

The Photograph: An Annotated Bibliography for Archivists

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In the realization that literature on photography is, paradoxically, both copious and rare, this bibliography has been prepared as a preliminary guide for archivists who find themselves required to handle photographic material. The bibliography concentrates upon topics already extensively examined and published, such as general photographic history, technique and image arrangement, but also identifies subjects in less well known books and articles, such as photograph interpretation and copyright. These selections provide the nucleus of a small reference library for archivists concerned with acquiring, arranging, and preserving photographic documentation. The bibliography appears under the following headings:

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| 1 History of Photography | 5 Copyright |
| 2 General Technical Works | 6 Interpretation of Photographic Records |
| 3 Storage, Preservation and Conservation | 7 Exhibiting and Publishing Photographs |
| 4 Arrangement, Description and Cataloguing | 8 Periodical Literature |

1 HISTORY OF PHOTOGRAPHY

(Lilly Koltun)

A GENERAL:

- Gernsheim, Helmut and Alison. *The History of Photography from the Camera Obscura to the Beginning of the Modern Era*. New York: McGraw-Hill, 1969.
- Jenkins, Reese V. *Images and Enterprise: Technology and the American Photographic Industry, 1839 to 1925*. London: John Hopkins University Press, 1975.
- Newhall, Beaumont. *The History of Photography from 1839 to the Present Day*. New York: Museum of Modern Art, 1964.

Scharf, Aaron. *Art and Photography*. London: Allen Lane/Penguin Press, 1968.

Taft, Robert. *Photography and the American Scene, A Social History, 1839 - 1889*. 1938. Reprinted., rev. New York: Dover Publications, 1964.

B CANADIAN:

Greenhill, Ralph. *Early Photography in Canada*. Toronto: Oxford University Press, 1965.

Huyda, Richard J. *Camera in the Interior: 1858; H.L. Hime, Photographer*. Toronto: Coach House Press, 1975.

If a single work can introduce a novice to the history of photography without being confusing, yet still provide a valuable reference work to the more advanced reader, it is the Gernsheims' *History*. The book looks at the multifarious developments in photographic systems throughout the world. The stated bias toward English innovations does not limit its nearly encyclopaedic range, which covers the false starts and dead-ends of photography as well as the lines of major development. This broad scope makes it invaluable to an archivist trying to deal with much that is not easily recognized or categorized.

Although Gernsheim is the foundation of the scholarly approach to historical photographs, a more readable volume is Robert Taft's cogent and well-structured book with chapters generally in chronological sequence, interspersed with sections on amateur, Civil War and frontier photographers. Apart from clear descriptions of various photographic techniques, Taft's book is enlivened by wry and humorous references to the reactions of Victorian American society in the face of the bewildering new scientific wonder that was the camera. Some of his comments give a charming look behind the stage. For example, he refers to the "10,000 cackling Yankee hens" whose co-operation was needed to produce enough egg albumen to coat the photographic paper of Edward Anthony. Even the footnotes are brisk and informative; however, the bibliography must be laboriously gleaned from these footnotes and the illustrations, although numerous, are small and mediocre, something perhaps to be expected in the Dover paperback edition.

Beaumont Newhall's *History of Photography* is used extensively as a basic text in university art courses. After the opening technical chapters, Newhall unfortunately considers the history of photography almost exclusively as the history of an art medium, reproducing only those images which have telling aesthetic effect. Under subheadings such as "Documentary" or "For the Printed Page," a narrow view of what is important photography is presented as if it were a well-rounded history of the medium. The name of the publisher (Museum of Modern Art) may give a warning of the strong bias toward creating an art book. Although it does assist in distinguishing a quality image from a mediocre one, over-all the book is of little use to the archivist in organizing or explaining the kind of specific and invaluable historical information which can be found in an aesthetically insignificant mass of photographs.

