

## Generic Preservation Planning for Photographic Collections

### 1. Environmental assessment and incremental control

- 30% - 50% RH
- 68°F (40°F or below for color)
- Low temperature and low humidity for nitrate & acetate film



National Center for Documentation  
and Research, Abu Dhabi, UAE

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## Generic Preservation Planning for Photographic Collections

### 7. Stabilization of glass plate negatives



HBCU Photograph Preservation Institute, Image from Evan Krape, University of Delaware

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## Photographic Storage: General Recommendations



Missouri State Archives



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## Photographic Storage: General Recommendations



Collection of Early Glass Plate Negatives

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## Photographic Storage: General Recommendations



North Carolina State Museum of Natural Sciences

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## Photographic Storage: General Recommendations



Rehousing of Glass Plate Negatives, Legion of Honor  
<http://deyoung.famsf.org/blog/mystery-glass-negatives-lands-end>

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### *Generic* Preservation Planning for Photographic Collections

#### 8. Rehousing of albums and scrapbooks



Kimi Tara and Claire Curran, Winterthur/University of Delaware Program in Art Conservation

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### *Generic* Preservation Planning for Photographic Collections

#### 8. Rehousing of albums and scrapbooks



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### *Generic* Preservation Planning for Photographic Collections

#### 8. Rehousing of albums



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### *Generic* Preservation Planning for Photographic Collections



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### *Generic* Preservation Planning for Photographic Collections



Silver Gelatin Photograph Album  
Private Owner

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### Generic Preservation Planning for Photographic Collections



Magnetic Photograph Album, Lee Price.

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### Generic Preservation Planning for Photographic Collections

#### 9. Stabilization of daguerreotypes, ambrotypes and tintypes



Unidentified Photographer,  
Portrait of an unidentified  
African-American  
woman, daguerrotype  
with applied color, George  
Eastman House  
69-0201.0020

Tintype (left)  
Private Owner

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### Generic Preservation Planning for Photographic Collections

#### 10. Long-term preservation of contemporary color collections

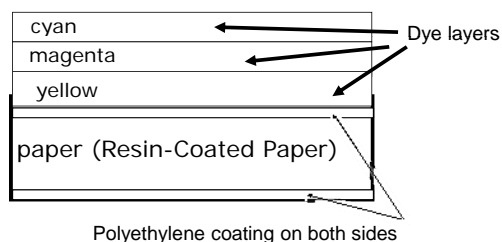


Anonymous, From Look at Me  
[www.moderns.org/lookatme/archives/](http://www.moderns.org/lookatme/archives/)

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### Contemporary Color Processes



### Chromogenic Color

- 1940 – 2010
- Dye-based image
- Gelatin binder
- Dye fading



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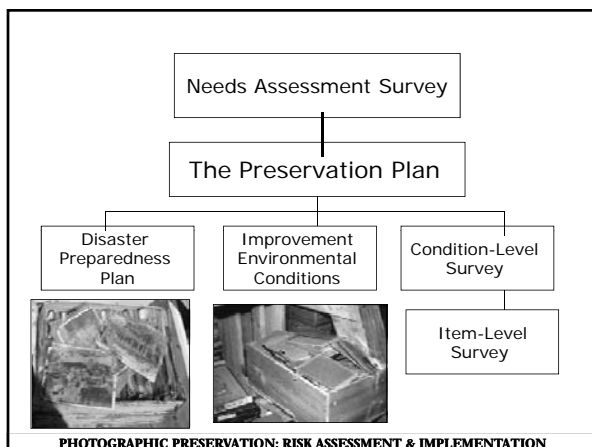


## Generic Preservation Planning for Photographic Collections

### 10. Long-term preservation of contemporary color collections



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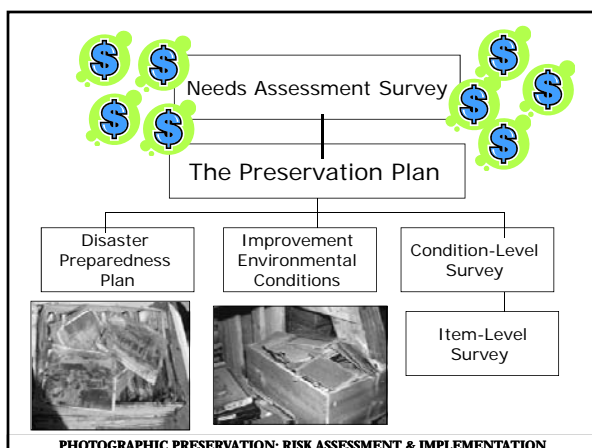


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**HELP!** Preservation Planning

- Vital
- Complex
- Requires Interdisciplinary Team
- Needs Conservation Expertise
- Must be communicated
- Based on Development of Policies and Procedures

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## Effective Advocacy and Partnerships.



