical and intellectual origin of the album shapes the interpretation of the object, as does the history of this specific style of personal album, its precursors and influences. By tracking the history of commonplace, autograph, scrapbook and family photograph albums and comparing their likenesses and differences, the reasons the album took the form it did and the nature of this unique genre of object can be better understood. The standard family photograph album generally includes only the photographs

⁸ Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums*, (Montréal: McGill-Queen's University Press, 2001), 6.

⁹ L. Rebecca Johnson Melvin might consider this one of the "Self Works" (distinctively autobiographical volumes of various natures) exhibited in the show of the same title at the University of Delaware Library.

¹⁰ L. Rebecca Johnson Melvin, "Considering Self Works," from *University of Delaware Library website* (n.d.), <http://www.lib.udel.edu/ud/spec/exhibits/selfwork/consider.htm>

themselves, sometimes illuminated by captions. The Bouverie album, being unlike the standard family album, requires a unique perspective and a sociological approach that combines work based on several different types of albums. The concepts put forth by Armando Silva, Barbara Langford and Julia Hirsch, who have all studied the peculiarities of the family album, are all useful, in combination, in order to arrive at an approach that suits the particular concerns of the object.

Who Created This Album?

The function of the traditional family album as a part of the oral transmission of history (something I will discuss in detail in the last section of this chapter), often results, as it has in the Bouverie album, in few inscriptions or other positively identifying information about the maker or individuals pictured in the album's pages. This is information that was intended to be passed on orally, during the presentation of the album to the view by the maker and/or family members. As a result, there is a certain amount of conjecture necessary to build an image of the album's maker or makers. By looking at several accepted photo-historical writings on the subject of family photograph albums, writings on the history of Victorian women (including original sources) as well as clues from the album itself, I will suggest an identity of the author of this magnificent album that will aid in understanding why the album was crafted the way it was.

Personal or Professional?

The issue regarding the maker's identity that must be addressed at the outset is whether this album was a commissioned work or a personal creation. Albums of this extraordinary sort have appeared in public collections from time to time and some, such as the Caroline Walker album in the collection of the Art Gallery of Ontario (AGO), were

created for a family by a professional artist (in this case a portrait painter and art instructor specializing in watercolour, ink and pen).¹¹ The AGO album is identified as belonging to the Bell family by an illustrated title page including the surname and date (1875). It is possible that those with enough means could obtain commissioned albums such as this, likely inspired by the ornamental, chromolithographic photo albums available from the 1850's onward, by contracting a local artist to create a personalized volume for the family. The existence of such albums inevitably raises the question of identity of the maker of the Bouverie album. Was this a made to order work or a personal tribute?

A comparison between the Walker and Bouverie albums suggests an answer to this question. First and foremost, the Walker album in the AGO collection contains, as mentioned, a frontispiece indicating the family's surname. The formal nature of the page suggests that an artist created it to identify the owners of the book but it is not, I would argue, the usual form of a title in an album that was personally made, which might be more likely to read "Our Family" or something similar. The explanation being, simply, that the family member creating the album would naturally know the identity of the family being chronicled and would not think to add such a detail.¹² Further, many of the scenes in the Walker album are ornamental rather than narrative, with several pages using church bells as frames for portraits, obviously a formal evoking of the family surname. The scenes in the Bouverie album, however, are much more personal in nature and could

¹¹ Maia Sutnik, "Research Report for Caroline Walker Album" (working paper, Department of Photographs, Art Gallery of Ontario, Toronto, Ontario, 2003).

¹² This stems from the same reasoning behind the lack of inscriptions in many family albums, save for those added after the fact by descendants: the compiler of the album, knowing the identity of the subjects in the images and likely on hand when the album is being viewed, does not require prompting. This is an issue that I will discuss further in chapter II.

not have been created by an outside hand. Pictures of family members and friends were trimmed and arranged in fanciful, comedic collages (such as the Roller Skating Collage, which I will discuss in chapter III) giving the impression that the compiler was quite familiar with the subjects. Finally, the Bell album, while complete in its illustrations, contains many blank areas where the perfect photograph had yet to be inserted.¹³ The Bouverie album, in contrast, is complete, with each collage appearing as though it were created from the photographs the assembler wished to use and not as though the paintings had been designed as frames for unknown images.

Gender

Having established the personal connection of the author to the album, curiosity compels us to discover more details about him or her. Many researchers of family albums consider the construction of the album as generally a woman's task. While Langford points out a difference of opinion regarding who has historically played the role of photographer in most families, the mother or the father, the compilation of the album is generally assumed to be a feminine task.¹⁴ Whoever the photographer(s) were, it was certainly the women of the house who were generally responsible for the assembly of family photographic albums.¹⁵ Bouverie album is no different, clearly compiled by a woman's hand. The appearance of a few different signatures on a few of the collages

¹³ These blank areas often include scrawled pencil inscriptions indicating whose image might be appropriate to add.

¹⁴ While historian Jacques Le Goff suggests the mother takes the lead role, sociologist Pierre Bourdieu conducted a study that showed the father to be the photographer in the family. Langford (28)

¹⁵ In Andrea Kunard's study of nineteenth century photographic albums, she points out that "women were mainly responsible for the assembly of family albums." Andrea Kunard, *Assembling Images: Interpreting the Nineteenth Century Photographic Album with a Case Study of the Sir Daniel Wilson Album*, (Montréal: Carleton University, 1996), 4. Armando Silva agrees, arguing that important vocal narrative attached to the album is a woman's voice making the album, essentially, a "woman's story." Silva, 4.

further suggests that, along with one main compiler, a few other women (likely close friends or family) contributed to the finished product.

Social Class & Nationality

It was not uncommon for upper class Victorian women to keep albums such as this one. Lady Mary Georgiana Filmer, who was part of the social circle of Victoria's

court, compiled a volume now held in the collection of the University of New Mexico Art Museum. Described by Eugenia Parry Janis as bearing similar design



Figure I

characteristics to the Bouverie album (including the hand drawn reproduction of Lewis Carroll illustrations), the careful combination of images and watercolour in sentimental and charming collages recall the patterns created by the Bouverie artist.

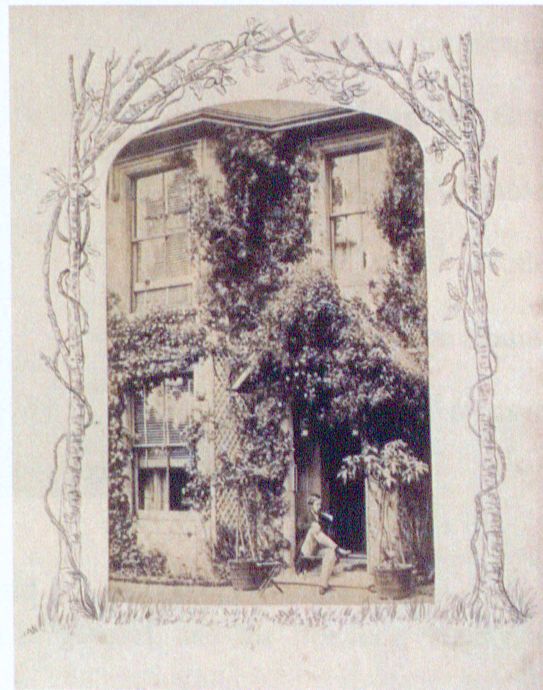


Figure II

The social class and nationality of the maker is perhaps the simplest task in the identification process. It is obvious, from the style of dress, presence of a nanny (Figure I) and depiction of a stately country home

(Figure II) that the family depicted in this album is of a high social standing. Further, a few of the portraits depict identifiable members of the British Victorian upper class, including Charles Thomas Longley, Archbishop of Canterbury from 1863-1868 (identified by an unknown hand in the GEH archives and verified by comparison with other portraits of Longley). The family was likely part of the lesser aristocracy or landed gentry. The military dress of one member of the family (a young man whose images appear again and again, tracing his progress through the years) can be identified as belonging to the London Scottish Rifle Volunteers (Figure III), locating the family in England.



Figure III

Conjecture of identity

Unfortunately, due to the lack of inscriptions in the album, the exact identity of the maker is extremely difficult, if not impossible, to ascertain. The existing captions include a scrawled signature reading “M.H. Bouverie”, the initials “JPB” and “EPB”, and

a signature that appears to read Miss E. Gifford. The lack of any other titles or inscriptions is a subject I will address further in the following chapter.

At some point during the object's history, the name Elizabeth Pleydell Bouverie was associated with the album (perhaps due to the recurrence of the initials P.B.). Through the limited research I was able to do (I did not have access to documents such as census reports and the like in the London area), I discovered two records of that name, neither of which matched the dates of our album.¹⁶ According to a Royal peerage website compiled by Lundy and the Plantagenet Roll of Royal Blood series of books written by the Marquis of Ruvigny and Raineval, the Bouverie family name is one that has widespread links within the upper class in Victorian England and connections to royal lineage. It is more than likely that, based on the evidence in the album, this album belonged to one of the lesser aristocratic families connected to the Royal family. One possible option is the family of Philip Pleydell-Bouverie (born April 21, 1821), whose daughters named, Ellen (E.P.B) and Janet (J.P.B), were both born after 1857.¹⁷ While these initials and the ages of the girls would match to the inscriptions found in the album, this is conjecture and a definitive identification would require much more focused research.

Precursors to the album: how this style evolved

The development of the family album in general, and the Bouverie variety in particular, was inevitable. Beyond the mere practical need for storage and organization of

¹⁶ Elizabeth Anne Pleydell-Bouverie (née Balfour) and her grand-daughter Elizabeth Pleydell Bouverie, born December 3rd, 1888, obviously too late to be the compiler. This information was compiled by Darryl Lundy and found in "Person Page 3377" on Lundy's website.

Darryl Lundy, "Person Page 3377," from *The Peerage.com: A Genealogical Survey of the Peerage of Britain as well as the Royal Families of Europe*, <http://www.thepeerage.com/p3377.htm#i33770>

¹⁷ Ken Stelmaszek, comp., "Royal Lineage: ID # 1231391," in *Rootsweb.com* (1995)
http://worldconnect.rootsweb.com/cgi-bin/igm.cgi?op=GET&db=royal_lineage&id=I23139.

the immense photographic collections that began to grow in the mid-Victorian era, they served many purposes. Martha Langford sees the album as filling a void in Victorian society, a need for what she refers to as an “*aide-mémoire*”¹⁸ to help in the telling and re-telling of the stories that construct the family’s oral history. Certainly, this is an important point, one I will explore in the next section, but I would argue that the album also marked the integration of photography into a feminine culture that had already accepted scrap booking and commonplace books. These other types of albums influenced the hand-embellished album, combining qualities from each of them and incorporating them with photographs to create a new style.

Victorian pre-occupation with collecting and collections

The social conditions and societal status of its maker and the existence of precursors all had a significant impact on the form and formation of this volume. In this section, I will consider the different precursors to this style of album, examining the particular elements of each and proving that the Bouverie album is a creation inspired by what came before it.

Beginning in the late Georgian and early Victorian periods, collecting was both widespread and fashionable. The Victorian pre-occupation with science was manifested in their collections. The halls of dimly lit, rare taxidermies and preserved specimens that have come to exemplify the natural history museum were collected during this time. In addition to zoology, geology, botany and ethnography were popular pastimes of the wealthy “Gentleman Scholar,” all resulting in collections of one kind or another, which were painstakingly assembled and classified. Knowledge about the natural world was based on observation and collection, culminating in the publication of Charles Darwin’s

¹⁸ Langford, 5.

The Origin of Species in 1859. Collecting was encouraged for women as well, within reason, and, by the 1870's, photography was the ideal outlet for them. Small, easily acquired and appealing to the sentimentality of the era, photographs were quickly accumulated. The mass production created by Disdéri's cartes-de-visite – widely popular small photographs mounted on card that were readily affordable – only served to increase their popularity, making photographs cheaper, more easily accessible and generally making them an everyday object.

Commonplace albums & Scrapbooks

Andrea Kunard, in her discussion of early Québécois family albums, considers the commonplace album to be the “precursor to the photographic album” with the rise of mass produced photographs replacing the written content.¹⁹ Perhaps as many, if not more, similarities exist between the Bouverie album and commonplace and scrapbook albums as do between them and standard photograph albums. Both played a rather large role in education and their evolution played a significant role in the form the Bouverie album finally took.

Commonplace books began, during the Tudor era, as bound blank books used as teaching aids when printed books were scarce. Students would copy significant passages from the manuscripts they studied, along with their notes for further reference.²⁰ While this type of commonplace album continued, evolving to include newspaper and journal clippings of noteworthy stories, another type of album evolved. In widespread use by the 18th century, this adapted style of commonplace album was a blank book owned mainly

¹⁹ Kunard, 62.

²⁰ Dr. Lucia Knoles, “Commonplace books,” in *The Lyceum: An Electronic Archive for the Study of American Literature, History and Culture* (n.d.), <http://www.assumption.edu/users/lknoles/commonplacebook.html>

by young women and filled with favourite quotes and snippets of poetry, primarily of a sentimental nature, as would suite the mounting romanticism of the Victorian era. Much like modern school yearbooks, the commonplace book was passed around to friends and potential suitors with requests that they contribute something by which they would be remembered. So common was this social practice that popular culture references of the time mention the disdain many had for the forced participation in this ritual and many advice books offered suggestions to young ladies on what to write when asked and how and when to request submissions from an acquaintance.²¹ When mass produced lithographs of popular historical paintings began to be produced, these also made their way into commonplace albums, surrounded by the mainly saccharin quotes. This is a practice evidenced in the Bouverie album, where a photographic reproduction of Delaroche's *Young Christian Martyr* appears as wall decoration in a collage of a sitting room. (Figure XVII)

Commonplace books were based on the texts collected and added to them. Published collections of possible entries such as the annual *Godey's Lady's Book* offered prose and poetry suitable for quoting in albums and any visual decoration added to commonplace albums served to enhance these texts.* The Bouverie album, however lacks the textual element of most commonplace books and is more akin to the traditional family album; its main purpose is the presentation of the photographs, with the textual element removed, replaced by a reliance on the oral transmission of information (storytelling). But like the commonplace book, which was often proudly shown by its owner to anyone who would view it, the Bouverie album was likely produced as a form of parlour entertainment to flaunt the talents of the compiler(s) to guests and callers. As

²¹ Kunard, 71.

Kunard points out, many authors regretted the replacement of the commonplace book with the photograph album claiming there was, in the photograph album, a lack of expression of intelligence and refined education that was reflected in the carefully chosen quotes found in the commonplace album.²² Here again, our volume goes one step further than the traditional photographic or commonplace album, combining the expression of artistic education of the commonplace album (through visual means, rather than written) with the photographic collection and the demonstration of refined accomplishments.

Interest in the commonplace book had declined by the 1850's, a decline which began, according to Raechel Elisabeth Guest, in about 1835 with a rise in the availability of printed books and magazines. Scrapbooks, primarily featuring collections of purchased images (lithographs and clippings), began to take their place.²³ This type of album is more akin to the Bouverie album, which relies entirely on visual language to express the views of the compiler. This transfer of interest from text to images reflects the overall focus on visual style and design common during the Victorian era. Like the family albums Kunard discusses, the scrapbook album was not compiled by the additions of many acquaintances, but was the creation of a single person or, occasionally, a few family members.²⁴ Similarly, the Bouverie album was also created by, judging from the signatures, three members of one family, with one primary compiler; this album is the product of a few rather than many, making it a more personal document.

²² *Ibid*, 77.

²³ Raechel Elisabeth Guest, "Victorian Scrapbooks and the American Middle Class" (Master's Thesis, University of Delaware, 1996), 6.

²⁴ Kunard, 75.

The making of scrapbook albums became an approved pastime for children, an educational amusement that was particularly encouraged in girls.²⁵ They were expected to develop and refine their cutting and pasting skills, perhaps more to increase their manual dexterity for practical purposes such as sewing, rather than to expand their creativity. I believe this relates, as does the production of the Bouverie album, with the Victorian tradition of accomplishments, discussed in chapter III. As the maker became older, the scrapbook became more complicated. For young adults, the focus was the collecting and editing of scraps and the careful planning of each page.²⁶ This is the manner in which our album was created, with every page filled, and complicated collages created out of as many as thirty separate images, the careful planning of this album reflects the skills likely learned in the keeping of a scrapbook (and the careful scissor work demonstrated on the edges of each photograph is certainly one of these, learned during the compiler's youth).

Having looked at the three varieties of albums, our volume appears to be more akin to the scrapbook than to the traditional commonplace book. This is not surprising, as the latter was the more popular during the period in which the album was constructed. Albums, products of their time, have continued to evolve to suite the needs of later generations. Today, there are currently dozens of books available on scrap booking and the creation of what are now called "memory albums" or "heritage albums". Books come equipped with page layouts and design ideas and kits often include titles, paper additions such as wedding bells or soccer jerseys to add to theme pages and so forth. While the modern scrapbook phenomenon owes its beginnings to Victorian roots, the designs have

²⁵ Guest, 14.