To go beyond aesthetics, the archivist should turn to the unequalled volume by Reese V. Jenkins. As an in-depth examination of the production and marketing of photographic equipment and materials in the United States, the rise and fall of companies, the introduction of new inventions in the marketplace, it is the essential sourcebook for placing in context the names which may be encountered on photographic cases, daguerreotypes, papers, cameras and so forth. Not only an aid to dating and establishing detail, it is also replete with information difficult to find elsewhere. For example, why were Kodak's early photos round rather than square? (Because the lens on the early cameras was a simple symmetrical doublet used as a fixed-focus, producing a chromatic aberration and curvature of field which required masking the image down at the focal plane, thereby making circular negatives.) The entire book provides a much-needed counterbalance to "aesthetic" histories of photography by revealing the economic significance of the medium in American trade and industry, the development of combines, the invention of new forms of business management and corporate structures, and the use of patent restrictions, careful market assessments and advertising in the pursuit of personal fortunes. The wily George Eastman, father of the Kodak camera, emerges on a level with Thomas Edison as an exploiter of inventions. There is healthy reinforcement of the close connection between the photographic industry and the society which it served, emphasizing how it immediately reflected the desires of clients and their ability to pay for different forms of photography. The book is heavily illustrated with engravings, marketing charts, diagrams of cameras and procedures, logos and trademarks, along with factory scenes and portraits of important inventors and individuals. In sum, the unremitting detail makes this volume more a sourcebook than a readable handbook.

Aaron Scharf's *Art and Photography* takes a revealing look at the unexpectedly large influence of photography on the creation of artistic images in painting. Mainly a book about the photograph used in the service of painting or as an imitator of painted images, it does not quite cover the aesthetics of photography when used as an artistic medium in itself, as implied by Beaumont Newhall. Examples are given throughout the volume where the influence between photography and art was both beneficial and baneful. Figure 173, for instance, shows a photograph on the theme made famous by the painter David — "The Oath of the Horatii" — but our three mustaschioed heroes, meant to be transported to the height of passionate ideal patriotism, clasp hands instead in a nude embrace made ludicrous by the three jutting fig-leaves. The book's importance lies in the powerful cross-pollination revealed between views of reality in painting and the choice and framing of "real" photographic images on light-sensitive surfaces. This is particularly true for the earlier periods when photographic portraits and landscapes were set into certain stereotypes similar to paintings. Related to this, the most important point made on behalf of photography explains how the invention finally broke these very stereotypes and changed the general public's view of reality. The most obvious example appears in the chapter on animal locomotion where photography demonstrated that a galloping horse never achieved the flying position beloved of painters. An incidental benefit for the archivist in becom-

ing familiar with the stereotypes shared by photographs and paintings is the development of an ability to recognize an image that rings false. Old photographic techniques are being revived today and have already led to forgeries, often detectable only by the incongruity of subject matter rather than by incorrect technique. Understanding the correlation of art and photography is essential to the archivist who may have to deal with pictures of all kinds, including photos, engravings (often, incidentally, taken from photographs) and paintings.

Whereas whole libraries have now been written about the development of photography in Britain, France, America and the world, similar coverage of Canadian photography is woefully slight. Only one general book of substance has as yet rolled off any press, that of Ralph Greenhill. Ahead of its market when it first appeared in 1965, it was remaindered after one printing. Second-hand and antique book shops are the only public sources for it today, and this relatively slim volume will cost upwards of thirty-five dollars. A revised edition is now being prepared by Greenhill in co-operation with Andrew Birrell of the National Photography Collection at the Public Archives of Canada. Subjects covered so concisely in the first volume will be expanded and extended to 1920, thirty-five years past the previous edition's cut-off date. A careful and accurate revision will assure the continuation of this volume's present status as the touch-stone of Canadian photographic history. Here the Canadian archivist will find helpful biographical information on local photographers whose names, with the possible exception of William Notman of Montreal, are almost exclusively ignored by all other books.

Since Canadian literature on photography is so sparse, one other volume may be mentioned: the recently published work by Richard J. Huyda. Although the author deals specifically with a small body of works by the one photographer, Humphrey Lloyd Hime, he includes a valuable chapter on "Landscape Photography in the 1850s" and a bibliography which illustrates the kinds of sources where a Canadian archivist might unearth information. Coach House Press, which published the book, is planning to continue with a whole series of monographs on early Canadian photographers.

2 GENERAL TECHNICAL WORKS

(Duncan Cameron)

The Focal Encyclopedia of Photography. New York: Focal Press, McGraw-Hill, 1972.

Life Library of Photography, Richard L. Williams, series editor, New York: Time-Life Books, 1971 (Reprinted 1972).

Literature of Photography. Peter C. Bunnell, and Robert A. Sobieszek, advisory editors. New York: Arno Press, (Reprint eds., 1973)

Lothrop, Eaton S. Jr. *A Century of Cameras*. New York: Morgan & Morgan, 1973.

Basic technical works on photography are extremely numerous, ranging from the simplest of the how-to pamphlets to the complex realms of lens and film

formulae. For the neophyte photo-archivist facing the bewildering glossary which is part and parcel of historical and contemporary photography, the *Focal Encyclopedia* is an excellent explanatory source, large in scope, filled with extensive information and illustrated with lucid diagrams. It is the A to Z of photography in plain, readable, commonsense language.