Benoit Adjovi, photographer, with Franck Ogou, Director, School of African Heritage, Porto-Novo, Benin

## Photographic Heritage is Touchstone



Woman in Profile with Lace Collar and Shawl  
Albert Sands Southworth (c. 1840)  
Daguerrotype Dimensions: 21.6 x 16.5 cm (8 1/2 x 6 1/2 in.)  
The Metropolitan Museum of Art



Hand-Colored Tintypes (Portraits of Women)  
Collected by Walker Evans  
Unknown Artist, American The Metropolitan Museum of Art

## Photographic Heritage is Touchstone



## Photographic Heritage is Touchstone



Carte-de-visite, Albumen Photographs, Private Owner

Thomas Keith  
[Trees] Date: ca. 1854-57  
Salted paper print from paper negative  
Gilman Collection, The Metropolitan Museum of Art

## Photographic Heritage is Touchstone



Provided by Nora Kennedy Silver Gelatin Photograph

**Color Chart**

The above color chart is for color calibration. It contains a full range of color from light to dark, providing a good example for the description of color values in a print in good condition.

New image areas are the lightest value possible in a print, where there is no other image, and the background is dominated solely by the whiteness of the support and the photo base. White borders and light areas are often new image areas.

Highlight image areas are the lightest value possible in a print, where there is no other image, and the background is dominated solely by the whiteness of the support and the photo base. White borders and light areas are often new image areas.

Midtone image areas are the lightest value possible in a print, where there is no other image, and the background is dominated solely by the whiteness of the support and the photo base. White borders and light areas are often new image areas.

Shade image areas are the darkest value possible in a print, where there is no other image, and the background is dominated solely by the whiteness of the support and the photo base. White borders and light areas are often new image areas.

**Primary Factors in Image Stability**

There are four factors that influence the long-term stability of the silver image: silver, albumen, base, and support. Silver is the most important factor, as it is the only one that can be directly measured. Albumen is the second most important factor, as it is the only one that can be directly measured. Base is the third most important factor, as it is the only one that can be directly measured. Support is the fourth most important factor, as it is the only one that can be directly measured.

**Image Stability**

Image stability is the ability of a photograph to retain its original appearance over time. It is influenced by a number of factors, including the quality of the materials used, the way the photograph is stored, and the environment in which it is kept.

**Factors Affecting Image Stability**

- Light: Exposure to light can cause fading and discoloration.
- Humidity: High humidity can lead to mold and other damage.
- Temperature: High temperatures can accelerate the degradation of the image.
- Pollutants: Air pollution can cause staining and other damage.

A Guide to Fiber-Based Gelatin Silver Prints Condition and Deterioration, Gawain Weaver (2008)

## Photographic Heritage is Touchstone



Untitled, Gertrude Käsebier  
Platinum Photograph  
UD Museums, University of Delaware

## Photographic Heritage is Touchstone

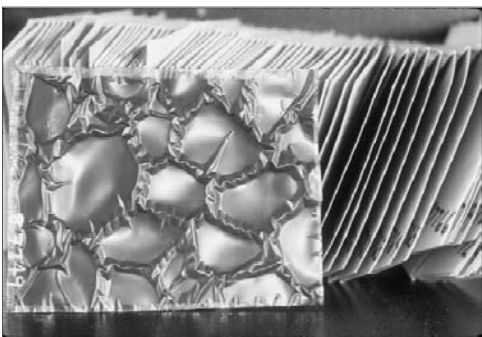


Kodachrome print 1955 (left) and SX-70 Integral Photograph (right) from the IPI Graphics Atlas

## Photographic Heritage is Touchstone



## Photographic Heritage is Touchstone



## Challenges. Challenges. Challenges.

- Practical solutions are needed
- Volatile global economy
- Inherent fragility of photographic materials
- Balance preservation and access
- Articulate value



**Murad Daguestani**  
"Sousou, the dancer and the snake"  
Baghdad, Iraq, 1930  
Silver gelatin glass negative, 12 x 9.2 cm  
Copyright © Arab Image Foundation