²⁶ *Ibid*, 16.

become much more self explanatory, to the point of absurdity in some cases. There is a certain desperate desire to preserve personal history that may indicate the decline of the oral tradition in modern western society.

Chromolithographic albums

Not long after the development of the Carte de Visite by Disdéri albums were manufactured with pockets cut to size to house collections of these images.²⁷ Chromolithographic albums, which reached their height of popularity and extravagance in the 1870s and 80s at about the time our object was created, had pages with paper overlays designed to frame the Cartes de Visite inserted in the card pages. These richly decorated pages share many similarities with the watercolour embellishments in our album and could well have been an inspiration. Interestingly, John Hannavey asserts that early photo albums were usually purchased plain and ornamented by the daughter of the house while later chromolithographic printed albums were designed to emulate this hand-embellished appearance.²⁸ Companies in Germany, England and France (Hannavey names Marion of Paris) produced these ornate albums along with Carte de Visite card mounts and lithographic embellishments for their scrapbooks. As these albums were created in abundance during the same period as the Bouverie album (Janice Hart identifies over eighty manufacturers in London alone), it is inevitable that the compiler drew some inspiration from them.²⁹

²⁷ John Hannavey contends that by the 1870's cartes-de-visite could be purchased for 2 shillings for 6, approximately 6 pounds and 58 pence (or around 13 US dollars) in the current market according to Measuring Worth.com. John Hannavey, "Presenting the Portrait," in *Victorian Photographers at Work* (Buckinghamshire, UK: Shire Publications Ltd., 1007), 91.

²⁸ Hannavey, 93.

²⁹ Janice Hart, "The Family Treasure: Productive and Interpretative Aspects of the Mid-to Late Victorian Album" *The Photographic Collector*. Vol. 5. (1984): 164-180.

The Traditional Family Photograph Album

The traditional family photo album also bears comparing to our album; a better understanding of their similarities and differences will aid in a more perceptive reading of the Bouverie album. The structure of the modern family photo album is largely the product of the snapshot; the invention of the affordable, hand held Kodak camera in 1888 allowed the photograph to move from the reserved and self-conscious studio photograph to homemade images representing more private moments. While most family albums read like a narrative, tracing the lives of the subjects, our album follows a different formula. The conventional family album, according to Langford, contains certain iconic images, such as the new car, the summer holiday, the festive celebration and the wedding.

The Bouverie album, however, was created before the snapshot camera, contains



Figure IV

collages that were assembled from unmounted Cartes de Visite, professional portraits that, as Langford suggests, present a public self, a homogenized, formal persona rather than the true self.³⁰ The act of combining these images circumvents the generality of the portrait, creating a personalized vision of the individuals portrayed. It is the vision of the compiler, however; each collage presents a fictional

³⁰ Langford, 131.

moment, with photos taken at different times, mixed together. These compilations, in a way, prefigure the snapshot. While some are fanciful, such as the Alice-in-Wonderland themed collage, starring the young children known to the compiler, others appear to be quite similar to the standard snapshot scenes described by Langford. The vacation photo, inevitably posed in front of some easily recognizable landmark, is represented by a collage showing several people in the midst of Romanesque ruins (Figure IV). The nonchalant poses of the vacationers are reminiscent of the standard photographs the wealthy posed for in front of Pyramids as early as the 1850's (and, again, foreshadow the snapshot photos every modern vacationer takes to prove their visit to foreign attractions).

Chalfen identifies the interior of the home and the parent or grandparent with the baby as other seminal images that appear in a family album.³¹ These are also represented in our album, in a collage of a sitting room (discussed in chapter III, figure XVII).

The tastefully decorated room features three generations of the family and the family pets. This page represents the family's financial and social status through the lush interior and reproduction of Paul DeLaroche's *Young Christian Martyr*, shows the education of the compiler and establishes the relationship between the individuals pictured.

The collages in the Bouverie album were also largely influenced by studio photography and the photographic industry in general. The collage of roman ruins inspired by travel photographs and the lush draperies and ornate furniture of the interiors are a reflection of the backdrops used by portrait studios at the time, which usually featured painted backdrops and set furniture to emulate an upscale home.

³¹ Richard Chalfen, *Snapshot Versions of Life* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1987), 77.

If the family album represents, as Silva suggests, “a desire to continue to see, to maintain in memory, a scene which exists for forgetting through the natural passage of time,”³² and is a somewhat contrived manner of preserving the past, then the Bouverie album goes one step further. The preservation of photographs in an album is not “to show anything new (except for exceptional cases), but rather to preserve what has already been seen, what has already been announced time after time to the point of its becoming the ritual of a reiterated act.”³³ While, certainly, the act of ritual is still a crucial part of this object in its function as a narrative aid (a point that I will return to later) the process the maker undertook in cutting the photographs apart and building the collages does show something new.

The Family Album as Communication

Many scholars look at the personal image as a form of communication; in this section I will examine the theories of Andrea Kunard, Martha Langford and Armando Silva, and discuss how they apply to our album and how that communication changes when the album’s function moves from personal to historical document.

Chalfen states that family photographs themselves lack visual narrative, that “the story does not appear in the album...it is not ‘told’ by the images.”³⁴ These stories were told to visitors, during the dignified “calls” paid by acquaintances. The family album held an honoured place in the parlour, to be displayed and narrated (discussed at length in chapter III). Julia Hirsch agrees, pointing out that “external clues” such as captions or labels in albums are only vague hints at the true stories behind the images; it is the oral retelling by the owner of a family album that fleshes out the skeletal construction of the

³² Silva, 27.

³³ *Ibid.* 30.

³⁴ Chalfen, 70.

album.³⁵ The true function of the album is a collaborative one, a connection between the teller and the listener, creating the oral transmission of family history. Langford also concurs, giving the oral interpretation during viewing the power to bring to life the most formal likeness, “Inside stories frame the pictures, animating the most stilted of studio portraits with family secrets and subversive tales.”³⁶ Armando Silva, in his interpretation of family albums, also sees them as “story telling” but considers the arrangement of the images and objects in the album the main source of the narrative structure.³⁷ He goes on to state that the placement of the images in the album creates a dialogue, “the interrelation between one photo and another.”³⁸ This would have been particularly true in the case of such an elaborate creation as the Bouverie album. The lack of information in this album speaks volumes; with only two dates listed and names appearing for only two children in one collage, the maker clearly meant to present the album personally and supply further information orally. Thus the album becomes a part of a performance and the private object becomes public. Kunard argues that this was a controlled performance; locks and clasps on many family albums meant that the owner could control the viewing of the family’s history.³⁹ The performance was restricted, as was the audience. The audience for the Bouverie album has now changed, become an academic one, and the performance, or oral retelling, is no longer available.

The photos in the Bouverie album were cut from un-mounted cartes-de-visite, often single portraits, and assembled within the scenes. Nineteenth century commissioned

³⁵ Julia Hirsch, *Family Photographs: Content Meaning and Effect* (London & New York, NY: Oxford University Press, 1981), 5.

³⁶ Langford 5.

³⁷ Silva, 3.

³⁸ *Ibid*, 31.

³⁹ Kunard, 84.

portraits, such as the ones used in the Bouverie album, became cherished objects when placed in an area of honour in the home of a loved one. The meaning shifts again when those in the portraits become forgotten ancestors, and again when the photograph is rediscovered by strangers, picking through antique market stalls or gallery directors taking advantage of current trends in collecting. Finally, the most complex shift occurs when the object finds its way into a museum collection. Based on the mandate of the particular institution, the photograph can move from memory to commodity, from personal object to public document, from document to art. Without the inside story available to us from the maker of the album or members of the family, we are left only with conjecture. The reading of the Boverie album by the methods outlined by Kunard, Silva and Langford can only guide the interpretation of this and other albums; the true stories are inevitably lost and so the meanings intended in each collage can only be guessed at. This does not lower the intellectual value of the album, however. A significant amount of information can be gleaned from the historical interpretation of the album.

While the contents of the image remain the same, frozen forever, the context alters. The mind-set of the viewer becomes the deciding factor on how the album is read and what messages are received. The family photograph, as Silva puts it, “is therefore open to the creation of new points of view by its very placement in a time and place different from those of the subjects who will eventually view it, thanks to the knowledge which each observer brings to bear on that viewing.”⁴⁰ While Silva concentrates on the difference between the age, sex and social standing of the viewer, it is the context in which the object is found that most alters that knowledge.

⁴⁰ Silva, 18.

Kunard states that the nature of the narrative in the album, is controlled by the compiler; moving the focus from the individual to the group: "...assemblers used these same photographs to express more intimate and personal bonds. The arrangement of photographs in albums was dependant on how the assembler wished to depict an integrated history of familial relationships."⁴¹ The subjects in the Bouverie album were removed from his or her individual, homogenized studio background and placed within a more personal, though fictitious, one.

Conclusion

This style of album, so particular and yet containing so many aspects of other styles of volumes (both image based and text based), requires an understanding of its precursors in order to gain a full appreciation of its meaning to both the maker and the scholar. The identity of the maker, as with any historical, personal object, is of great significance, adding both academic and, in many cases, monetary importance. Its connection to other types of objects, in this case, primarily scrapbook and photographic family albums, also expands its importance; the different elements pulled from these styles of albums have combined to create a wholly different variety of object that requires a unique analytical approach and merits a study of its own. Traditional, accepted modes of interpretation may not all apply to this style of object and must be re-evaluated and applied with care to objects such as this.

While this physical interpretation of the album is an excellent starting point, considering the surrounding social, critical and artistic history that surround the creation of the object will create more understanding.

⁴¹ Kunard, 75.

II: HISTORICAL INTERPRETATION

Julia Hirsch suggests that, more than an aesthetic attachment, the urge to collect and study these objects stems from the familiarity of “a larger order of human history, the condition of being part of a family, a social unit.”⁴² She further proposes that there is an inevitable feeling of connection, a universal symbology of family to which we are drawn.⁴³ Barbara Levine attributes her pre-occupation with antique albums to a childhood spent with picture magazines and a familial history of collecting.⁴⁴ Her familiarity with visual narratives draws Levine to family albums. Whatever the attraction, interpretation of these objects can pose difficulties. Family albums are created as personal objects, which often lack concrete indications of identity, leaving much to speculation. In the case of the Bouverie album, the mystery is compounded by the fictional constructions of the collages. According to Barbara Langford, in order to understand the meaning within an album, we need to understand the time and culture in which it was created.⁴⁵

As Hirsch proposes regarding family photographs:

There are no simple answers to these questions because in photography, too, we must navigate between style and content, allusion and ambiguity, intention and actuality...it is created by the aesthetic and social conventions of the people who take them, pose for them, and hold on to them.⁴⁶

The Bouverie album offers the same uncertainties, and more. In order to begin to comprehend the structure of this object, the social landscape in which it was created must be understood. The status of Victorian women, the importance of florigraphy and an

⁴² Julia Hirsch, 6.

⁴³ *Ibid*, 120.

⁴⁴ Levine, Barbara. “Collecting Photo Albums....Musings On”. From *Snapshot Chronicles*. Pg. 18

⁴⁵ Langford, 18.

⁴⁶ Julia Hirsch, 12.

overriding Victorian attitude towards photography are all evidenced in the album, making it a significant historical object to both historians and students of Victorian culture.

The Album and the Status of Victorian Woman

My first question about this album was why it was made. What was its purpose and what elements influenced its final form? This album was compiled from professional photographs, primarily by one female member of the family, with contributions from a few other members and was created for personal use, not commissioned from a professional artist. As each page was carefully designed before its construction, there is a level of intention that leads to the consideration of the historical influences in the interest of unpacking the information contained within the object. What was the cultural status of the maker? How did photography fit into her life? And how did the making of this album connect the two? By answering these questions, we can better understand why the album appears as it does and what influences were behind its construction.

Victorian photography & the album

While the exact, personal intentions behind the making of this album will, sadly remain unknown; there are clues that can be drawn from both technical and theoretical photographic history to deduce some of the influences of the maker.

Many of the collages in the album appear to solve technical shortcomings of the media. At a time when most of the photographs were taken in the studio, where the democratization of the image resulted in a generic style and where social classes were often homogenized, this album rises above these issues and creates a uniqueness and exclusivity of its own which is, inevitably, transferred to the subjects of the photographs. Julia Hirsch points out that the fanciful trappings of photographic studios, including such

luxuries as ornate furniture, lavish tapestries and exotic backdrops depicting foreign locals, “made the photographer’s studio a chamber of fictions, offering clients spatial illusions where they could escape from the evidence of their material successes or failures.” Hirsch goes on to say that these studio portraits “look astonishingly alike.”⁴⁷ While these photographs could be made more individual by their insertion into the new chromolithographic albums, the painstaking and lengthy process the maker of the Bouverie album went through to produce this album ultimately resulted in an unquestionably unique representation of her family. Further, long exposure times and focal issues involved in taking large group portraits is circumvented by the meticulous cut and paste of cartes-de-visite images into parlor scenes featuring the whole family and a large roller-skating collage, a fascinating scene I will discuss further in the next chapter.

Finally, the placement of images in an album is a manner in which the compiler can visually solidify family bonds. The act of trimming photographs and creating scenes goes one step further, following, as Andrea Kunard suggests, the role the composite photograph plays in society, to authenticate “the presence of the individual within the group or institution.”⁴⁸ In this case, it is the presence in the family group that is being authenticated. Kunard further discusses the importance of the composition album as a “creative outlet”.⁴⁹ The notion of this process gains greater importance when the role of women, particularly those of the same social standing as our maker is brought into question. In the next section, I will discuss the sociological role of women of high class in the mid-to-late Victorian period, the function of “accomplishments” and how this influenced the creation of the album.

⁴⁷ Julia Hirsch, 70

⁴⁸ Kunard, page 87.

⁴⁹ *Ibid*, 87

The woman's role in Victorian High Society

Social class was of utmost importance to the Victorians and adherence to the mores of their specific class a must. By the 1870's however, the class divide had begun to shrink. Industrialization and the resulting rise of the middle class combined with the drop in trading and rising costs of goods were slowly bringing about the decline of the aristocracy.⁵⁰ This created a class of people who began to emulate the behaviour of the upper classes and shape their actions according to their customs. A slew of literature appeared, addressing how to behave as though one were and had always been a member of the upper class, leaving behind a wealth of information on the social expectation of the era.

The attitude of the majority of Victorians was that women belonged in the home and that home and family were of utmost importance:

Home! Where in our language shall we find a word of four letters that stirs all the sweet pulses of life like this of home, - Our Home? Perhaps you think of love, the master-passion, as it has been styled, of human nature. But human love owes its beginning and its perfection to its precursor, - *home*.⁵¹

There were many etiquette and advice books available to guide young homemakers in how to comport themselves in the manner of the aristocracy, including codes of conduct for ladies, wives and mothers. While they were more popular with the newly rich, they certainly outlined the expected behaviour in the upper class.⁵² This was a society of formal protocol and good manners and to be seen as rude, uneducated or brazen by others of your social class was unthinkable. As Patricia Anderson observes, many weekly

⁵⁰ C. Willett Cunnington, *Feminine Attitudes in the Nineteenth Century: Fashion and Women's Attitudes in the Nineteenth Century* (Mineola, NY: Dover Publications, 2003), 201.

⁵¹ Sarah J. Hale, *Manners of Happy Homes and Good Society All the Year Round* (Boston: J.E. Tilton and Company, 1868; New York: Arno Press, 1972), 19. Citations are to the Arno Press edition.

⁵² Judith Flanders, *The Victorian House: Domestic Life From Childbirth to Deathbed* (London: HarperCollins, 2003), 140.

journals and papers directed their discussion of and instruction in the “civilized social virtues” directly to women. The concern for proper etiquette was “particularly a female imperative.”⁵³ Besides proper dress and adherence to the varied and specific social graces of the era, part of the proper deportment of upper class ladies was what was often referred to as “Female Accomplishments.”⁵⁴ This refers to the demonstration of approved talents, often for the specific purpose of luring a husband, but which also, according to leading advice writer Mrs. Hale, “may and should be used, to the end of her life, as a means of brightening and enlivening her home.”⁵⁵ While the women’s suffrage movement had made certain steps towards the equality of women (including the passing of the Married Women’s Property Bill in 1856 and the 1869 publication of *The Subjection of Women* by John Stuart Mill) had been made by the 1870s and more physical activities such as archery, horseback riding and croquet were now more acceptable recreations for a lady, many of their free hours were still spent seated indoors. Fashions of the time further complicated their situation. While the very large crinoline of the 1850s had become more streamlined, women’s skirts were still quite cumbersome. Their substructure included what was called a “cinolette”, a slimmer version of its predecessor that had hoops, creating a bustle in the back.⁵⁶ This made what little physical activity was allowed quite difficult. The majority of the upper class woman’s time was

⁵³ Patricia Anderson, *The Printed Image and the Transformation of Popular Culture: 1790-1860* (Oxford: Clarendon Press, 1991), 126.