Life Library of Photography also has a place in any reference library. The fourteen volumes cover all aspects of photography, from the technical to the purely visual, and give an essential overview of the medium. Three volumes in particular are important to an archivist with an interest in photography. They are: *Caring For Photographs*, which concentrates on restoration, storage, and display, and outlines simple but effective techniques for the basic care of photographic documentation. Proper methods for contemporary photography as well as historical are provided in the text and easy-to-follow picture series. *Documentary Photography* handles the question "is every photograph a document?" posed by the editors in the foreword by showing through textual and visual examples that documentary photography is different from landscape or street scene photography by significance of character or emotion. *Colour* answers basic questions in straightforward terms explaining, for example, how modern colour film was invented, its construction, how it works, what to do to ensure its recognized life-span. The increasing use of colour film by professionals and amateurs makes this volume essential reading for photograph archivists.

Lothrop's *A Century of Cameras* traces lightly the development of the camera from the original Daguerre model to the beginning of today's miniature formats; it is particularly helpful in evaluating and relating photography to the equipment of a particular time.

The Literature of Photography, a reprint series, offers a wide variety of volumes generally covering early photographic chemistry and processes. The series also presents the philosophies and musings of the greats of photography. Cassell's *Cyclopaedia of Photography*, first published in 1911, is a good reference source for the techniques and terminology of late nineteenth and early twentieth century photography. Robert Hunt's *Manual of Photography*, 1853, contains the story of the progress of photographic discovery and points proudly to the inclusion of "new matter," namely the waxed paper and collodion processes. *Sun Artists*, 1891, by W.A. Boord emphasizes "the artistic claims of photography by reproducing the best photographers in the best possible manner." Prominent among the "sun artists" are H.P. Robinson, noted for pictorial work, and of course Julia Margaret Cameron, fore-runner of artistic portraiture. With these as with other artists, the volume explains the reasons and philosophy underlying their respective works.

3 STORAGE, PRESERVATION AND CONSERVATION (Klaus B. Hendriks)

A AMERICAN NATIONAL STANDARDS INSTITUTE (ANSI) PUBLICATIONS:

American Standard Requirements for Photographic Filing Enclosures for Storing Processed Photographic Films, Plates and Papers. ANSI PH4. 20-1958 (R1970). The revised 1978 edition will soon be published.

Practice for Storage of Black-and-White Photographic Paper Prints: ANSI PH1.48-1974.

Practice for Storage of Processed Photographic Plates. ANSI PH1.45-1976.

Practice for Storage of Processed Safety Photographic Film. ANSI PH1.43-1976.

These standards are available from:
American National Standards Institute, Inc.,
1430 Broadway
New York, N.Y. 10018
U.S.A.

B OTHER PUBLICATIONS:

Eaton, G.T. "Preservation, Deterioration and Restoration of Photographic Images." *Library Quarterly* 40, no. 1 (1970): 85-98.

Ostroff, E. *Conserving and Restoring Photograph Collections*. Washington: American Association of Museums, 1976. Previously published in the 1974 May, September, November and December issues of *Museum News*.

Preservation of Photographs. Rochester, N.Y.: Eastman Kodak Company, Publication No. F-30. In press.

Weinstein, R.A. and Booth, L. *Collection, Use, and Care of Historical Photographs*. Nashville, Tenn.: American Association for State and Local History, 1977.

Wilhelm, H.G. *Preservation of Contemporary Photographic Materials*. Grinnell, Iowa: East Street Gallery. In press.

The recommendations of the American National Standards Institute, which have been adopted by the Canadian Standards Association (CSA) as "being completely applicable to Canadian requirements," provide excellent guidelines for keepers of photographic collections. They are based on extensive research undertaken by the photographic manufacturing industry and the United States National Bureau of Standards on the properties of photographic materials. All ANSI standards contain references to the original research, and should be considered mandatory reading.

G.T. Eaton gives an authoritative account of the properties of photographic records in terms of the stability of the support, the control of processing operations, and the storage environment. The influence of photographic processing on the stability of the image is discussed considering the pH of the fixing bath, the composition of the fixing bath, the temperature of the wash water and the use of washing aids. This is a technical paper providing an excellent introduction to the subjects mentioned in its title.