## Charting our Progress:

<http://goo.gl/maps/RqNOH>



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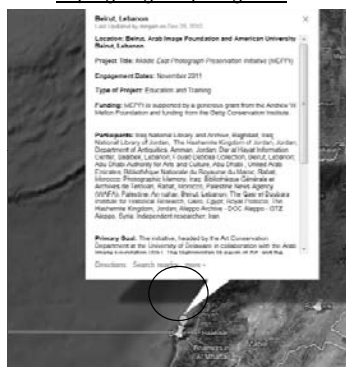
*Charting our Progress:*  
<http://goo.gl/maps/RqNOH>



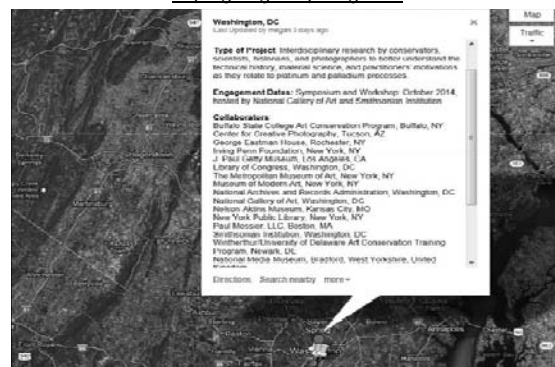
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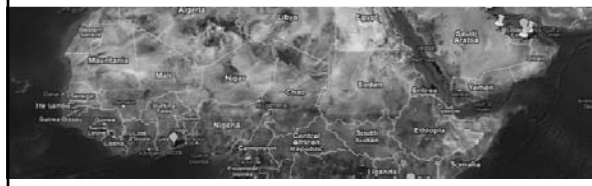


*Charting our Progress:*  
<http://goo.gl/maps/RqNOH>



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- Educational projects dominate
- Many projects remain uncharted
- Funding from European Union fostered collaborative research & training
- Entire regions & continents of the world in need



*Global Partnerships*



Group of people at the pyramids Selim Abu Izzeddin  
Gulzein, Egypt, 1902  
Collection: Arab Image Foundation



### Photograph Preservation in the Middle East



Alban: Studio portrait, Cairo, Egypt, 1945, Collection: AIF/Mikaellian family.  
Silver Gelatin Print  
Collection: Arab Image Foundation

### Global Partnerships



Middle East Photograph Preservation Initiative

### Photograph Preservation in the Middle East



Participants in the November 2001 MEPP course in Lebanon making photographic prints

### Photograph Preservation in the Middle East



Instructors and participants in the November 2012 MEPP, Abu Dhabi, NYU – AD

### Photograph Preservation in the Middle East



Bahrain House of Photography, Middle East Photograph Preservation

### Collaboration: A Key to Success



- Define issue or problem first
- Focus on results
- Shape relationships
- Plan. Define activities
- Structure communication
- Seek funding last

Portrait of Jaswant Singh II of Jodhpur (1873–1896)  
Photographer unknown, overpainted by Shivalal  
Date: ca. 1875  
Hand-colored Albumen Photograph  
The Metropolitan Museum of Art

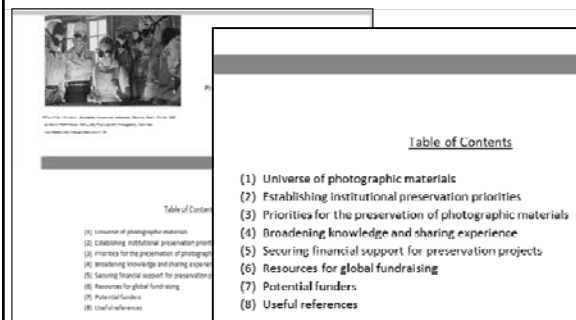


## Grants & Fund-Raising 101



Compiled by Maria E. Gonzalez, MLIS, PhD

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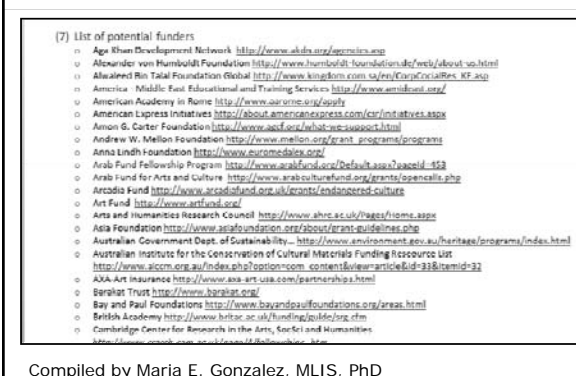
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### Develop Case Statement to Articulate Immediate Need: Seek Concrete Examples




- Important materials in need
- Exciting demonstration projects with long-term results
- Projects vary in cost and time frame



University of Nebraska, Lincoln Libraries, The Omaha Indian Heritage Project, Nebraska State Historical Society Collection, 1889