⁵⁴ A Lady of Distinction, *Regency Etiquette: the Mirror of Graces* (Mendocino, CA: R.L. Shep, 1811; Fort Bragg, CA: R.L. Shep Publications, 1997). Citations are to the 1997 edition.

⁵⁵ Hale, 177.

⁵⁶ Joan Nunn, “Victorian Women's Fashion, 1850-1870: the Skirt,” in *Fashion in Costume, 1200-2000*, 2nd ed., (Chicago: New Amsterdam Books, 2000), <http://www.victorianweb.org/art/costume/nunn8.html> (Accessed April 3, 2007).

still spent in more dignified pursuits. The order of the day remained etiquette, character and proper morals reflecting what Heyert refers to as the “social ideal” of the era.⁵⁷

However, by the mid-Victorian era, women were beginning to be accepted into the larger professional photographic world, where propriety allowed. Andrea Kunard quotes an author in an 1870 issue of the *Photographic News*, as saying that there are “few industries better suited to the power of women than photography. Most of the duties require taste and skill rather than strength, and might be pre-eminently fitted to the feminine capacity.”⁵⁸ Many articles discussing their role in the industry appeared during the 70s in popular photographic journals and it was largely agreed that women were perfectly suited to the delicate, detailed work involved in re-touching, hand colouring and mounting.⁵⁹

At this point, it is interesting to note that the Bouverie album, created in the 1870’s, represents the dwindling prevalence of the proper Victorian woman. As Douglas R. Nickel observes, by the 1880’s the “New Woman” and progressive feminism were being established and the static home centered image of the ideal woman was beginning to endure some change.⁶⁰ I believe the creation of the album during this time has resulted in this conflict between the traditional and modern woman being represented in the Bouverie album. While the maker has dutifully represented her adherence to her class through accomplishments in art and covered many styles and dutifully learned “touches” of painting and drawing, there is also evidence of the maker’s changing attitudes within

⁵⁷ Elizabeth Heyert, “Photography and the Victorian Psyche,” in *The Glass House Years: Victorian Portrait Photography 1839 – 1870* (Montclair, NJ: Allaheld & Schram/George Prior, 1979), 33.

⁵⁸ Kunard, 43.

⁵⁹ George Wharton Simpson, ed., *London Photographic News* v. 14, (London: Cassell, Petter and Galpin, 1870).

⁶⁰ Douglas R. Nickel, *Snapshots: The Photography of Everyday Life 1888 to the Present*, (San Francisco: San Francisco Museum of Modern Art, 1998), 10.

the scenes. The wonderful sense of impertinent humour seen, for example, in the collage depicting a baby with a monocle drawn in (Figure V) or in the comic manipulation of head size in the tennis scene (Figure VI), something that is so basically photographic that it suggests an intimate knowledge of the medium.



Figure V

This raises a likely unanswerable question about the identity of the photographer responsible for some of the photographs. While many of the images that populate the albums collages are the unmounted “scraps” of cartes-de-visite, some appear to be slightly more intimate, such as the, now familiar, ownership portrait of the young man in the doorway of a large house



Figure VI

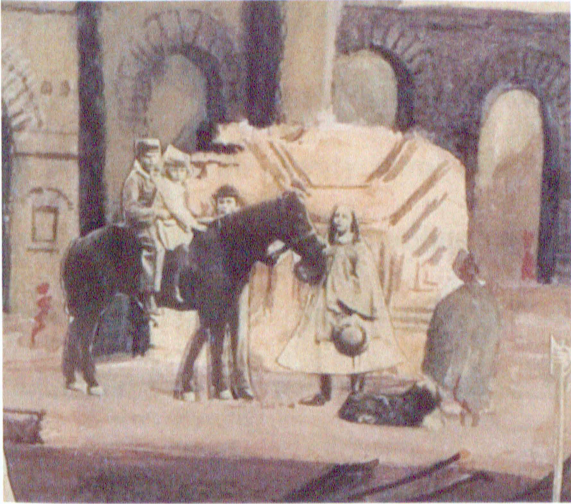


Figure VII

(Figure II) and the image of the young children outdoor with a pony (Figure VII).

The era of the dry plate meant that undignified juggling of chemicals and the hours of devoted work that resulted in Julia Margaret Cameron and her contemporaries looking disheveled and stained were things of the past. With smaller, slim dry plates available for

purchase and easy developing and printing, photography became a popular activity for the middle and upper classes (it would not be until the introduction of Kodak cameras pre-loaded with flexible film that the hobby would truly become available to all) and a perfectly acceptable occupation for women, even those of the upper class. In fact, there are many well known upper class women of the time who took part in this new art, using dry plates and cyanotypes, including Anna Atkins, Lady Clementina Hawarden and Theresa Llwyn. This raises the question of whether it may be possible for one of our compilers to be the actual photographer of a few of the images. Certainly, as previously discussed, their condition prevents the positive identification of the maker of the photographs but it is fascinating to consider the possibility of an interested, feminine amateur in the family. There are certain prints that reoccur in different collages (such as the family dog) and the condition of several of the prints (the level of fading in the high density areas and yellowing of the highlights) could certainly point to home made prints.

This will have to remain conjecture at this time, as the exact identity of the album's owner has not been discovered.

Accomplishments & their relation to the album

Further to the connection with commonplace and scrapbook albums, the Bouverie volume possesses a strong connection to the Victorian practice of accomplishments. Stephanie Snyder discusses the connection of women to hand embellished albums by acknowledging the link between the family album and Victorian "folk art and home craft".⁶¹ This is well demonstrated in the Bouverie album; the relationship of Victorian accomplishments to the collages is a powerful one, and by investigating the manner in which they are linked, the importance of the object to the history of women in the Victorian era becomes clear.

As Roger Hamilton points out, there was, during Victoria's reign, a shift in the attitude towards marriage and family, from a utilitarian model to a more romantic, if male-centered one:

The ideal of the 'love-marriage' was promoted in fiction and increasingly came to underpin relations between men and women...there was a marked increase in ideas about romance and sentiment, towards lovers and children, but also towards members of the family.⁶²

This overriding romantic attitude towards the family, exemplified in countless novels and poetry of the period, was reflected in the care and attention taken, by women, in the ornamentation and organization of the home. The very word "homemaker" was coined in 1885 and is indicative of at least one of the expected roles of women within the home: to

⁶¹ Stephanie Snyder, "The Vernacular Photo Album: Its Origins and Genius" in *Snapshot Chronicles: Inventing the American Photo Album*, Snyder, Stephanie, Barbara Levine, Matthew Stadler & Terry Toedtmeier, (Princeton: Princeton Architectural Press, 2006), 27

⁶² Peter Hamilton & Roger Hargreaves, *The Beautiful and the Damned: the Creation of Identity in Nineteenth Century Photography*, (Hampshire, England & Burlington, VT, Lund Humphries, 2001), 11.

literally “make” it.⁶³ Free time was . Journals and advice books of the time were full of suggestions for decorating, needlework, flower arrangement, painting and the like.⁶⁴

Despite the steady revolution in women’s rights, a woman’s role was still considered to be the organization of the home. Advice manuals, such as those written by Sarah J. Hale, editor of the magazine *Godey’s Ladies Book*, reminded women of this, “Man is the worker or provider, the protector and the law-giver; woman is the preserver, the teacher or inspirer, and the exemplar.”⁶⁵ It was generally considered the occupation of the woman of the house to make the home inviting, and Hale offered advice on how to create a home environment that was proper and dignified: the perfect refuge from the working world. This was, in large part, achieved by decoration, by the impression of domesticity. Appearances were crucial and no respectable housewife would allow her home to seem sub-par:

A sensible woman will always seek to ornament her home, and to render it attractive...No wife acts wisely who permits her sitting-room to look dull in the eyes of him whom she ought especially to please, and with whom she has to pass her days.⁶⁶

The development of refined accomplishments was a large part of a young woman’s education. Including embroidery, sketching, watercolour, flower arranging, music and the like; any quiet, womanly activity that encouraged productivity without being too demanding on the mind was appropriate. With the dual goals of learning manage a household properly and attract a husband, women created home-craft works to decorate, sell in charity bazaars and advertise their own talents. The influence of this is

⁶³ Oxford English Dictionary, “Homemaker,” in *Oxford English Dictionary Online*, 2nd ed., (Oxford, England: Oxford University Press, 1989), http://0-dictionary.oed.com.innopac.lib.ryerson.ca/cgi/entry/50107391?single=1&query_type=word&queryword=homemaker&first=1&max_to_show=10

⁶⁴ Flanders, 157-159.

⁶⁵ Hale, 21.

⁶⁶ *Ibid*, 318.

easily seen in the Bouverie album, through sketched framing reminiscent of embroidery patterns (Figure X) and the careful rendering of birds, plants and trees taught in women's art classes and encouraged in advice manuals:

There are many hours in life when the spirit is not in tune for music of any sort; when the mind has lost, for the time, all power of concentration, and reading is well-nigh impossible: at such times, the pencil often affords a salutary relaxation, occupying the attention without straining the mind.⁶⁷

Illustrated papers got into the business of etiquette as well, with popular weekly publications such as the *London Journal* (1845-1906) and *Cassell's Illustrated Family Paper* (1853-1932) offering advice and "social and moral instruction."⁶⁸ This was an era when even leisurely pursuits and distractions were encouraged to be of a wholesome and educational nature. Patricia Anderson points out that this preoccupation with decorum was more prevalent among the upper-class, reinforcing what I have already discussed, that status and genre were indicative of the level of propriety required.⁶⁹

The compilation of photograph albums was also an accepted pastime for upper class women, as a contemporary writer was quoted in *The Photograph, a Social History*:

I have seen thirty ladies occupied in forming collections which will be one of the amusements of this winter's informal *soirées*. The more extravagant will buy their albums in the Rue de la Paix and pay double the factory price. They are to be seen in the establishments of Marquet of Giroud or in the Passage de l'Opéra, choosing their cards and paying special attention to certain ones they dare not buy... In the evenings they amuse themselves by fitting the cards into their albums and discussing the great question of the moment: whether names should be written under the portraits or not.⁷⁰

This preoccupation with decoration and appearance included photography. Instructions were found in ladies magazines to "make folios, frames, and fanciful containers for their

⁶⁷ *Ibid*, 178.

⁶⁸ Anderson, 3 & 119.

⁶⁹ *Ibid*

⁷⁰ Michel François Braive; *The photograph: a Social History*, (New York & Toronto: McGraw-Hill, 1966), 67.

studio photographs. Thus pictures were transformed into objects of remembrance and aesthetic significance.”⁷¹ Prominent display of these portraits was inevitable, as it is now:

And then the family ceased to live under one roof – as even in Victorian days they inevitably did... - their effigies adorned the walls, the piano top, and the mantelpiece, and lay piled up in albums upon the drawing room table. For photography came pat upon its time to put on record the features of their innumerable progeny for the solace of bleeding hearts perforce parted from their young.⁷²



Figure VIII



Figure IX

The display of treasured photographs is also well represented in the Bouverie album, through display of photographic portraits in the two parlour collages (Figures VIII & IX). The domestic talents ingrained in women from girlhood did not end with the decoration of the home.

⁷¹ Snyder, 30.

⁷² Alan Bott, ed., *Our Mothers: A cavalcade in Pictures, Quotation and Description of Late Victorian Women*, (New York & London: Benjamin Blom, 1969), 51.



Figure X

The Bouverie album resides somewhere between the fancywork and accomplishments that were expected of women. Both a scrapbook and a family album, it was surely an object of pride for the assembler(s), one that could be displayed to guests and acquaintances as proof of the refined talents and industrious nature of the young women of the house.

The Album and Victorian Portrait Photography

At a time when industrialization, mass production and consumption were driving forces in society, the photograph's low cost and ease of production by the middle of the 1800's, photography became the darling of the Victorian era.⁷³ The scientific element added to the appeal of the media, as did the perceived "magic" of the reproductions made only with light. There was an equal pre-occupation with the chemistry behind the media and the romantic allure, sentimentality and seemingly magical properties of the photographic portrait during this era, made it a popular diversion. There was also, during the Victorian period, a multitude of individuals who were able to devote themselves, as William Henry Fox Talbot did, to the development of this new science. Queen Victoria herself was a great supporter of the media, often having her portrait taken and, with the

⁷³ The introduction of the negative and positive process at this time allowed for quick, unlimited copies to be made.

development of the Carte-de-Visite, appearing in sets of “Royal Photographs” which were available for purchase.⁷⁴

The Portrait

The manner in which the upper classes used the new medium of photography speaks directly to their attitude towards it, and the Bouverie Album offers a fascinating study of this outlook. This album shows an upper class family - the lush interior and manor house captured in the photographs offer evidence of this. Those prosperous enough to have been surrounded by the painted portraits of their family members found these costly likenesses replaced by the photograph. Until the release of Daguerre's invention, it was only the very wealthy who could afford to have a portrait made. As discussed above, the homogenized, classless images that carte-de-visite studios produced gave little clue to the true status of the sitter.

This resulted in a certain amount of distrust and dislike of the media by the upper class Victorians and their contemporaries. Baudelaire, for one, described the medium's supporters as “an idolatrous mob” and suspected the studio of being run by “every would-be painter, every painter too ill-endowed or too lazy to complete his studies.”⁷⁵ Lady Elizabeth Eastlake, wife of Sir Charles Eastlake, President of the Royal Academy, took issue with the bourgeois nature of studio photography. She distrusted the manner in which it equated “the nobleman, the tradesman, the prince of blood royal, the innkeeper, the artist, the manservant, the general officer, the private soldier, the hard-worked member of every learned profession, the gentleman of leisure, the Cambridge

⁷⁴ Asa Briggs, *A Victorian Portrait* (New York: Harper & Row Publishers, 1989), 12, 20

⁷⁵ Charles Baudelaire, “The Salon of 1859,” trans. Jonathan Mayne, in *Photography in Print*, ed. Vicki Goldberg (Albuquerque, NM: University of New Mexico Press, 1981), 123-128

wrangler....”⁷⁶ The relationship of photography to art was highly suspect, an attitude which, interestingly enough, did not prevent Mrs. Eastlake from having her portrait taken many times by the famous team of Hill and Adamson in the 1840’s. But these photographers, in Eastlake’s opinion, were of the highest artistic quality; it was the commonness of the portrait photograph that put upper class Victorians off. While the upper classes did accept photography, it would appear that it was on their own terms.

The portrait studio, therefore, began the democratization that the Kodak hand held cameras would eventually complete. In order to emulate the appearance of the coveted oil miniatures, studio photographers offered backdrops that placed the sitter in lush, sometimes exotic locals. As Julia Hirsch points out, these painted backdrops of ruins and sumptuous interiors took the sitters out of their actual circumstances and gave them “a homogenized air of propriety.”⁷⁷ The Bouverie album reacts against this regimentation, deconstructing the images literally removing the common elements, isolating the individual and re-contextualizing the portrait within a unique environment.

Julia Hirsch quotes E. VanAlphen, considering the nature of the photographic portrait, and argues that “ ‘it implies, for instance, that subjectivity can be equated with notions like “self”, “personality,” or “individuality.” The portrayed person’s subjectivity is then defined in its uniqueness and originality, rather than in its social connections; it is seen as his or her interior essence or presence, rather than as a moment of short duration in a differential process.”⁷⁸ By taking these expressions of individuality that are the

⁷⁶ Lady Elizabeth Eastlake, “A Review in the London Quarterly Review 1857, An Excerpt,” in *Photography in Print*, ed. Vicki Goldberg (Albuquerque, NM: University of New Mexico Press, 1981), 88-99.

⁷⁷ Julia Hirsch, 70.

⁷⁸ Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory*, (Cambridge, MA: Harvard University Press, 1997), 34.

single portraits and placing them in complicated collages the author undermines this expression of individuality, and reinstates the social connections that were denied by the “differential process” of the photograph. The individuals are placed together, creating physical connections and situations that never existed.

For example, a collage toward the end of the album features dozens of family and friends that have been painstakingly arranged to show the group gathered together at a roller skating party, complete with painted skates on the feet of each participant. (See Illustration XV). The act of cutting friends and relatives from their various, standardized studio scenes and placing them in this private party, returns, in a manner of speaking, their status and the originality this entails. No longer are their images relegated to the same locations as any visitor to the studio. Their social status, as demonstrated by the relationships the author constructed by selecting them to appear in the album, has added a unique quality to their portraits that was not present when they were taken.

Whether the author’s intention was to add distinctiveness to the photographs that did not originally exist or to re-contextualize the individuals and create links between them (or perhaps some combination of the two), the undermining of the inherent nature of the studio portrait was a deliberate. The placement of straight cartes-de-visite and cabinet cards in a plain or purchased lithographic album was not sufficient to create the level of sentimentality, personality and familiarity the compiler of the Bouverie album desired.