Ostroff's work is an updated version of an article published in 1967. It may serve as a general introduction to some of the problems facing the curator of photographic collections, but many statements and recommendations lack proper documentation or supporting evidence. The selection of references deals mainly with storage conditions for motion picture film. Useful are the

lists of U.S. Government reports on air pollution measurements and the manufacturers of air filtering equipment.

In the spring of 1976, rumours circulated among those interested in the care of photographic collections that three books about the conservation of photographs were to appear during the course of that year: one to be published by the American Association for State and Local History (AASLH) and written by R.A. Weinstein and L. Booth; another to be known as Publication No. F-30 by the Eastman Kodak Company; and a third, by H. Wilhelm of East Street Gallery in Grinnell, Iowa. None of these volumes appeared in 1976, but while the last two as of January 1978 still have not reached the printer, the AASLH book was published in 1977. Part One of this work deals with the "Collection, Use and Initial Care" of historical photographs; Part Two, under the heading "How to Care for Historical Photographs: Some Techniques and Procedures," summarizes present knowledge of the principal factors affecting the stability of photographic records and compiles some basic and proven restoration procedures. The authors do not seem to have done much experimental work themselves on the testing of materials used in storing and preserving photographs or in the determination of the properties of contemporary photographic materials. They rely heavily on statements provided by manufacturers and others working in the field. Very little can be found on the properties of contemporary photographic materials, such as colour films and prints, instant photography systems or resin-coated papers. The technical section of the bibliography is prepared somewhat carelessly, for example, by citing an unpublished book, outdated editions (as in the case of three ANSI standards and several publications of the Eastman Kodak Company), and in quoting British photo historian and curator Brian Coe as C. Brian. Despite such deficiencies, the volume is useful as an introduction into the field in the absence of other published literature concerning the preservation of photographs.

The Eastman Kodak Company publication is now scheduled to appear in the spring of 1978, only a few weeks after the publication of this issue of *Archivaria*. Publication F-30 will be a compendium of the Eastman Kodak Company's formidable experience in the field of preserving photographic records, acquired by experiments with its own products. These products span a tremendously large number of items, often pioneering in their time through the company's nearly one-hundred-year history. The book will contain fourteen chapters, covering the structure of photographic materials, causes of deterioration, processing for stability, print stability procedures, storage conditions, air conditioning, storage materials, storage of films and plates, negatives on nitrate base, paper prints (including resin-coated papers), colour materials, photographic collections, duplicating and copying, and stain removal without destruction or enhancement of the original image. There will be no footnote references and statements will often be made without experimental data being presented as evidence. One may rest assured, however, that such statements will be reliable and based on a wealth of experimental findings. The book will undoubtedly be of great help to curators, photo historians and photographic conservators alike.

H.G. Wilhelm's book has already, curiously enough, been cited in several

recent articles and books as if it were indeed available. It was originally planned as an enlarged revision of a 1969 booklet by the same author, now out of print, entitled *Procedures for Processing and Storing Black-and-White Photographs for Maximum Possible Permanence*. It was first announced for publication in 1974, but continuing research by the author yielded new findings, causing several postponements of the publishing date. Apparently, the book will not go to print before June 1978. In spite of this, the book is listed here because it will be a truly valuable addition to the literature on photographic preservation. It will contain approximately twenty chapters presenting, *inter alia*, a history of black-and-white photographic papers, a description of historical and current colour photography processes (including an excellent chapter on the Technicolor process, now defunct in North America), and procedures for archival processing and toning, with particular reference to selenium and gold toning. Of special interest are the results of the author's experimental work on the efficiency of various washing aids, application of the Methylene Blue Method for the determination of residual thiosulfate to paper prints, an evaluation of the light fading stabilities of various colour photographic slide and print materials and the properties and suitability of certain frost-free refrigerators for the storage of colour slides. This information is not available anywhere outside the photographic industry's laboratories. This volume should be acquired when it becomes available.

4 ARRANGEMENT, DESCRIPTION, CATALOGUING (Mary Psutka)

Anglo-American Cataloguing Rules. Prepared by the American Library Association, the Library of Congress, the Library Association and the Canadian Library Association. North American text. Chicago: American Library Association, 1967.

ISBD (NBM): International Standard Bibliographic Description for Non-Book Materials. London: IFLA International Office for UBC, 1977.

D'Altroy, Ron. "An Effective Photographic Archives." *Canadian Archivist* 1 (1969): 18-21.

Luecke, Camilla P. "Photographic Library Procedures." *Special Libraries* 47 (December 1956): 455-61.