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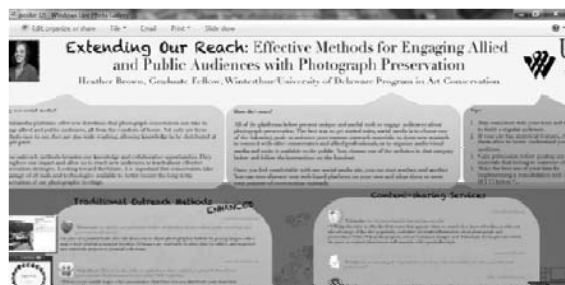


### Capitalize on Collections Care

- Generate New Contributions
- Increase Support
- Foster New Audiences

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### Advocate & Stay Flexible!



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### Sample Case Statements


- We understand the world through our images...
- We are at risk of losing our history... that define our community
- Photographs expand our understanding of the world...
- We are facing near immediate catastrophic loss of our early 20<sup>th</sup>-century negative collections...
- Without cold storage our color photographs will continue to fade...
- Together we will preserve these extraordinary materials for the education of future generations...



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### Consider AND Pursue Multitude of Funding Sources

- Federal Agencies
- State humanities and arts agencies
- Cultural Tourism
- Foundations
- Corporations
- Membership
- Organizations
- Individuals
- Earned Income




O'Sullivan, Timothy H.  
"Pyramid" Pyramid Lake, Nevada  
albumen George Eastman House  
81.1887.0015

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### Investigate and Review Potential Sources and Likelihood for Funding

- Agency or foundation website and annual reports
- Listing of past awards
- Mission or purpose of agency
- Procedure for application review
- Opportunity to contact Program Office



Alexandre Dumas by Nadar  
November 1855. Salted paper print from glass negative  
Gilman Collection, 2005 Metropolitan Museum of Art, 2005.100.371

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### Communicate Need & Engage Others

- BUILD relationships
- Share your passion
- Invest in education, awareness, and outreach
- Utilize on-line opportunities
- Promote stewardship



Duchenne De Boulogne, Guillaume  
Paralysation du muscle frontal, albumen,  
George Eastman House, 96-0598-0001

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### Collections Preservation Funding: Corporations

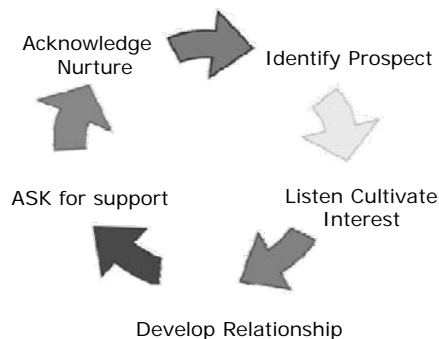


- Name recognition
- Sponsorship
- Strategic community alliance
- Creatively pursue linkages

Cornelius, Robert, Self-portrait with laboratory instruments  
daguerreotype, George Eastman House, 77-0242-0003

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### Donor Cultivation is Key



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### Abide by Clear Grant-Writing Rules

- Follow guidelines
- Demonstrate alignment
- Document need/value
- Articulate measurable goals
- Present clear budget
- Be specific
- Write clearly
- Be consistent



Southworth & Hawes, Unidentified Female  
daguerreotype, George Eastman House  
74-0193-0028

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### ADVOCATE for Preservation!!!

- Promote careful handling and collection access



**PHOTOGRAPHIC PRESERVATION: RISK ASSESSMENT & IMPLEMENTATION**

### ADVOCATE for Preservation!!!

- Promote careful handling and collection access
- Secure collections against emergencies. Prepare.



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- Empower staff and volunteers



PHOTOGRAPHIC PRESERVATION: RISK ASSESSMENT & IMPLEMENTATION

### ADVOCATE for Preservation!!!

- Promote careful handling and collection access
- Secure collections against emergencies. Prepare.
- Empower staff and volunteers.
- Seek expertise.



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### Preservation connects generations



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### Share your passion and engage

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### Conserve memories together

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### Collaborate with others




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Pursue learning & review website

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### Prioritize Preservation



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### Be vigilant – share your vision




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### Craft short- and long-term plans

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### Photograph Preservation is essential *Across the Universe...*



Paul McCartney, John Lennon and George Harrison perform at 'The Beatles' Wellington concerts June 1964. From Alexander Turnbull Library, National Library of New Zealand

### *Eight Days a Week !!!!!!!!!!!!!*



Paul McCartney  
Young Paul McCartney looking back at the Beatles' past, 2002