At the same time, the influence of the studio portrait on the album is visible in many of the collages. The standard studio setting of stone ruins appears in a collage; the family appears seated among the remains of stone buildings as though a snapshot were

taken of them while they rested during a country walk or holiday in a foreign land (Figure VI). The studio backdrop makes an appearance again in a romantic Italian garden in which the author has placed younger members of the family (Figure XI). It is interesting to note that, while in pursuit of personalization, the author has emulated the studio images so prevalent at the time, perhaps so they may still be recognizable as portrait photographs.



Figure XI

Florigraphy & its role in the album

“Happy the young and light-hearted maiden who, ignorant of the silly pleasures of the world, feels no occupation to be more agreeable than the study of plants. She seeks in the field her most touching ornaments...a garden is to her an inexhaustible source of delight and instruction....one of the most delightful accomplishments that can be chosen for the fair sex is that of catching the transient shades of beauty which are found upon flowers, and fixing them on paper. The able pencil shows to us the queen of spring with her spherical form, her delicate colours, the beautiful green of her foliage, the thorns that protect her, the dew-drops which bathe her, and the butterfly which skims lightly over her beautiful form”⁷⁹

Victorian design was largely based on floral patterns. Furniture, interior décor, book illustration and fabric prints of the time usually featured floral elements in one-way or another.⁸⁰ The Queen herself shared the keen interest in floral design, horticulture and botany and the study of this dignified subject was encouraged for young ladies of upper class families. Floral patterns, as discussed in the previous chapter, also appeared on mass-produced chromolithographic printed photo albums, framing cartes-de-visites and

⁷⁹ Robert Tyas, *The sentiment of flowers; or, Language of flora*. Houlston and Wright, 1869.

⁸⁰ See design books of the time, such as Charles L. Eastlake, *Hints on Household Taste* and *Florid Victorian Design*, (New York, NY: Dover Publications, 1969).

cabinet cards in a similar way as the hand painted embellishments do in our album. But the interest in all things floral for the Victorians went far beyond design. The presentation of small bouquets (also known as nosegays or tussie-mussies) became widely popular, not only as courting gifts, but as a secret language, geared for the most part towards lovers and decoded by small handbooks, the most popular of which were written by Kate Greenaway and Robert Tayas. When I first examined the Bouverie album, I wondered whether the hand drawn, primarily floral, designs were purely aesthetic, a reflection of the well-learned accomplishments spoken of above by Tayas, or whether they were chosen for their symbolic value and were intended to add context and significance to the portraits they surround.

Floral bouquets were a manner of polite language of the well educated upper class. Dozens of small, pocket-sized guides (including one written by Victorian advice editor Sarah J. Hale) were published detailing the meaning of each particular flower, herb and grass. These handbooks were often organized in two sections, the first being a guide organized by the name of the flower (for the interpretation of an offering) the second listing the plants appropriate for the expression of a particular message. In addition, an introductory article was usually included, outlining the history of the symbols (mainly in classic literature) and summarizing the further meaning given to the bouquets by the manner in which they were presented: "If a flower be given reversed, it implies the opposite of the thought or sentiment which it is ordinarily understood to express"⁸¹ By mid century, London's main streets were rife with flower stalls and sellers, sprouting up in answer to the popularity of giving floral bouquets.

⁸¹ Thomas Nelson and Sons, Ed., *The Language of Flowers: an Alphabet of Floral Emblems*, (London: T. Nelson and Sons, 1874), x.

This tradition mirrors the formality that was present in most interpersonal relationships. The Victorians had a remarkable way of adding complications to the most simple events with strict codes of deportment that were expected to be adhered to, for fear of engendering disapproval from other members of polite society. One example is the complex rules for paying visits to acquaintances (or “calling”). Many comportment books of the day devote entire chapters to the ins and outs of proper visiting protocol and the complicated process of card leaving:

When any one has made you a visit, it is a duty to return it with a little delay as convenient; especially should that person be in a higher social position than ourselves. Not to return a visit, denotes a want either of gratitude or of good manners... Visits... should generally be short...a quarter of an hour, or even less, will be found sufficient for those which spring from a feeling of courtesy alone...Avoid calling in the forenoon, at the hour of meals...Take care there is nothing ostentatious in your knock or ring...During a call, the hat is usually held in the hand, which is rested, without any constraints, on the knee.⁸²

Victorian relationships were, above all, formal and complicated; languages of symbol and action were used to navigate them. The language of flowers played a crucial role in these relationships, particularly those of a romantic nature, discretion was paramount. As translated by the handbooks, a bouquet of purple hyacinths, lilacs and forget-me-nots becomes a message of sadness expressing the constant thoughts of an absent love and the gift of a single yellow rose an expression of jealousy.

When chromolithographic albums came into production, they naturally followed the pervading, Victorian decorative style and were primarily decorated with natural flourishes to highlight the compilers photographs. Janice Hart’s article on this style of album includes images of one, from the collection of the Victoria and Albert museum,

⁸² Felix Urban, *Introduction to Polite Behaviour: For the use of Private Families, and Schools*, (London; Hamilton, Adams and Co., 1856), 57-63

entitled “Album Lingua Floris” (language of flowers).⁸³ This album features pages designed with carefully selected combinations of flowers and incorporates a guide, listing the flowers used on each page and their meanings. The use of this language to add significance and context to personal photographic collections was, then, a fairly common practice, one the compiler responsible for the Bouverie album could have well seen and emulated.

Were the floral designs in this album meant to convey a message, or were they merely replications of popular design? In one particular collage (Figure XII), three oval portraits of young women are arranged in a painted garden, surrounded by four types of flowers. Coral honeysuckles creep up over one portrait, separating it from the uppermost portrait. Below the image, bluebells, evening primrose and snowflakes (a white, bell-shaped flower) create a cradle for the portrait. Along the right hand side, more bluebells and primulae rise to meet the honeysuckle beneath the topmost portrait and separating it from the other two.

According to the language of flowers coral honeysuckles represent fate.⁸⁴ They, along with bluebells (meaning constancy) surround the one portrait. More bluebells prop up the topmost image and border, along with primroses, which funnily enough mean inconstancy (double checking the meanings against Nelson’s book revealed the same meanings). Being situated directly by the bluebells, if the author intended this to be meaningful, the message is certainly an ambiguous one.

On another page, hibiscus flowers frame the right hand side of a portrait (Figure XIII) Greenaway’s manual identifies this flower as meaning sweet disposition and

⁸³ Janice Hart, 167

⁸⁴ For the interpretations used in this essay, I have consulted Kate Greenaway, *Language of Flowers*, (London: Frederick Warne & Co. Ltd., 1884).



Figure XII

delicate beauty. According to Nelson, however, the blossom says, “seize the opportunity”. Either way, it seems a rather odd choice to adorn a portrait of a mother and son. Another collage depicts an ornate bouquet that frames a portrait of a woman (Figure



Figure XIII

XIV). Rosebay, forsythia, iris, foxglove, chive flowers and what appear to be white yarrow (but could well be any number of flowers from the umbrella-flowered parsley family).⁸⁵ Along with the flowers are several birds and butterflies, carefully detailed and incorporated amongst the plants. This combination, again, creates a convoluted message. In Greenaway’s text, Rosebay means

production, forsythia, anticipation, iris, a secret message, foxglove insincerity, and yarrow, war (yarrow has also been known to mean health or healing, quite a different message). Were I a conspiracy theorist, I might consider the possibility that the dignified woman pictured was some sort of spy for the British military.

Decoding floral messages such as these is a highly subjective and difficult task. Certainly, it is possible that the compiler was consulting a different manual, one that

⁸⁵ Drive Publications Ltd., ed., *Book of the British Countryside*, (London: Drive Publications, 1973).

offered meanings that would better fit these collages, and in a few cases, the flowers are either unidentifiable or similar to several species, but it would seem to me that the floral designs in this album were purely decorative; a demonstration of the carefully learned skill of floral illustration. The inclusion of birds, butterflies and carefully detailed trees further leads me to believe that this is the work of a student of the genteel study of botany and fauna

and not a secret coded message created specifically for each portrait. The lady compiler had, perhaps, a proper English garden where samples of the blooms were easily obtained and chose the combinations to represent the manner in which they grew there.

Conclusion

This album was created during a tumultuous time in England, with the future of the upper class

being particularly unsteady. Though they may not have necessarily been aware of it, the



Figure XIV

aristocracy was declining and their leisurely country house lifestyle was slowly dying out. The late Victorian period was a time of uncertainty for the aristocracy, as the new middle class merchants, colonialists and traders began to claim the wealth that had formally belonged to the upper class. Yet there is little in the album itself to indicate any significant doubt. Kept within a small social circle, and having little to do with politics or economics, the lady author was, while aware, likely not encouraged to concern herself with outside issues. The chronicling of the family history is a very subjective one. While the personalities of the maker and subjects along with a certain reaction to popular photography and the display of accomplishments take centre stage, there is a certain amount of naïveté in relation to the larger historical context in which it was created.

III: SCENES IN THE ALBUM

Each collage in this album is a surprise; not only upon first viewing but each time the covers are opened. There are a few, however, that struck me as particularly worthy of discussion.

Roller Skating Collage

Had I been asked the history of roller skates prior to this research, I would have assumed that it has begun at some point in the mid 1950's, when the complicated metal devices requiring skate keys were popular, and reached the height of its fame during the 70's when roller derbies and roller discos were common pastimes. The intricate, two-page group collage would have proved me wrong. Pictured in figure XV, the roller skating collage in the Bouverie album consist of dozens of different portraits, carefully trimmed and arranged in couples and groups on a painted backdrop of a roller skating party. Each subject has been given a pair of hand-drawn lace-up roller skates and, in instances where the portraits were three quarter length; the bottoms of dresses and trousers were also meticulously painted in. Some members of the party appear to dance, while others are unsteady and grasp onto one another (a tricky effect as some couples are clipped from different portraits).

The most pressing question regarding this collage is whether it represents an actual event or is a product of whimsy. Certainly, it is a possibility that it did occur; according to the National Museum of Roller Skating, the roller skate (or dry land skate) made its first appearance in London in the 1760's, invented by a Dutchman named John Joseph Merlin. Wearing them to a party, he "crashed into a large mirror, severely

injuring himself and possibly setting back the sport of roller skating for years.”⁸⁶ A Monsieur Petitbled finally patented the roller skate in Paris in 1815 and London’s first



Figure XV

roller skating rink was opened on August 2nd, 1875 making it a relatively popular pastime. Several cartoons depicting roller staking parties appeared in *Punch* magazine in 1876 as well as one in an 1875 issue of *The Graphic*, which shows a group of fashionable Londoners roller skating at the Princes Cricket and Skating Club, an exclusive club with upper class membership:

...so much so that even the members are not privileged to introduce a friend. In the use of these wheeled skates some of the men have gained great proficiency,

⁸⁶ National Museum of Roller Skating, “Homework Help From the National Museum of Roller Skating,” in *National Museum of Roller Skating, Lincoln, Nebraska*, (2007), http://www.rollerskatingmuseum.com/homework_help.htm.

but I saw no fancy skating amongst the ladies, who simply went in for gentle exercise, sweeping slowly around the building, chatting pleasantly to the droning accompaniment of their skates. In the case of a few beginners there was a slight loss of ladylike complacency, the circumstance being certainly ticklish, but no-one was so ill-bred as to tumble. So you see that feminine delicacy and reserve is more than a match for the laws of gravitation.⁸⁷

It is likely that our compiler was a visitor to a rink such as this, which perhaps inspired the elegant collage. Skating in general became such a craze that the term “rinkomania” was coined in the 1870’s.⁸⁸

Group collages such as this one were often commissioned of professional photographers by the organizers of large events during the second half of the century as large, group photographs were still a difficult proposition, particularly indoors, due to exposure times. Hill and Adamson individually photographed 400 members of the Church of Scotland to aid in the painting of a commemorative painting of the 1843 signing of the Deed of Demission, a technique of photo-based collage (though the final product was a painting) that matured to a point where, by the 1870’s, they appeared seamless and natural. A Montréal photographer, William Notman, became particularly adept at photographic collage, creating a composite document of the 1870 fancy dress skating carnival held at Victoria Rink that led to the composite being a standard service offered to customers.⁸⁹ *The Skating Carnival* is strikingly similar, with individual portraits cut out and assembled to create groups and inpainting used to delineate the interior of the rink. The final composite was printed in the *Illustrated News* and copies

⁸⁷ Lee Jackson, comp., “Victorian London – Entertainment and Recreation – Sport – Skating,” in *Victorian London*, www.victorianlondon.org/entertainment/skating.htm (Accessed June 23, 2007)

⁸⁸ T.H.S Escott, “Social Transformations of the Victorian Age, 1897” in “Victorian London – Entertainment and Recreation – Sport – Skating,” in *Victorian London*, comp., Lee Jackson, www.victorianlondon.org/entertainment/skating.htm

⁸⁹ Stanley G. Triggs. *The Composite Photographs*, (Montreal: McCord Museum of Canadian History, 2005) www.musee-mccord.qc.ca/notman_doc/pdf/EN/COMPOSITE-EN.pdf, 16.

of the photographs sold very well.⁹⁰ It is certainly possible that the artist behind the roller skating collage saw a copy of this famous affair (interestingly also immortalized in composite form by another Montréal photographer named James Inglis) made by the well-known photographer (Notman was named “Photographer to the Queen” not long after the event was photographed), and drew some inspiration from it.⁹¹

Geffrey Batchen, speaking of the Lady Filmer hand-embellished photo album and others like it, points out that albums of this nature allow “ordinary people an opportunity to represent their autobiographies in artful combinations of words, lines, and pictures.”⁹² The act of collage allowed the compiler to add his or her own unique narrative style to the album and integrate his or her viewpoint into the portraits collected, making the reproduced photographs unique and altering their meaning. Removed from their original circumstance, the visual language of the portraits has changed; the reserved expression in the portrait of the young woman on the lower left is now read as ennui as her serious escort guides her around the rink, while another woman looks on with what appears to be envy. The formal portrait of the soldier of a young man in military uniform is now endowed with an air of silliness as the placement of his legs and angle of his body look awkward when the roller skates are added: as though he were about to fall. And the otherwise unremarkable portrait of a woman with her arms crossed, placed in the centre of the collage, becomes a study of nervousness and insecurity. The compiler has played with visual language and meaning in the portraits by altering the way they are read

⁹⁰ *Ibid*, 16.

⁹¹ *Ibid*, 6.

⁹² Geoffrey Batchen, “Vernacular Photographies,” in *Each Wild Idea*, (Cambridge MA: MIT Press, 2002), 69.

through their placement in the collage, using the attributes of the format to redefine relationships through fictional groupings.

Fan Collage

Daile Kaplan attributes a rise in the alternative uses of photography to the Kodak box cameras. She points out that these cameras were marketed towards women as they were easy to use and states “In freeing the consumer from visits to the studio photographer, the aura of preciousness, status and value associated with the one-of-a-kind photograph was supplanted by a new social reality characterized by the abundance of photographs, which underscored the medium’s populist manifestations with their properties of efficiency, cheapness, accessibility, and simplicity.” This resulted in the rise of creative uses of the photograph for decorative and sentimental purposes. For some, however, such as our Bouverie family, the photograph was already abundant, and lacked the preciousness of the cased photograph the moment it became reproducible on paper. The use of the over two hundred portraits in this album is sufficient evidence of this.