Shaw, Renata V. "Picture Organization: Practices and Procedures, Part I." *Special Libraries* 63(October 1972): 448-56, "Part II." *Special Libraries* 63 (November 1972): 502-6.

Vanderbilt, Paul. "Filing Your Photographs." American Association for State and Local History Technical Leaflet 36, *History News* 21 (June 1966): 117-24.

Ron D'Altroy in "An Effective Photographic Archives" describes his methods for controlling a moderately sized historical photograph collection. For storing and filing negatives and prints he has found that a straight-forward numbering system works best. The card catalogue is by subject, catering to the special requirements of users. Subject headings are based on standard authority lists. D'Altroy found that up to twenty references per photograph could be

made to provide adequate access. Curiously though, there is no mention of entry by photographer. A unique feature of this system is the "Information File" which carries supplementary data to aid in captioning unidentified photographs.

Camilla Luecke in "Photographic Library Procedures" describes storing and cataloguing a collection made up of negatives. Careful handling of negatives, arrangement in numerical order and accessioning by negative number are described. However, too many files are used to too little purpose. Prints are mounted and arranged by main subject in the master print file. Subject cross-reference cards and personality reference cards are maintained again in separate card catalogues placing an unnecessary burden on the user. A further separate caption card file duplicating the negative file is suggested. Briefly touching on subject analysis, Luecke advises a cataloguer to try to determine primarily the purpose for which the photographs were taken. Essential informational requirements for a caption are also listed. The article ends with poor criticism of numerical filing of prints with a separate card catalogue, as successfully used by d'Altroy.

Vanderbilt in "Filing Your Photographs" advises on planning and supplies needed for storing photographs and negatives. He recommends and describes a preliminary evaluation of a collection of prints, and the use of a broad numerical classification system. The techniques of dry-mounting prints are treated in detail. Retaining the original negative numbers is stressed and filing and storing a collection of negatives without an internal organization is discussed. He warns against the dangers of storing nitrate negatives. While he presents an interesting method of incorporating caption information on negatives so that all prints automatically carry captions, the little provided on cataloguing is best ignored.

Renata Shaw, perhaps the most highly respected writer in the neglected field of arranging and cataloguing photograph collections, discusses in a two-part article a variety of catalogues and cataloguing procedures. These methods can be applied to a variety of iconographic collections regardless of size or subject orientation. Part 1 concentrates on the arrangement of self-indexing files of mounted prints; part 2 deals with photographic documentation in closed stacks with access provided through a card catalogue. Sound advice is given on group and individual item cataloguing. Most library and archival literature describe unique and widely varying methods of cataloguing; Shaw recommends the Anglo-American Cataloguing Rules as a standardized basis for any cataloguing. She outlines the data elements which should be included on any catalogue card, and her best advice concerns subject indexing: hierarchical indexing is not satisfactory for the demands now made on photo collections, and therefore specificity and accuracy should guide the selection of terms. She recommends the maintenance of a thesaurus of retrieval terms.

Anglo-American Cataloging Rules (AACR) establishes standardized cataloguing rules for entry, format and content. Chapter 15 is devoted to the cataloguing of pictures, photographs and other two-dimensional representations. The elements which are considered necessary to describe items, sets of items and collections definitively are outlined. AACR has been criticized for being too open to interpretation, leading to inconsistencies. However, interna-

tionally accepted cataloguing principles as described in AACR should be used to provide uniform description.

The newly revised AACR II, which will incorporate International Standard Bibliographic Description (ISBD), will be available shortly. Elsewhere in this issue of *Archivaria* is an article by David Mattison and Sandra Sherman, titled "Cataloguing Historical Photographs with ISBD (NBM)," which discusses an experiment at the University of British Columbia.

5 COPYRIGHT

(Andrew Rodger)

Boncompain, Jacques. *Le Droit d'auteur au Canada: étude critique*. Montréal: Le Cercle du Livre de France Ltée, 1971.

Edelsten, E. Robert F. "What You Should Know About Copyright." In *Canadian Photography* (August 1975): 44-66.

Fox, Harold. *The Canadian Law of Copyright and Industrial Design*. 2nd ed. Toronto: Carswell, 1967.

Keyes, A.A., and C. Brunet. *Copyright in Canada: Proposals for a Revision of the Law*. Ottawa: Department of Consumer and Corporate Affairs, 1977.

Copyright is not high on the list of Government priorities and in a troubled world it shouldn't be. It has little sex appeal. Copyright is, in fact, one of the dullest subjects known to man.

[Publisher Jack McClelland to the Hon. Anthony Abbott, Minister of Consumer and Corporate Affairs, (the department responsible for copyright) in autumn 1976.]

The present Copyright Act (RSC 1970, Chapter C-30) has been little changed since it came into force in 1924. More than half a century out of date, it ignores the many subsequent technological changes which now directly affect archivists, researchers, and librarians, as well as other users and coordinators of information banks. Several formal governmental inquiries have during the last twenty-five years attempted to redefine both the law and the concept of copyright in light of these changes. These attempts have yet to bear fruit as either proposed or actual legislation. Revision of the Act may, however, be hastened by the passage in 1976 of new copyright legislation in the United States. The following notes must, therefore, be read in the knowledge that they deal with a changing situation — glacial though the speed of that change may be.

The best means of becoming acquainted with the legislation is, of course, to read it. Although most of the Act is of interest and importance to archivists, the parts referring particularly to photographers and photography are in Sections 2, 3(2), 9, and 12(2). In addition, Section 17(2) concerning "fair dealing" and exceptions to the Act applies directly to archival situations. Unfortunately, there has been little comment published on *photographic* copyright. The recommended bibliography above deals only summarily with this subject.

Briefly, the Copyright Act provides that copyright *automatically* exists in *all* photographs for a period of fifty years from the time of their creation. A copy of the photograph need not be registered nor placed on deposit for it to be covered by copyright. Photographs made more than fifty years ago no longer are copyrighted — although ownership and use of the original negatives may be tightly controlled by an individual or organization — and the image can be freely used. The principal problem is in determining who actually has ownership of copyright photographs, for ownership is determined by *whomever caused the photograph to be made*, and does not necessarily belong to the photographer who made it. A photographer does not own the copyright in his work, although he owns the negatives, when he is commissioned by someone else to take photographs in return for “valuable consideration”; instead, the person commissioning the photograph has copyright. The only way the photographer can, in this circumstance, own the copyright is to have his client sign a contract surrendering copyright to the photographer. Likewise, newspaper or magazine photographers or studio photographers’ assistants do not, in the absence of an agreement to the contrary, own the copyright in their work—their employers do.

Who, then, owns the copyright in photographs, and how can these photographs be safely used and distributed by an archives? An answer to the first question depends on specific circumstances, but any archives acquiring a collection (especially in the case of recent and large collections, such as those from newspapers and studios) should have ownership of copyright clearly stated in the terms of the acquisition agreement. The second question is probably covered by Section 17(2) of the Copyright Act which defines actions which do not constitute infringement of the Act. Among these is “any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary.” While this obviously does not allow publication of copyright photographs freely, it does permit archives to function and to disseminate information.

Perhaps because the literature on Canadian photographic copyright is not extensive, each of the works noted at the beginning of this section has a singular value. Boncompain considers copyright from a legal and juridical point of view (the book first appeared as a dissertation) and not only includes numerous legal opinions but also raises serious problems which would not likely be realized otherwise. Fox covers much the same ground, in English. Both these volumes should grace the basic archival library.

Edelsten’s article was written for professional photographers as advice on how to protect their work: he recommends that they register it. Keyes and Brunet’s report is one of several commissioned by the Department of Consumer and Corporate Affairs in the field of intellectual property. The authors state in their covering letter to the Minister that “the purpose of this study is to expose for public discussion the proposals made to revise the law respecting copyright.” Some of these proposals have been briefly discussed by Grace Hyam in *Archivaria* 4 (Summer 1977): 188-90, where she notes some potential problems for archivists and researchers should the report be accepted.

6 INTERPRETATION OF PHOTO RECORDS (Peter Robertson)

- Baragwanath, Albert K. "Dating Photographs." *Curator* 20/1 (1977): 42-47.
- Johnson, Peter. "Early Photographs of an Ontario Community." *Canadian Collector* 12, no. 5 (September-October 1977): 44-47.
- Longwell, Dennis. "Panama Canal Photographs by Ernest 'Red' Hallen." *Art Journal* 36, no. 2 (Winter 1976-77): 123-5.
- Minotto, Claude. "Le Centre d'immigration de Québec (1908-1910), seuil de l'Amérique." *Archives* 9, no. 1 (juin 1977): 11-17.
- Robertson, Peter. "More than Meets the Eye." *Archivaria* 1, no. 2 (Summer 1976): 33-43.
- Rosenblum, Naomi and Walter. "The Art Historian and the Photographic Image." *Art Journal* 36, no. 2 (Winter 1976-77): 139-142.
- Szarkowski, John. *Looking at Photographs*. New York: The Museum of Modern Art, 1973.
- Weinstein, Robert A., and Larry Booth. *Collection, Use, and Care of Historical Photographs*. Nashville: American Association for State and Local History, 1977.