Objects using photographs had already begun to appear as novelties, beginning with jewelry set with daguerreotypes and tintypes and evolving into the inclusion of images on every item imaginable.⁹³ A recent exhibition at the Art Gallery of Ontario curated by Daile Kaplan, entitled *Pop Photographica* featured objects of this nature, from sentimental jewel boxes, to delicate pottery and risqué cigarette cases. One such object is recreated in the Bouverie album, (Figure XVI). The page featuring a fan covered in

⁹³ Daile Kaplan, *Pop Photographica: Photography's Objects in Everyday Life 1842-1969*, (Toronto Ontario: Art Gallery of Ontario, 2003), 28.

photographs is, inarguably, a creative and striking creation, though, perhaps, not as original as would first seem. As the abundance and cheapness of photography rose,

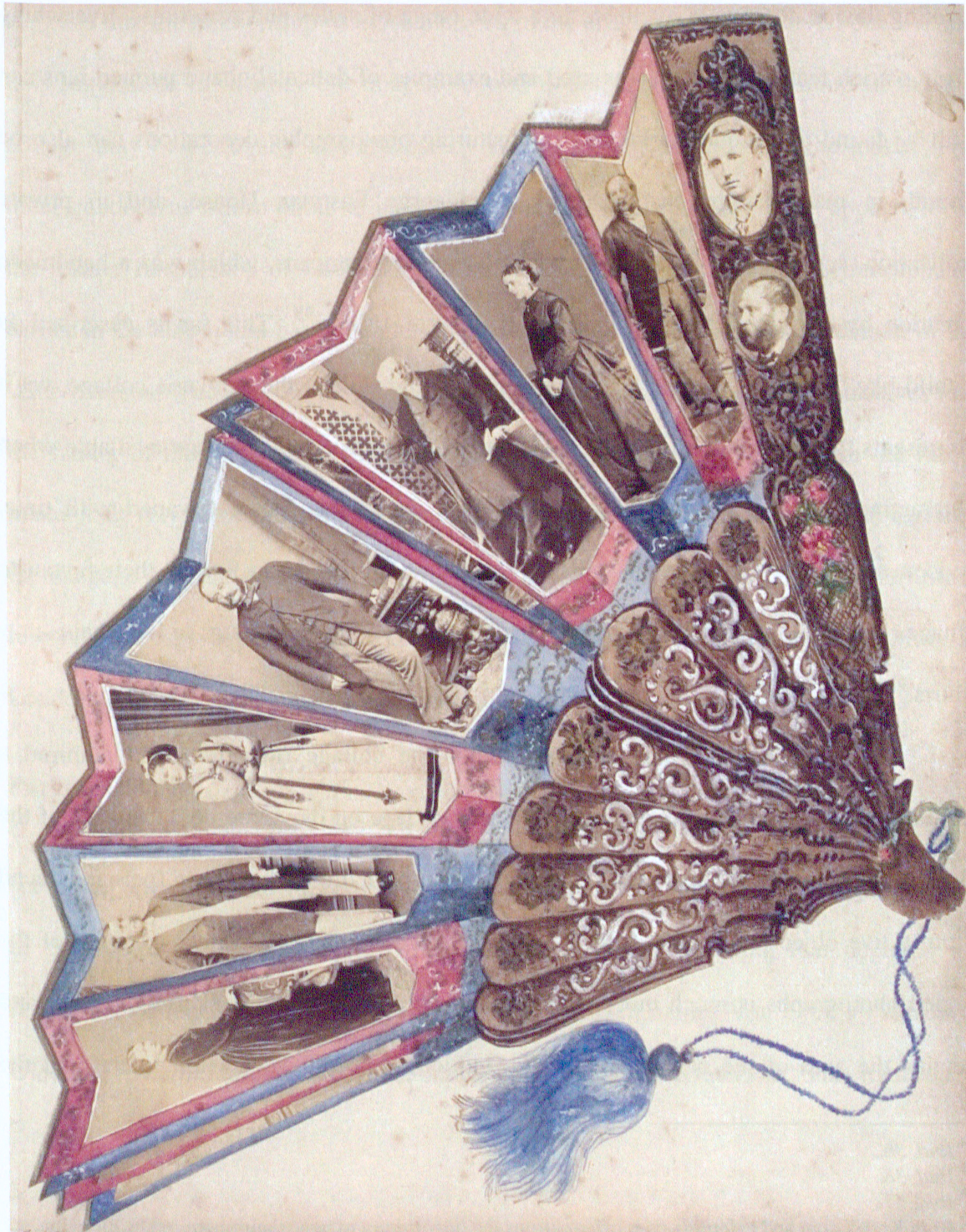


Figure XVI

“people looked for new ways to make use of images, they recycled them onto a host of familiar objects ranging from the sublime to the ridiculous.”⁹⁴ Fans were a staple part of a lady’s costume throughout the Victorian era. Used as accessory, flirtation aid and cooling device, they were available in a wide range of styles and materials. Everything from ostrich feathers to bone was used and examples of delicately hand painted fans can still be found in antique markets. Fans featuring photographic decorations can also be found, in many institutions including the George Eastman House, and in private collection, such as one, featuring images of Native Americans, which was a handmade creation by an American photographer in the late 1800’s.⁹⁵ This fan is described as “child-like” in its design, and lacks the formality and skill of the Bouverie collage, yet it represents the same desire, to have the intimate connection of the image available when interacting with everyday objects.⁹⁶ This is a desire that has not waned with time, evidenced by the popularity of websites that allow customers to upload their favourite images in digital form and have them printed on everything from mugs to key chains to t-shirts.⁹⁷

It is possible the lady responsible for the collage owned or had admired a similarly decorated hand fan and patterned this collage on the example. The base of the design, the shape of the fan itself, was cut out and pasted into the album (perhaps traced from a live object or clipped from a litho album). The design and arrangement of the added photographs is much more simple and more formal than the skating collage, and retains the aura of the original portraits. Individual portraits were left intact, and the

⁹⁴ *Ibid*, 36.

⁹⁵ *Ibid*, 38.

⁹⁶ *Ibid*, 37.

⁹⁷ Both Kodak.com and cafepress.com offer patrons the opportunity to have their photographs digitally printed onto a variety of objects as gifts and souvenirs.

subjects not removed from their generic, formal studio surroundings. The formality of the fan itself, used in eveningwear, is transposed onto the images, in effect enhancing that formality and not, as the skating collage did, undermining it. This retention of formality suggests that the relationship of those pictured to the artist is a more reserved one. While it is impossible to identify the images beyond doubt, the portraits featured in the fan collage may be of royalty and aristocracy known to, but not close, to the maker. The older gentleman, whose photo is inserted on the third fold from the right, appears to be the former Archbishop of Canterbury, Charles Thomas Longley as his portrait appears earlier in the album and has been identified, and this portrait shows the gentleman in the same overcoat (perhaps on the same day). The size of the photographs themselves and the fading of the albumen in the highlights, which has dulled the details in the faces, make positively identifying the individuals nearly impossible. Their placement together on this page suggest, as it would in any album, a connection, perhaps familial, and further research, perhaps beginning with Longley's papers (held at Lambeth Palace Library in London) would perhaps provide more specific information.

Parlour Collage

Portrait photography has always followed the painted portrait trope of being a survey or "catalogue" of ownership: depicting, beyond mere appearance, the possessions of the subject.⁹⁸ It evolved from the tradition of portrait painting that depicted the landowner entrenched in their property, to works (Hirsch names Van Eyck's *Portrait of Giovanni Arnolfini and his Wife*) that depict status through lush interiors. This tradition

⁹⁸ Julia Hirsch, 55.



Figure XVII

presents itself in the snapshot in the form of the familiar portrait of a new car owner proudly leaning on the purchase or the young family posed in the doorway of their first home or, more subtlety, in the holiday photographs of children posed with their Christmas gifts. This formula is well represented in the Bouverie album, perhaps in a manner more akin to historical paintings, and forshadowing the snapshot in the album's collages including the one of a young gentleman lounging in the doorway of his stately home (Figure XVII). The family's wealth and prosperity are obvious in these collages, particularly the composite interior family portraits assembled by the album's owner.

Hirsch identifies the living room (sitting-room, or parlour in the Victorian era) as the ideal setting for the possession portrait.⁹⁹ This is a space in the family home, specifically designed to be seen by the public. The "best room" is the one area that always remains tidy and free of clutter, one that has been designed to represent the family in their best light. The finest furniture, draperies and ornaments owned by the family reside in this room; it is the only place where those outside the family would be allowed. Visitors and callers would rarely find themselves invited beyond the parlour and, as such, it was the best representation of the family's public face and the most complimentary reflection of their success and taste. This idealized space is recreated in the living room collage. The room is designed, whether it physically existed in this form or not, to display the family as wealthy, stylish, well educated and fashionable, a place where public and private meet. The inclusion of a photographic reproduction of the Paul Delaroche painting indicates to the viewer that this is an educated household, one that has the time and funds to devote to the study of contemporary art and hints that ownership of such works by the family is not outside the realm of possibility. Further wall decorations

⁹⁹ *Ibid*, 56.

include large portraits of the children, a costly endeavour at the time. Lavish draperies, ornate furniture and the inclusion of a nurse maid minding the infant placed in the centre of the collage further indicate the level of comfort enjoyed by the members of the family. At this point in portrait photography, children were posed much in the same manner as adults, and this is reflected in the scene, with the older children well dressed and seated politely (seen and not heard, as it were).¹⁰⁰ A certain amount of humour and eccentricity is expressed, however, through the antics of the two family pets, also included in the portrait.

Again we see the role of the subject solidified by his or her placement within the constructed image. The woman and man placed in the upper left of the image, near the fireplace, are likely the heads of the family, with the father standing in the uppermost position by the hearth and the mother taking a more submissive role, seated at his side. Next to the father, one can imagine the eldest son has taken his place as second in line and the rest of the family is arranged at their feet. Interestingly, one figure (bearing a striking resemblance to the one we've cast as the older brother) stands outside the open window watching the scene with one foot on the ledge. In another parlour scene (figure XVIII) the same sibling again leans into a window, this time sporting a graduation cap while the elder brother is, again, seated next to his father. It is fascinating that this young man has been twice included in, yet removed from, a family portrait. Perhaps this is the brother who was sent to boarding school or perhaps the separation represents

¹⁰⁰ Hirsch, 94.



Figure XVIII

something emotional rather than physical. The interpretation of such deliberately arranged images such as this one offers valuable insight into the social and emotional relationships of the compiler and the subjects. But without the input of the artist the correct interpretation remains, frustratingly, theoretical; the narrative so crucial to the reading of the family album is lost with time.

The parlour collage reflects the history of the proprietary portrait and foreshadows the snapshot. There is a certain level of casualness in the image that would never be present in a painted portrait. This relaxed attitude is something we have come across before in our discussion of the album; the compiler, interestingly, appears to have already absorbed some of the photograph's informality. The parlour collage resides somewhere between being a direct descendant of the formal painted portrait and an antecedent of the photographic snapshot that was soon to come.

IV: PRESERVATION ISSUES ASSOCIATED WITH THIS AND SIMILAR ALBUMS

Having discussed the album's importance, we must now explore how to stabilize and preserve it for future researchers and protect it from the damage that can be incurred by its use in the collection. As with any collection object, preservation methods must be considered in accordance with the policies of the institution and any conservation treatment suggested on a case-by-case basis. Not all objects require the same care and storage, but factors of budget, space and time will dictate what measures can be taken. I will describe the structure of the album and examine its current condition, along with possible threats to its stability, and discuss how these issues can be addressed to lengthen the life span of this particular object so it may continue to benefit researchers.

Structural integrity of the album

The Bouverie album is a leather-bound volume that Richard W. Horton would describe as a "type III"; hard or stiff pages with cloth hinges, most common between 1860 and 1900.¹⁰¹ The leather is beginning to flake and the spine has separated in one place but is otherwise quite stable. The albumen prints have faded quite a bit and the paint used in the collages has transferred to the verso of the preceding page. Horton identifies the biggest risk to this type of album as cockling of the leaves due to high relative humidity (RH). As the object is currently stored in the temperature and humidity controlled vault at GEH, the main concern for the integrity of the album is to limit the strain on the spine, keeping the overall use of the album to a minimum and trying to stall the further fading of the prints and transfer of paint.

¹⁰¹ Richard W. Horton, *Albums*, (Westfield, MA: Richard W. Horton, 2000), 9.

Albums are, inevitably, fragile things. With age, paper becomes brittle, leather begins to crack and chip, the binding weakens and the spine wears, sometimes tearing away from the pages. The American Institute for Conservation (AIC) lists these risks as common for all albums but also notes, “much of the deterioration experienced by scrapbooks and albums is caused by the nature of the books themselves.”¹⁰² I looked at recommendations for the conservation of scrapbook albums, as they are the most similar in structure to our object. The Library of Congress (LOC) lists some of these causes, including fragile pages, deterioration and strain of binding, unstable plastics common in modern photographs, instability of enclosures, variety of materials and unpredictability of adhesives used, stating that: “All of these features make scrapbooks and albums vulnerable to damage.”¹⁰³

The Bouverie album has the double advantage of being a high quality album to begin with, having well bound, stiff pages intended for photographs unlike most scrapbook albums and of not heaving with enclosures as many scrapbooks are; “Scrapbooks often contain a diversity of materials such as locks of hair, ribbons, badges, pressed flowers, and other three-dimensional objects.”¹⁰⁴ It is, however, vulnerable to the deterioration of the adhesive used (a few photographs have already come loose). Add to this, the already established preservation issues involved with the albumen print, the instabilities of the album pages (which already show foxing) and the transference which has begun to occur with the hand painted portions of the collages and our album is

¹⁰² Sherelyn Ogden, “Preservation Options for Scrapbook and Album Formats,” *The Book and Paper Group Annual*, Vol. 10, American Institute for Conservation (1991), <http://aic.stanford.edu/sg/bpg/annual/v10/bp10-14.html>.

¹⁰³ Barbara Fleisher Zucker, “Preservation of Scrapbooks and Albums,” The Library of Congress, Revised Edition (1998) <http://www.loc.gov/preserv/care/scrapbk.html>.

¹⁰⁴ *Ibid.*

already in quite a bit of trouble.

The AIC suggests several options for the conservation of scrapbook albums, depending on the value of the album and the nature of its contents. These include the removal of important or valuable enclosures, restriction of access, the dismantling of the object, rebinding and documenting the pages on microfilm.¹⁰⁵ While removal of enclosures is certainly not an option for the Bouverie album, and dismantling should only be considered in the most extreme cases, documentation is certainly a necessity, as I will discuss.

The spine of an album is usually the first place to show deterioration as it receives the most stress while viewing. There was a time when a common preservation practice for albums in trouble was to remove the pages and store them loose, in order, separate from the cover. Many conservators now argue against this, however. Mary Schobert, the specialist who worked on a Thomas Eakins photograph album, argues for keeping albums together, even when they are in very poor condition. She argues that the structure of the album, not merely the order of the pages, is a crucial part of its history and must not be compromised.¹⁰⁶ Wooten, Boone and Robb, writing about the structure of Nineteenth century albums, agree, advising that the album must be kept together whenever possible.¹⁰⁷ In order to keep the album intact, handling must be kept to a minimum and made to have as little impact on the spine of the album as possible.

¹⁰⁵ Ogden.

¹⁰⁶ Mary Schobert, "Conservation Considerations for a Thomas Eakins Photograph Album," in *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group, Photographic Materials Group Joint Session...*, ed. Shannon Zachary (Washington DC: Book and Paper Group, Photographic Materials Group & AIC., 2000), 34.

¹⁰⁷ Mary Wooten, Terry Boone & Andrew Robb, "The Structure's the Thing! Problems in the Repair of Nineteenth-century Stiff-paged Photograph Albums," in *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group: Photographic Materials Group Joint...*, ed. Shannon Zachary (Washington DC: Book and Paper Group, Photographic Materials Group & AIC., 2000), 38.

The biggest risk to any collections object is always handling and in addition to its inherent fragilities, the Bouverie album must bear the burden of being a beautiful and interesting object, something people are drawn to. It remains one of the most popular objects in the GEH collection and, as such, is subject to much handling by researchers. Far more than mold or high humidity, the majority of damage to an object occurs when it is removed from its enclosure and the pages are turned. However, as evidenced throughout this dissertation, this album is more than simply beautiful, the collages incorporate valuable information on the Victorian era, particularly Our goal, then, must be to minimize the physical interaction with the object while keeping it accessible to researchers and, if possible, expanding this accessibility.

Allowing every researcher who wishes to view the contents of the album would, unfortunately, age the object much more quickly; a surrogate of some nature is the best way to protect the original.

Surrogates

While researchers concerned with any kind of technical or preservation based study will need to consult the original object, most image-based researchers will likely have their needs met by viewing a good quality facsimile. There are two choices for the basic structure of a surrogate: physical or digital. There is certainly no way to replicate digitally the intimate experience of actually flipping through an album. The action of turning the pages and discovering the next page is, particularly with an album as ornate as this one, immensely satisfying. Quite obviously, this physical experience is not something that can be reproduced digitally, but requires a physical reproduction. Digital photography has dropped the production costs of such books significantly, but there is

still the question of the quality of the printing. High quality, publications such as those created for exhibitions can be very successful in terms of the faithful visual representation of the original but are costly and time consuming to create, making it ideal only for select objects within the collection. There is also something about the physicality of the album itself, including the feel of the fragile pages and smell of aging paper, that gives the viewer a sense of authenticity and awareness of history that is only available through interaction with the original object and cannot be reproduced either digitally or through printing. The physical surrogate also restricts, through cost and accessibility, the number of researchers that are able to view it, limiting its influence. Although the physicality of the album is lost, a digital surrogate remains the most cost effective and easily distributable method of reproduction and protection for the majority of objects, even the most fragile.

The first step is to duplicate each page spread in the album, conserving the order. The flexibility of these images and the digital applications that are available to manipulate them make digital photographs an attractive choice. The debate over the long-term stability of digital images is still unresolved but it has rendered the duplication of collection objects quick and inexpensive. Migrating the images to new formats and/or re-photographing when necessary is one way around the issue of stability. But the duplication of the pages only reproduces the visual information within the album, not the structure, order or experience of looking at the object. While the physicality of an encounter with the album can never truly be replicated, digital, web-based applications can now not only come very close, but can expand the potential audience exponentially raising both the profile of the institution and the value of the collection.