Many people agree with the statement that a photograph, when thoroughly interpreted, is a document which can yield valuable historical data. Yet, very few have translated this belief into instructive and critical analyses of various aspects of the interpretation of historical photographs. Indeed, it has been stated that the best way to learn interpretation is simply to look at thousands and thousands of photographs. Not very helpful advice. As the article cited above from *Archivaria* ("More than Meets the Eye") attempted to demonstrate, the questions likely to confront the archivist interpreting photographic records are legion. How is a photograph to be dated or authenticated ensuring, for example, that what is supposed to be a daguerreotype made in 1845 is not in fact a copy made in 1978 with careful attention to period detail? What types of sources should be consulted to verify the accompanying caption or to reconstruct a caption where none exists? In what ways can knowledge of the history of photography assist in interpreting a photograph? How useful is the technique of comparing pairs or series of photographs in analysing a photograph? What insights can the aesthetic approach of the art historian contribute to the interpretation of a photograph? Have researchers in the social sciences written reports or articles commenting on the strengths and weaknesses of photographs used as primary historical documents? Does the responsibility of the archivist extend beyond the tasks of authentication and identification into subjects such as the detection of bias or distortion in a photograph and its caption, or to the criticism of the use of a photograph out of its historical context?

The second chapter of Weinstein and Booth's book offers advice on practical matters such as the choice of the best type of magnifier for examining photographs, outlines the nature of evidence available in sources such as

business records, other photographs, maps, city directories, newspapers and books, stresses the importance of a knowledge of the chronological history of photography, and explains how to synthesize all the evidence to interpret a photograph. Equally practical is Baragwanath's article which describes the progression of detective work needed to place an accurate date on a photograph. Stating that "with photography now playing in prime time, the problems of authentication assume greater urgency," the Rosenblums discuss a recent exhibition entitled "Hine?!" at New York's International Center for Photography. They analyze both physical and stylistic properties of the photographs in a manner that is both instructive and convincing. In concluding that the photographs exhibited are not those of Lewis W. Hine, they call for "less speculation and more scholarship," and for acknowledgement by art historians and the public of "the physical and expressive elements which comprise the visual image we call a photograph." Discussing an exhibition of Ernest Hallen's voluminous photographs of the construction of the Panama Canal, Dennis Longwell argues eloquently for the study of "overlapping images in coherent series rather than single pictures standing alone in splendid isolation" because such collections may be "in their own, hitherto unrecognized, way as rare and valuable as the masterpieces enshrined in museum collections and art history books." Szarkowski's book presents one hundred representative photographs from the Museum of Modern Art, each one accompanied by a brief interpretative essay. Although the quality of these essays is uneven, many combine theoretical and factual information, based on the author's knowledge of both art and photography, and are written in a style both readable and instructive. Minotto's article clearly describes the *raison d'être* for the Canadian government's photographs of immigrants arriving at Quebec City between 1908 and 1910, and skillfully establishes the photographs as documents in the political and social context of their time. Peter Johnson applies both architectural and genealogical information in order to interpret the little-known photographs of the amateur photographer Lizzie Wadsworth, who was active between 1902 and 1912 in Murray Township near Trenton, Ontario. Given the present interest in historical photographs, numerous articles, books and discussions addressing squarely all aspects of the interpretation of photographs should soon appear and supplement any bibliography on the interpretation of photographic records.

7 EXHIBITING AND PUBLISHING PHOTOGRAPHS (Claude Minotto)

A THEORY:

Caring for Photographs: Display, Storage, Restoration. New York: Time-Life Books, 1972.

Pourquoi et comment monter une exposition. Montréal: Bureau du perfectionnement de l'enseignement, La Commission des écoles catholiques de Montréal, 1976.

Schuneman, R. Smith, ed. *Photographic Communication: Principles, Problems and Challenges of Photojournalism.* Based on contributions from the Wilson Hicks International Conference on Photocommunication Arts, University of Miami, Florida. New York: Visual Communications Books, Hastings House, 1972.

B PHOTOGRAPHIC DOCUMENTATION AND ILLUSTRATION IN BOOKS

Harper, Russell and Triggs, Stanley, eds. *Portrait of a Period: A Collection of Notman Photographs, 1856 to 1915*. Montréal: McGill University Press, 1967.