The British Library (BL) has created an excellent method for digitizing rare albums in their collection and mounting them online.¹⁰⁸ Using Shockwave, the BL created the highly realistic digital surrogates as an *in situ* kiosk application but modified the files for online use when it became apparent how successful they were.¹⁰⁹ Users can view high quality digital images of albums including Leonardo DaVinci's personal notebook, the original manuscript of Alice in Wonderland by Lewis Carroll and Mozart's music Diary, online using a free, downloadable Shockwave viewer. The viewer can flip the pages of the albums using a mouse, in a highly realistic animation accompanied by a digital sound effect of pages turning. The albums can be further explored by zooming in and reading or listening to pop up notes on each page. The application is very realistic, though the pages are difficult to turn at times, and the ease of use makes it ideal for web-based research. This was a hugely expensive and time consuming endeavour for the BL, however, not one accessible to most institutions. My goal for the Bouverie album was to create a less expensive alternative that could be uploaded onto a web or used at a kiosk in the institution. I also wanted to incorporate the written research into the file in a more organic way, allowing the user to discover information about the album by rolling over portions of the images or view the development of the family by easily clicking between pages.

While researching possible software programs to create the digital surrogate, I consulted the work of Jennifer Tyner, who reviewed several programs for the digital archiving of a collection of albums. Tyner reviewed FlipAlbum, Macromedia Flash and

¹⁰⁸ British Library, "Online Gallery: Turning the Pages," in *British Library Website*, <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>.

¹⁰⁹ Mark Chillingworth, "Site Review: Turning the Pages 2.0 and the Leonardo DaVinci Codex," in *Information World Review* (2007), <http://www.iwr.co.uk/information-world-review/features/2183335/site-review-turning-pages>.

Microsoft office Live. FlipAlbum, which was said to cause “some difficulty customizing the margins of the FlipAlbum’s virtual album.”¹¹⁰ This resulted in the imported images of the album pages being placed in the centre of the virtual album, as photographs pasted on a page, rather than creating an album page out of the images. I found, however, by adjusting the page properties to “centerfold” and using photos of double page spreads in the album as the “texture”, the album photos extend to the edge of the virtual album and appear quite realistic. The only issue is there is no way to layer the photos to make only one page appear to turn as opposed to the entire half of the album.

This is a very simple to use program and a digital surrogate could be produced in a few hours. But there is also very little opportunity to “browse” the album by flipping from one page to another and no option to enlarge areas of the album pages or create rollover links to information on the scenes and individual photographs. The final product, while very simple to produce, is not ideal. There are some issues with the final format produced, as it requires a special reader and cannot be mounted on the web. It can, however, be burned to CD and used within a gallery setting

Macromedia Flash is, by far, a more flexible software with many options for incorporating research within the digital file. It is easily integrated into websites, readable with most browsers with a simple reader that is often included, easily downloaded, making the album easily available to any researcher with web access. While this is a fairly well known program, it is a much more complicated one than FlipAlbum. The page-turning animation proved to be quite a difficult endeavour, Otherwise, I was able to learn the program well enough to create a surrogate that fulfilled

¹¹⁰ Tyner, Jennifer, “Digital and Traditional Preservation of Photographic Albums” (master’s thesis, Ryerson University, 2006) 10.

all of my requirements. Each page spread is represented by an individual frame with rollovers and built in links used to incorporate the research. Larger institutions with an IT department and or a healthy budget for contracting out the work, would be able to produce this type of digital surrogate for more than a few of their albums. The resulting file size is also quite large, and would raise the overall size of the website as well as the monthly downloaded GB, which will increase the cost of web hosting for those institutions that do not have their own servers.

If a digital surrogate is deemed appropriate for a collection object, the needs and resources of the individual institution must be assessed to determine the type of program appropriate. If in-house kiosks for research use or exhibition are the only goals of the museum, a simple program such as FlipAlbum would fulfill the needs of the institution at a minimal cost. If the object in question is of great monetary or research value and a high quality, all-encompassing surrogate is required, the falling cost of web hosting and design and the rising universality of digital surrogates make the investment well worthwhile.

Storage and handling suggestions design

Current uses and demands on the album.

This is a popular object within the collection at GEH. Many researchers request to see the object annually and requests have been made to exhibit the original object. While the surrogate can answer some research demands, the materiality of the album is as important to its identity as its appearance; as Stephanie Snyder puts it, touch gives the album context.¹¹¹ As such, there will come times when a researcher will have to consult the object itself (naturally, or there would be little point in the preservation of

¹¹¹ Snyder, 33.

institutional collections). Our goal should, then, be to ensure that the object is stable, that its life is as long and functional as possible.

Current storage and handling with suggestions for changes

The Image Permanence Institute (IPI) identifies the three concerns of environmental based degradation as biological (such as insects, mold and mildew), chemical (referring to damage caused by changes in the chemicals used within the objects themselves) and mechanical (referring to expansion or shrinking and cracking of materials due to changes in humidity).¹¹² All three issues must be addressed in order to ensure the stability of the object. When housed in mixed collections, as most objects are, the ideal storage for each individual item can never be attained, but by understanding the unique needs of each object within the collection, a suitable compromise is more easily attained.

The prints within the Bouverie album are mainly albumen, as most of this period would likely be. According to James Reilly, albumen prints are extremely sensitive to high levels of humidity, much more than gelatin silver prints, and he recommends a stable RH of 30 – 40% and temperature of less than 18°C for albumen collections to prevent chemical deterioration of the prints (fading in the high density areas and yellowing in the highlights).¹¹³ The consistency of the RH and temperature is also crucial, as overly dry conditions must be avoided as well in order to inhibit cracking of the leather and increasing brittleness of the pages. Fluctuations can cause other mechanical changes in the object such as cockling, and the Library of Congress recommends no more than a

¹¹² Peter Z. Adelstein, *IPI Media Storage Quick Reference* (Rochester, NY: Image Permanence Institute, n.d.).

¹¹³ James M. Reilly, "Albumen Prints: A summary of New Research about their Preservation," in *Picturescope*. Vol. 30, no. 1 (1982): 34-37.

3% variation per 24-hour period in order to avoid this.¹¹⁴ Foxing in the album leaves (small, reddish stains caused by microscopic deposits of metal in the paper) is also accelerated by high RH, and can be discouraged by maintaining a low RH.

An air filtration system is an ideal addition to the storage vault, limiting the amount of dust, mold spores and other pollutants from the environment. This, however, is a costly investment and not feasible for every institution. A quality, well-designed housing will also aid in keeping contaminants from coming in contact with the object and allow large volumes to be stored flat, as recommended by the LOC.

The Bouverie album is currently housed in a clamshell box in the photographic vault at GEH. The vault is climate controlled, kept at 65°F (18.3°C) and 40% RH in order to accommodate the mixed photographic collection. The environmental conditions are about as good as they can get for our album, but the housing, which requires the researcher to remove the object from the box for viewing, could be improved.

Directions for clam-shell housing including cradle

No matter how successful and comprehensive a digital surrogate is, there will always be occurrences when researchers need to view the original object. Our goal as collections workers is to minimize the impact that handling will have on the object, so that it may remain available for others who need it. Certainly, proper supervision and clear guidelines in the reading room is a large part of preservation, but any way the actual handling can be minimized will extend the life of the object.

Working with Gustavo Lozano, Mellon Fellow in the Advanced Residency Program in Photographic Conservation at George Eastman House, I have altered the design of the basic clam-shell box, published by the Preservation Office Research

¹¹⁴ Zucker.

Services department of the Library of Congress in 1982 to include a built-in support for the album (called a cradle) which will replace the wedge-shaped viewing props used in reading rooms and eliminate the need for the album to be removed from its housing when it is viewed. Tabs included on each wing of the cradle allow the album to be lifted into position and the angle adjusted without ever having to touch the album (Figure XIX). Instructions on building the box, again modified from the LOC instructions, are included as Appendix I.

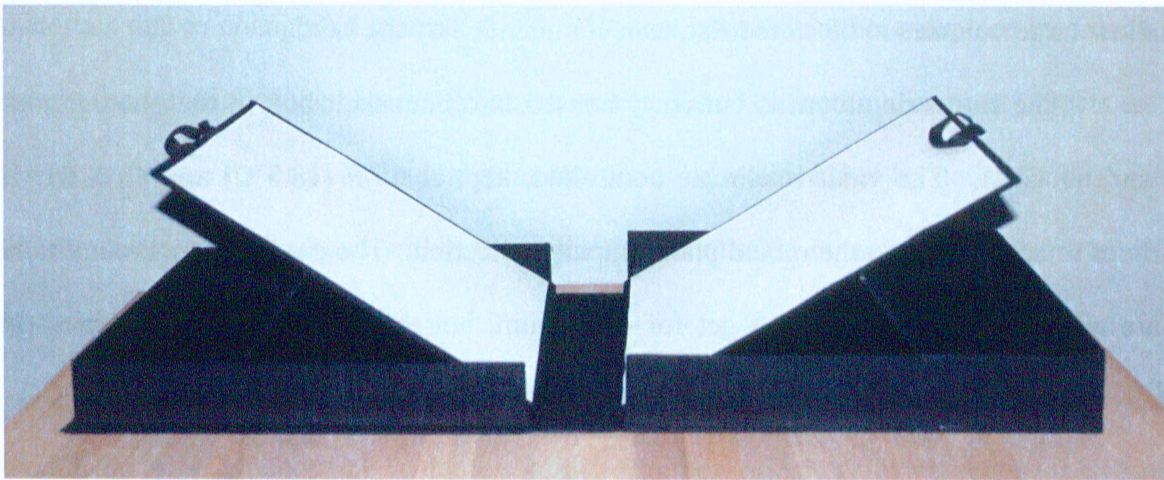


Figure XIX

Determining the value of objects (historical and monetary) while, perhaps, the more interesting portion of our responsibility as collections workers, remains only one part of our job. The protection of the objects, while maintaining their accessibility, is crucial to the future of any collection. The balance is a delicate one, and while digital applications and the rise of the availability of online tools can reduce the stress on the object, steps must still be made for lowering the impact of physical handling on the object.

V: CONCLUSION

As with many unidentified photo collections, the close study of the Bouverie album has, perhaps, raised more questions than it was able to answer. The discover of the identity of our maker came tantalizingly close, without the satisfaction of a definite identification. This is a unique object; one that reflects more of the era in which it was made than it might at first glance. The personal nature of the work and the layered and altered meanings the different collages give, both individually and as a whole, make the pinning down of significance difficult. This is an elusive object; it and others of its kind require a new way of looking and understanding. This is much more than simply a beautiful album and we must combine methods of interpretation used for the family album, the diary, the personal document, the studio photograph, the scrapbook and the snapshot in order to appreciate its intricacies fully. This elusiveness is, quite possibly one of the reasons there has been so little research done on photographic collage albums as a genre.

To further complicate matters, their personal nature and connection to the women's craft or amateur realm has meant that "invariably the eventual fate of most of these albums was to gather dust in an attic."¹¹⁵ Photographic journals and women's magazines of the Victorian era failed to notice their importance as well, lacking instructions on how to create them and little discussion of them as phenomenon.¹¹⁶ And while the growing interest in collecting vernacular photography has meant that these objects are now re-surfacing, they are nearly always scattered throughout private

¹¹⁵ Christopher Simon Sykes, *Country House Camera* (New York & London; Weidenfeld and Nicolson, 1980), 19.

¹¹⁶ Kunard conjectures that it is likely due to their abundance that these albums were rarely a topic of written columns: being so common that instruction on their creation seemed redundant. Kunard, 95.

collections.¹¹⁷ Should they happen to find their way into an institution, they are normally seen as one-of-a-kind anomalies of the family photograph or scrapbook-album genre. There had been no attempt to gather these works and study them as a whole, to make connections between them and investigate where they overlap and where they deviate.

The increased use of photographs in a creative and decorative way has been, as discussed, attributed to the Kodak box camera and the resulting low cost of reproducing vernacular photographs. But in the case of the Bouverie album, the individualization and urge to produce a unique object with photographs came before Kodak made snapshot photography available. This album and its collages are somewhat ahead of their time, they foreshadow what could and would come with the photograph's completed democratization.

The Victorian mistrust of photography as an art was expressed in many ways, most notably, and in a very vocal manner, by the critics of the time. The mistrust of the ability of such a mechanical operation to express the subtler emotions of the human condition was circumvented in many ways. While artists used photographs as references to create paintings with more realism than ever before, photographers like Henry Peach Robinson used overpainting and composites to create photographs that had the air of traditional painting.

The Victorian era marked a time when photography was still finding its place within the art world, a subject that has been well studied and discussed. But the vernacular uses of media were also in flux and the study of how amateur collectors used their personal images is an understudied subject. With the inevitable decline of traditional photography and the now all but universal use of digital images, the vernacular

¹¹⁷ Sykes, 19.

photograph is being subjected to the same trials as it once was. The abundant, virtually disposable nature of the photograph today is a mirror of what was happening at the turn of the last century when the photograph first began to lose its aura of preciousness and become another commodity. This unleashed creativity in the collector, much as the availability of digital applications and low cost and free web hosting capabilities have done with today's snapshot photographer. A comparative study of both types of objects and documents created might prove remarkable, though the vast amount of images being taken, altered and uploaded (a quick check of the photo-sharing website Flickr shows 4,733 uploaded in one minute) may make a structured study of personal digital photographs impossible.¹¹⁸

Elizabeth Seigel, Associate Curator of Photography at the Art Institute of Chicago is currently organizing an exhibition of hand-embellished photographic albums.¹¹⁹ Perhaps this will be the impetus needed to ignite interest in locating and salvaging these wonderful albums, which combine the personal and community history of their eras in such a unique way.

¹¹⁸ Yahoo Incorporated, "Flickr Homepage," *Flickr.com* (2007), www.flickr.com.

¹¹⁹ Elizabeth Siegel, email message to author, May 15, 2007.

APPENDIX I

Directions for Building A Clamshell Box With Built in Viewing Support.

A clamshell style housing (a hinged box that is designed so that the lower half fits into the upper portion) is the most common solution for storage of delicate books and albums. In addition to protecting the objects from environmental threats such as mold, insects and fluctuating humidity, a well-designed box will also help shield the contents from physical damage that can occur when moving and viewing the object. The vast majority of harm that comes to any collections object occurs when surrogates will not suffice and the original object must be handled either by researchers or collections workers. An aging, bound leather volume such as the Bouverie album is particularly vulnerable as the spine and leather wear with age.

In an attempt to minimize stress on the album, I worked with Gustavo Lozano, fellow in the Advanced Residency Program in Photograph Conservation at George Eastman House, using his alteration of the basic clamshell box design that includes supports for the covers of the album. A tray rests inside each side of the box and has a handle attached so that the tray (and the book resting on it) may be lifted into a comfortable viewing position without having to remove the album from its housing, resulting in less direct handling and less chance of damage (Figure XIX).

The following directions and calculations are designed to alter the clamshell box design of Margaret R. Brown, available from the Library of Congress National

Preservation Program.¹²⁰ The supports fit into each tray of the box and allow for the album or book to be viewed with a minimum of handling.

Tools and Materials Needed

Materials

Binders Board (as appropriate considering the size and weight of the object)

Book cloth

PVA

20 pt. Conservation board

Small amount of cotton tying tape

Tools

Pencil

Caliper

Rulers

Calculator

Matt Cutter

Scalpel

Bone folder

Tweezers

Calculations For Board Dimensions:

The most important step in the creation of a clamshell housing is the exact measurement of the object to be housed and the correct calculation of the dimensions for each section of board used to create the box. You will need calipers to accurately measure the width of the board, book cloth and paper used to build the housing, a ruler that measures both MM and inches and a calculator. To make the calculations easier, convert all measurements to inches, rounding up to 1/16" before making and cutting the boards. The box will consist of three sections, tray #1 (the smaller, interior tray), tray #2 (the larger, outer tray) and the case (the outer boards and spine).

¹²⁰ Margaret R. Brown, "Boxes for the Protection of Rare Books: Their Design & Construction." Preservation Office Research Services, National Preservation Program Publication. Washington: Library of Congress, 1982.

- (From Library of Congress directions)

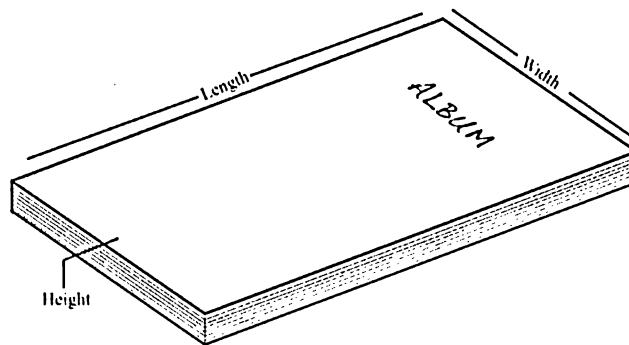
J: (2x thickness of board + 4x thickness of book cloth) + (1/16") to calculate interior tray dimensions for length cradle

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \text{---} & + & 1/16" \\ & & = \text{---} \end{array}$$

K: (1x thickness of board) + (2x thickness of book cloth + 1/16") to calculate interior tray dimensions for height of cradle

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \text{---} & + & 1/16" \\ & & = \text{---} \end{array}$$

Step 4: Measure the dimensions of the object as illustrated.



Length = ____
Height = ____
Width = ____

Step 5: Plug calculations from previous section into the following formulae for each individual section of the box (photocopy this page and fill in measurements as you go).

Step 6: Mark the final dimensions onto the binder's board as illustrated ensuring the grain direction of the board runs as noted.

Calculations:

Tray #1 (Base of Box)

Base: $(\text{Length} + A) \times (\text{Width} + B)$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \text{---} & \times & \text{---} \end{array}$$

Side Walls: $(\text{Width} + B) \times (\text{Height} + C + I)$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \text{---} & \times & \text{---} \end{array}$$

End Wall: $(\text{Length} + A) \times (\text{Height} + C + I)$

$$\begin{array}{ccc} \downarrow & & \downarrow \end{array}$$

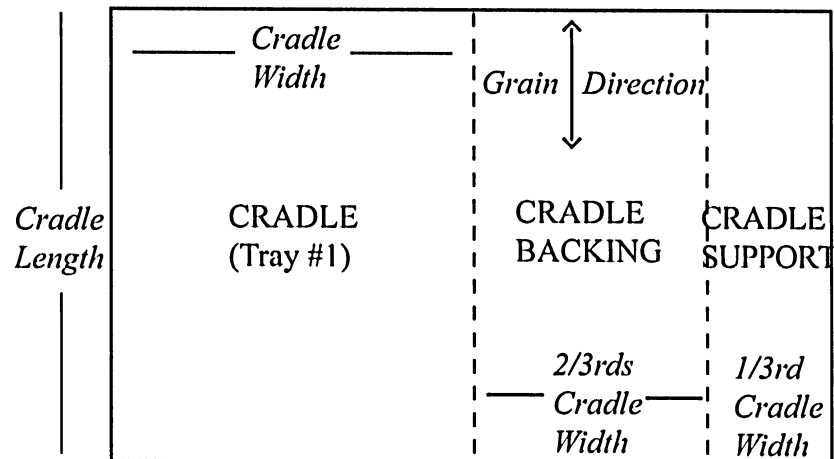
— x —

Cradle #1: (Length of book) x (Width of book)

(cut 2) ↓ ↓

— x —

Cut second cradle into 1/3 and 2/3 sections as shown. The smaller will be the cradle support and the larger, a backing for the cradle to ensure it lies flush.



Tray #2 (Lid of Box)

Base: (Length of Tray #1+ D) x (Width of Tray #1 + E)

↓ ↓

— x —

Side Walls: (Width of Tray #1 + E) x (Height of Tray #1+ F)

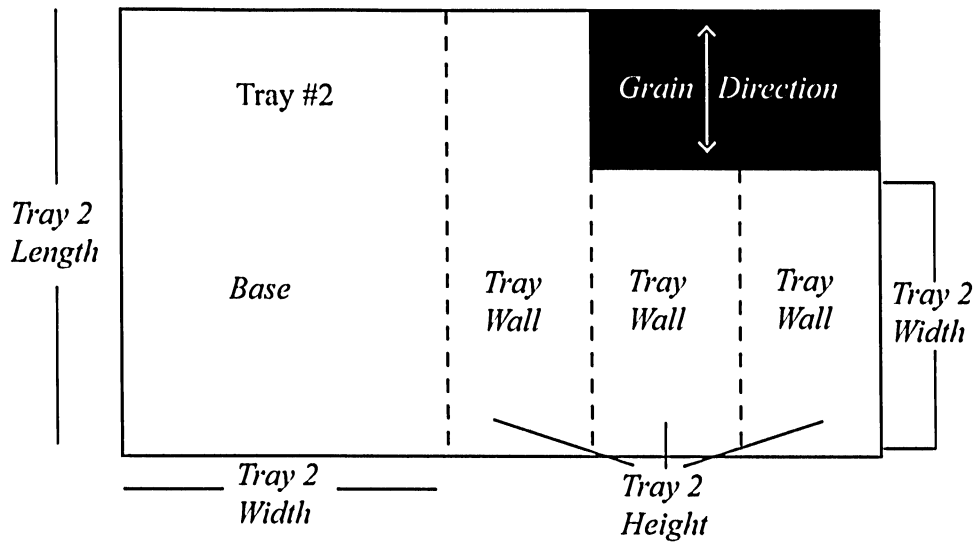
↓ ↓

— x —

End Wall: (Length of Tray #1+ D) x (Height of Tray #1+ F)

↓ ↓

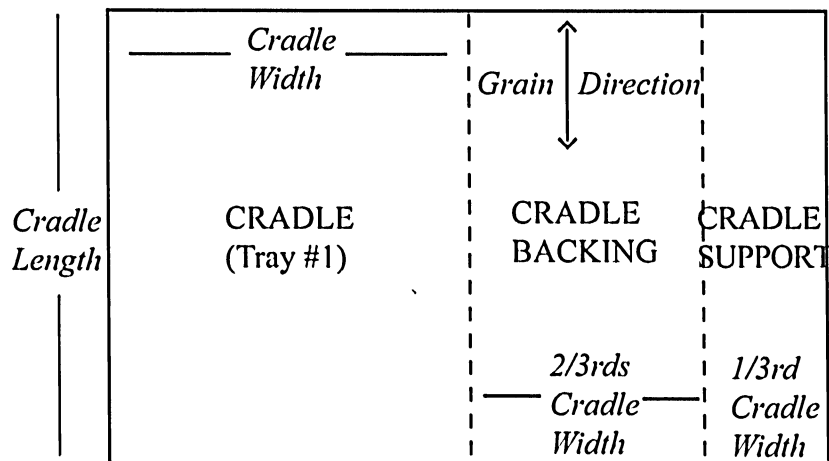
— x —



Cradle #2: (Length of Tray #2 – H) x (Width of Tray #2 – I)
 (cut 2)

\downarrow \downarrow
 — x —

* Cut second cradle into 1/3 and 2/3 sections. The smaller will be the cradle support and the larger, a backing for the cradle to ensure it lies flush.



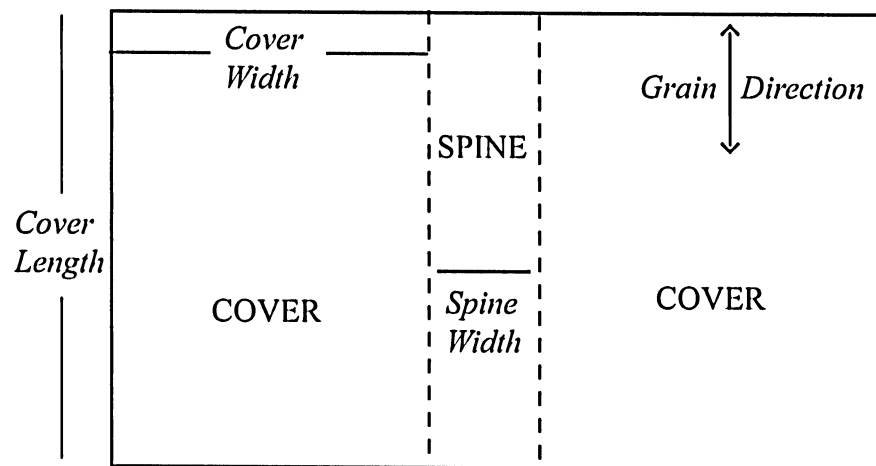
Cover:

Base (cut 2): (Length of Tray #2) x (Width of Tray #2 + G)

\downarrow \downarrow
 — x —

Spine: (Length of Tray #2) x (Height of Tray #2 + H)

\downarrow \downarrow
 — x —



Instructions and calculation for covering material

Wall Covers (cut two):

Width: $(\text{height of spine} \times 2) + (1 \frac{8}{16})$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} \end{array} = \underline{\hspace{1cm}}$$

Length: $(\text{width of tray} \times 2) + (\text{length of Tray 2}) + (1 \frac{8}{16})$

$$\begin{array}{ccccccc} \downarrow & & \downarrow & & \downarrow & & \\ \underline{\hspace{1cm}} & & + & & \underline{\hspace{1cm}} & & 1 \frac{8}{16} \end{array} = \underline{\hspace{1cm}}$$

Case Cover (cut one)

Width: $(\text{width of case} \times 2) + (\text{height of spine}) + (5/16 \text{ for joint}) + (1 \frac{8}{16})$

$$\begin{array}{ccccccc} \downarrow & & \downarrow & & \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & & + & & \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} & + & 1 \frac{8}{16} \end{array} = \underline{\hspace{1cm}}$$

Length: $(\text{length of case}) + (1 \frac{8}{16})$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & 1 \frac{8}{16} \end{array} = \underline{\hspace{1cm}}$$

Cover for Cradle #1

Width: $(\text{width of cradle \#1} \times 2) + (\text{width of cradle support} \times 2) + (2/3 \text{ width of tray})$

$$\begin{array}{ccc} \downarrow & & \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} \end{array} = \underline{\hspace{1cm}}$$

Length: $(\text{length of cradle \#1}) + (1.5)$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & 1.5 \end{array} = \underline{\hspace{1cm}}$$

Cover for Cradle #2

Width: $(\text{width of cradle \#2} \times 2) + (\text{width of cradle support} \times 2) + (2/3 \text{ width of tray})$

$$\begin{array}{ccc} \downarrow & & \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} \end{array} = \underline{\hspace{1cm}}$$

Length: $(\text{length of cradle \#2}) + (1.5)$

$$\begin{array}{ccc} \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & 1.5 \end{array} = \underline{\hspace{1cm}}$$

Spine Lining (cut one):

Width: $(\text{height of spine}) + (5/16 \text{ for joint}) + (1 \frac{8}{16})$

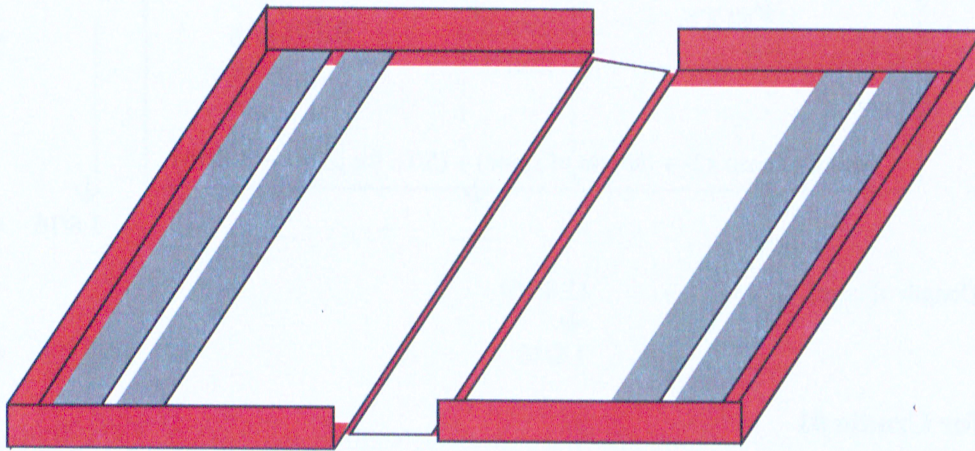
$$\begin{array}{ccccc} \downarrow & & \downarrow & & \downarrow \\ \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} & + & \underline{\hspace{1cm}} \end{array} = \underline{\hspace{1cm}}$$

Length: length of book

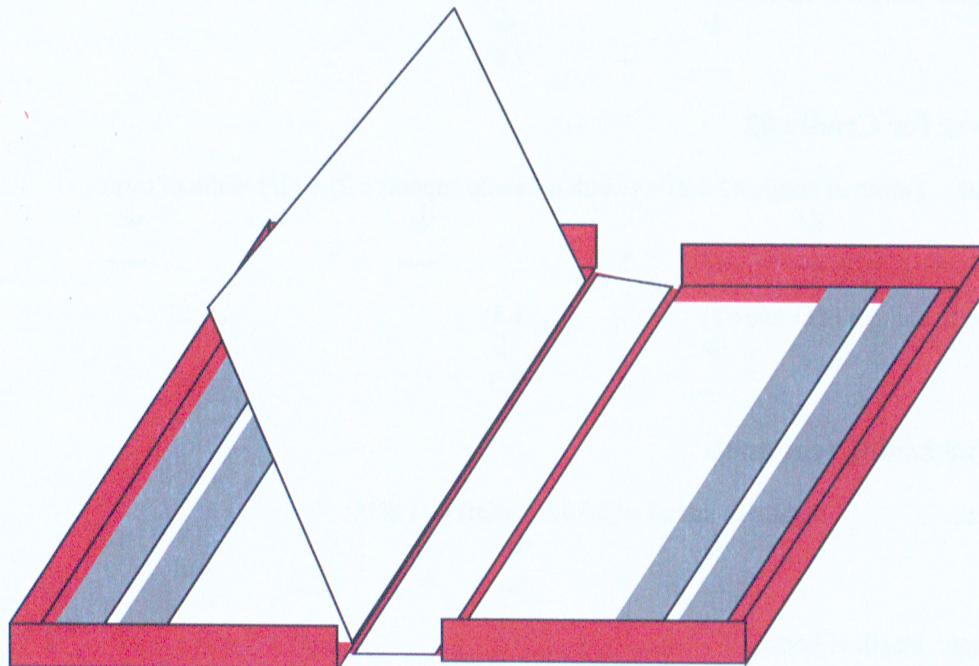
$$\underline{\hspace{1cm}} = \underline{\hspace{1cm}}$$

Fitting it all Together

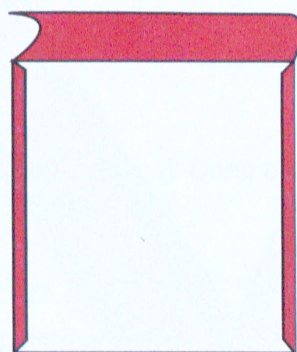
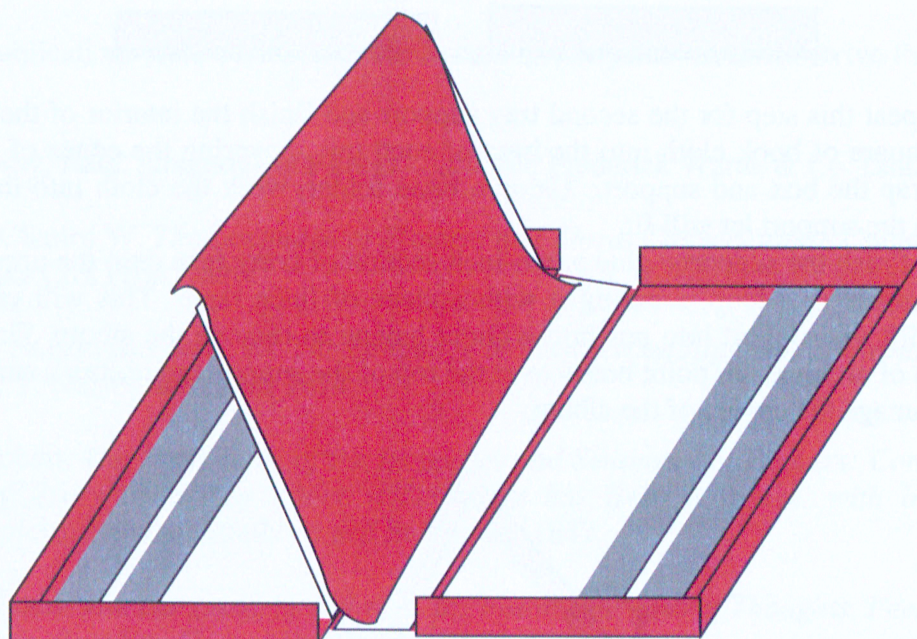
When the main body of the clamshell box has been assembled and covered as per the Library of Congress directions, glue in the tracks that will hold the book supports, as shown, leaving enough room in between the strips of binders board to accommodate the width of the support legs.



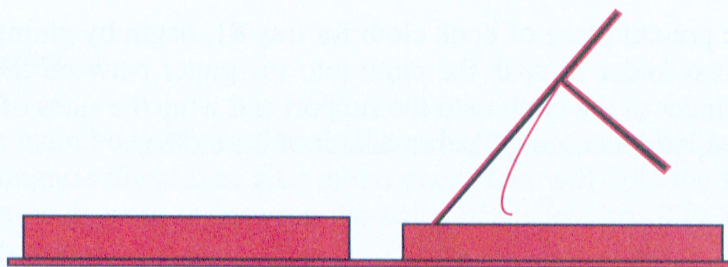
The next step is to attach the supports into the trays using the book cloth. Place the support into the appropriate tray and brush the surface with PVA.



Using the pre-cut piece of book cloth for tray #1, begin by gluing one edge to the spine, using a bone folder to push the cloth into the gutter between the spine and tray. Smooth the remainder of the cloth onto the support and wrap the sides of the cloth around the edges of the support, trimming the remainder of the cloth.

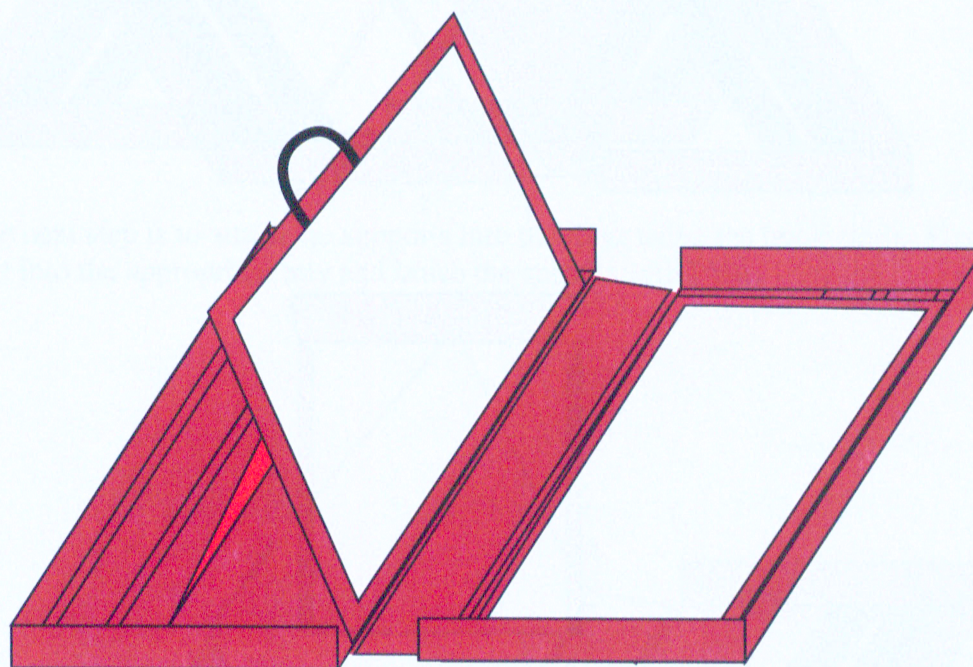


Place the leg of the book support on the back of the support and mark the place where the hinge will be with a pencil. Fold the book cloth over the support and continue gluing until you reach the pencil line. Fold the book cloth back over itself and brush with PVA. Place the leg onto the cloth and smooth over with a bone folder, scoring the hinge of leg. Continue gluing the book cloth to the other side of the support, as shown, gluing the end of the cloth onto the base of the tray.



Repeat this step for the second tray support and finish the interior of the trays by gluing a square of book cloth into the base of each tray, covering the edges of the cloth used to wrap the box and support. Using a bone folder, work the cloth into the groves into which the support let will fit.

To finish the supports, glue a two-inch section of tying tape onto the upper centre of each support in a loop, securing it with a piece of linen tape. This will enable the viewer to lift the support into position without having to remove the album. Finally, cut two pieces of archival, 20 point board over the top of the supports to ensure a surface that will not damage the covers of the album.



BIBLIOGRAPHY

Florigraphy

Drive Publications Ltd., ed. *Book of the British Countryside*. London: Drive Publications, 1973.

Greenaway, Kate. *Language of Flowers*. London: Frederick Warne & Co. Ltd., 1884.

Seelye, Charles W. *The Language of Flowers and Floral Conversation*. Union and Advertiser Co's Print, 1878.

Thomas Nelson and Sons, ed. *The Language of Flowers: an Alphabet of Floral Emblems*. London: T. Nelson and Sons, 1874.

Tyas, Robert. *The Hand-book of the Language and Sentiment of Flowers: Containing the Name of Every Flower to Which a Sentiment has Been Assigned: with Introductory Observations*. London: Houlston and Stoneman, 1847.

Tyas, Robert. *The Language of Flowers: or, Floral Emblems of Thoughts, Feelings, and Sentiments*. London: George Routledge and Sons, 1868.

Tyas, Robert. *The Sentiment of Flowers; or, Language of Flora*. London: Houlston and Wright, 1869.

Victorian Women

Altick, Richard. *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature*. New York: Norton, 1973.

Basch, Françoise. *Relative creatures: Victorian Women in Society and the Novel, 1837-67*. London: Allen Lane, 1974.

Bott, Alan, Ed with text by Irene Clephane. *Mothers : a Cavalcade in Pictures, Quotation, and Description of Late Victorian Women, 1870-1900*. New York: B. Blom, 1969.

Cunnington, C. Willett. *Feminine Attitudes in the Nineteenth Century Fashion and Women's Attitudes in the Nineteenth Century*. Mineola, N.Y: Dover Publications, 2003.

Victorian Women (Comportment)

“Sarah Josepha Hale (1788-1879)”. From Portraits of American Women Writers: That appeared in Print Before 1861. *The Library Company of Philadelphia*.
<http://www.librarycompany.org/women/portraits/hale.htm>. (May 17, 2007)

A Lady of Distinction. *Regency Etiquette: The Mirror of Graces*. Mendocino, CA: R.L. Shep, 1811. Reprint, Fort Bragg, CA: R.L. Shep Publications, 1997.

Hale, Sarah J. *Manners of Happy Homes and Good Society All the Year Round*. Boston: J.E. Tilton and Company, 1868. Reprint, New York: Arno Press, 1972

Leslie, Eliza. *Miss Leslie's behaviour book; a guide and manual for ladies*. Philadelphia: Peterson, 1859; reprint, New York: Arno Press, 1972.

Urban, Felix. *Introduction to Polite Behaviour: For the use of Private Families, and Schools*. London; Hamilton, Adams and Co., 1856.

Young, John H., A.M. *Our Deportment: or the Manners, Conduct and Dress of the Most Refined Society*. Detroit; St. Louis: F.B. Dickerson & co., 1881.

Flanders, Judith. *The Victorian House: Domestic Life from Childbirth to Deathbed*. London: HarperCollins, 2003.

Victorian Design

Delprince, James Michael. *Floral Designs of the Victorian Era*. Mississippi State: Mississippi State University, 1996.

Eastlake, Charles L. *Hints on Household Taste in Furniture, Upholstery, and Other Details*. New York, NY: Dover Publications, 1969.

Nunn, Joan. “Victorian Women's Fashion, 1850-1870: the Skirt.” In *Fashion in Costume, 1200-2000*, 2nd edition. Chicago: New Amsterdam Books, 2000.
<http://www.victorianweb.org/art/costume/nunn8.html> (Accessed April 3, 2007).

Womens' Albums, Commonplace Books and Scrapbooks

Guest, Raechel. “Victorian Scrapbooks and the American Middle Class.” Master's Thesis, University of Delaware, 1996.

Knoles, Dr. Lucia. “Commonplace books.” In *The Lyceum: An Electronic Archive for the Study of American Literature, History and Culture (n.d.)*. <http://www.assumption.edu/users/lknoles/commonplacebook.html> (Accessed April 26, 2007).

Photograph Albums

Hart, Janice. "The Family Treasure: Productive and Interpretative Aspects of the Mid-to Late Victorian Album." *The Photographic Collector Vol. 5* (1984): 164-180.

Kunard, Andrea. *Assembling Images: Interpreting the Nineteenth Century Photographic Album with a Case Study of the Sir Daniel Wilson Album*. Montreal: Carleton University, 1996.

Langford, Martha. *Suspended Conversations: The Afterlife of Memory in Photographic Albums*. Montreal: McGill-Queen's University Press, 2001.

Melvin, L. Rebecca Johnson. "Considering Self Works" From *Self Works: Diaries, Scrapbooks, and other Autobiographical Effort*, Special Collections Department, University of Delaware Library (n.d.). <http://www.lib.udel.edu/ud/spec/exhibits/selfwork/consider.htm> (accessed April 30, 2007).

Seigel, Elizabeth. *Galleries of Friendship and Fame: The History of Nineteenth Century American Photograph Albums*. Chicago: University of Chicago, 2003.

Silva, Armando. *The Family Photo Album: The Image of Ourselves*. University of California, 1996.

Snyder, Stephanie, Barbara Levine, Matthew Stadler & Terry Toedtemeier. *Snapshot Chronicles: Inventing the American Photo Album*. Princeton: Princeton Architectural Press, 2006.

Sutnik, Maia. "Research Report for Caroline Walker Album." working paper, Department of Photographs, Art Gallery of Ontario, Toronto, Ontario, 2003

Family Photographs

Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. New York: Hill and Wang, 1981.

Batchen, Geoffrey. "Vernacular Photographies." In *Each Wild Idea*. Cambridge, MA: MIT Press, 2002.

Chalfen, Richard. *Snapshot Versions of Life*. Bowling Green; Ohio: Bowling Green State University Popular Press, 1987.

Hirsch, Julia. *Family Photographs: Content, Meaning, and Effect*. New York: Oxford University Press, 1981.

Hirsch, Marianne. *Family Frames: Photography, Narrative, and postmemory*. Cambridge, Mass.: Harvard University Press, 1997.

Nickel, Douglas R. *Snapshots: the Photography of Everyday Life 1888 to the Present*. San Francisco: San Francisco Museum of Modern Art, 1998.

Conservation of Photographs and Albums

Brown, Margaret R. *Boxes for the Protection of Rare Books: Their Design & Construction*. Washington, DC: Library of Congress, Preservation Office Research Services, National Preservation Program Publication, 1982

Horton, Richard W. *Albums*. Westfield, Mass.: Richard W. Horton, 2000.

Ogden, Sherelyn. "Preservation Options for Scrapbook and Album Formats." *The Book and Paper Group Annual*, Vol. 10, American Institute for Conservation (1991): <http://aic.stanford.edu/sg/bpg/annual/v10/bp10-14.html> (accessed August 20, 2007).

Reilly, James M. "Albumen Prints: A summary of New Research about their Preservation." In *Picturescope*. Vol. 30, no. 1 (1982): 34-37.

Schobert, Mary. "Conservation Considerations for a Thomas Eakins Photograph Album." In *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group: Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11 1999 St. Louis Missouri*. Edited by Shannon Zachary. Washington DC: Book and Paper Group, Photographic Materials Group & AIC., 2000.

Wooton, Mary, Boone, Terry and Robb, Andrew. "The Structure's the Thing! Problems in the Repair of Nineteenth-century Stiff-paged Photograph Albums." In *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group: Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11 1999 St. Louis Missouri*. Edited by Shannon Zachary. Washington DC: Book and Paper Group, Photographic Materials Group & AIC., 2000.

Zucker, Barbara Fleisher. "Preservation of Scrapbooks and Albums." *The Library of Congress*. Revised Edition, 1998. <http://www.loc.gov/preserv/care/scrapbk.html> (accessed August 20, 2007).

Digitization

Adelstein, Peter Z. *IPI Media Storage Quick Reference*. Rochester, NY: Image Permanence Institute, n.d.

British Library. "Online Gallery: Turning the Pages." In *British Library Website* <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html> (accessed April 30th, 2007).

Chillingworth, Mark. "Site Review: Turning the Pages 2.0 and the Leonardo DaVinci Codex." In *Information World Review* (2007): <http://www.iwr.co.uk/information-world-review/features/2183335/site-review-turning-pages> (accessed April 30th, 2007).

Infotrends. "InfoTrends/CAP Ventures Study Shows Digital Photo Printing Market at a Crossroads: Growth or Decline?" In *Infotrends/CAP Ventures Press Release* (2005): <http://www.capv.com/home/Press/itPress/2005/6.21.05.html> (Accessed July 31, 2007).

Tyner, Jennifer. "Digital and Traditional Preservation of Photographic Albums." Master's thesis, Ryerson University, 2006.

Victorian Photography

Baudelaire, Charles. "The Salon of 1859, An Excerpt." Translated by Jonathan Mayne. In *Photography in Print*. Edited by Vicki Goldberg. Albuquerque, NM: University of New Mexico Press, 1981.

Briggs, Asa. *A Victorian Portrait*. New York, NY: Harper & Row Publishers, 1989.

Eastlake, Lady Elizabeth. "A Review in the London Quarterly Review 1857, An Excerpt." In *Photography in Print*. Edited by Vicki Goldberg. Albuquerque, NM: University of New Mexico Press, 1981.

Griffiths, Alan. *Luminus-Lint: for Collectors and Connoisseurs of Fine Photography*. www.luminus-lint.com. (accessed May 24, 2007).

Hamilton, Peter and Hargreaves, Roger. *The Beautiful and the Damned: the Creation of Identity in Nineteenth Century Photography*. Hampshire, England & Burlington, VT: Lund Humphries, 2001.

Hannavy, John. "Presenting the Portrait." In *Victorian Photographers at Work*. Buckinghamshire, UK: Shire Publications Ltd., 1997.

Heyert, Elizabeth. "Photography and the Victorian Psyche." In *The Glass House Years: Victorian Portrait Photography 1839-1870*. Montclair, NJ: Allanheld & Schram/George Prior, 1979.

Jay, Bill, "Prices of Photographs: Average Charges for Images in Victorian Photographic Studios 1841 – 1891," in *Bill Jay on Photography*.
http://www.billjayonphotography.com/_Prices%20of%20Photographs.pdf (accessed May 15th, 2007)

Simpson, George Wharton, ed. *London Photographic News* v. 14. London: Cassell, Petter and Galpin, 1870.

Sykes, Christopher Simon. *Country house camera*. New York; London: Weidenfeld and Nicolson, 1980.

Triggs, Stanley G. *The Composite Photographs*. Montreal: McCord Museum of Canadian History, 2005. www.musee-mccord.qc.ca/notman_doc/pdf/EN/COMPOSITE-EN.pdf (Accessed June 25, 2007).

Yahoo Incorporated. "Flickr Homepage." *Flickr.com* (2007): www.flickr.com. (Accessed September 2nd, 2007).

Original Albums

Bouverie Album, Collection of the George Eastman House, Rochester New York.

Sackville West Album, Collection of the George Eastman House, Rochester New York.

Caroline Walker-Bell Album, Collection of the Art Gallery of Ontario, Toronto.

General Photographic History

Braive, Michel François. *The photograph: a Social History*. New York & Toronto: McGraw-Hill, 1966.

Goldberg, Vicki, ed. *Photography in Print: Writings from 1816 to the Present*. Albuquerque NM: University of New Mexico Press, 1988.

Marien, Mary Warner. *Photography, A Cultural History*. Upper Saddle River, NJ: Prentice Hall Inc., 2002.

Miscellaneous

Anderson, Patricia. *The Printed Image and the Transformation of Popular Culture: 1790-1860*. Oxford: Clarendon Press, 1991.

Escott, T.H.S. "Social Transformations of the Victorian Age, 1897." In "Victorian London – Entertainment and Recreation – Sport – Skating." In *Victorian London*. Compiled by Lee Jackson. www.victorianlondon.org/entertainment/skating.htm (Accessed June 23, 2007).

Kaplan, Daile. *Pop Photographica: Photography's Objects in Everyday Life 1842-1969*. Toronto, Ontario: Art Gallery of Ontario, 2003.

National Museum of Roller Skating. "Homework Help From the National Museum of Roller Skating." In *National Museum of Roller Skating, Lincoln, Nebraska*. (2007): http://www.rollerskatingmuseum.com/homework_help.htm. (Accessed June 23, 2007).

Oxford English Dictionary. "Homemaker." In *Oxford English Dictionary Online*, 2nd edition. Oxford, England: Oxford University Press, 1989. http://0-dictionary.oed.com.innopac.lib.ryerson.ca/cgi/entry/50107391?single=1&query_type=word&queryword=homemaker&first=1&max_to_show=10 (Accessed January 6, 2007).

Thomson, J. and Smith, Adolphe. "Clapham Common Industries, 1877." In *Victorian London*. Compiled by Lee Jackson. www.victorianlondon.org/entertainment/skating.htm. (Accessed June 23, 2007).

Peerage

Marquis of Ruvigny and Raineval. *The Plantagenet Roll of the Blood Royal: Being a Complete Table of all the Descendants*. London: T.C. & E.C. Jack, 1903.

Lundy, Darryl. "Person Page 3377." In *The Peerage.com: A Genealogical Survey of the Peerage of Britain as well as the Royal Families of Europe*. <http://www.thepeerage.com/p3377.htm#i33770> (accessed May 10th, 2007).

Stelmaszek, Ken, compiler. "Royal Lineage: ID # 1231391." In *Rootsweb.com* (1995): http://worldconnect.rootsweb.com/cgi-bin/igm.cgi?op=GET&db=royal_lineage&id=I231391. (accessed May 30th, 2007).