Iberville-Moreau, Luc d'. *Montréal perdu*. Montreal: Les Editions Quinze, 1975. Published in English as *Lost Montreal*. Toronto: Oxford University Press, 1975.

C EXHIBITION CATALOGUES

Arctic Images: The Frontier Photographed, 1860-1911. Selected from the National Photography Collection. Research by Jim Burant, Mary Psutka and Joy Williams, co-ordinated by Claude Minotto. Ottawa: Public Archives of Canada, 1977.

Relentless Verity: Canadian Military Photographers Since 1885. Selected from the National Photography Collection, Public Archives of Canada. Selection and research by Peter Robertson. Toronto: University of Toronto Press, 1973.

Reflections on a Capital: 12 Ottawa Photographers. Selected from the National Photography Collection. Selection and research by Andrew Birrell, Richard Huyda, and Peter Robertson. Ottawa: Public Archives of Canada, 1970.

Many authors, editors, exhibition and film producers have discovered that some early photographs are the most easily accessible and often the only remaining records of events or settings (see *Montréal perdu*). In other cases, early photographs shed different light on issues already known through other media, or will add new dimensions to the assessment of these issues (see *Arctic Images: The Frontier Photographed, 1860-1911*). Once this use of early photographs has been fully realized, the success of a publication or an exhibition will rest largely on public interest in the issues and upon the overall treatment of the photographs.

Richard Grossman said of historical photography: "Just because you subscribe to the notion that there are no bad pictures over 40 years of age, don't think that you can drop them on a page or hang them as a nostalgic gallery" (Schuneman, *Photographic Communication*, p. 137). Talented Canadian photographers have also expressed their disappointment after having viewed "turn of the century" photographic books and exhibitions that were produced in recent years.

Photography has become a highly participatory and personalized medium. Amateur albums and portfolios range from those with elaborate bindings and dust-proof cases to the familiar shoe box bulging with loose prints and slides. The same variety exists in personal displays found on the walls of executive offices as well as on those in locker rooms. These practices alone provide enough evidence of widespread interest in the photographic book and display; they may also be suggestive of the factors for success in publishing or exhibiting historical photographs. No public, fortunately, will be satisfied with early photographs simply because they are old. Readers and visitors must feel per-

sonally touched by photographs if they are to appreciate and understand what the photographs portray. Therefore, the likely clientele for a proposed production must be clearly identified and an appropriate format and design adopted. The next step is to ensure that this public is reached through media relations and other available channels of communications.

Books, magazines, exhibition rooms (not to mention television and movie screens) are all different information vehicles, each with its advantages and requirements. But a photograph, whenever it appears, remains a photograph, a moment captured in time. Through careful design and interpretation, an exhibition or a publication can offer the intimacy, the integrity, and the exclusivity of well-selected photographs. "Into the Silent Land" thus proved an amazingly successful journey. Another feature, however, may have accounted partly for the success of that early western photography exhibition: coherence and continuity of image and frame sizes — a standardization of format well understood now by cinematography and television.

8 PERIODICAL LITERATURE

(Andrew Birrell)

A FOREIGN

Popular Photography (Monthly, P.O. Box 2775, Boulder, Colorado, U.S.A., 80323).

Modern Photography (Monthly, 1 Picture Place, Marion, Ohio, U.S.A., 43302).

Camera 35 (ten issues a year, P.O. Box 9500, Greenwich, Connecticut, U.S.A., 06830).

These three periodicals represent the major monthly American magazines aimed at the popular market. The usual lack of depth in their articles is compensated for by breadth of coverage. Regular columns cover early equipment, technical aspects of photography, commentary on photographic exhibitions and equipment reports. Feature articles often deal with aspects of the history of photography and with the work and views of contemporary photographers. How-to articles appear regularly. All three are excellent sources for general photographic information.

The British Journal of Photography (weekly, Henry Greenwood & Co. Ltd., 24 Wellington St., London, WC2E 7DH. England).

This weekly is the oldest and one of the best photographic magazines published in England. Well-written articles on the history of British photography appear periodically, as well as reviews and portfolios of contemporary British photographers of all types. An extremely useful magazine in which the writing is generally at a higher level than in those mentioned above, its orientation is almost exclusively British.

Afterimage (ten times a year, 4 Elton St., Rochester, New York, U.S.A., 14607).

Published by the Visual Studies Workshop of Rochester, New York, this journal in a tabloid newspaper format is a compendium of information, news

briefs and major articles on all aspects of creative and innovative photography. It strives to be "a forum for extensive discussions of problems involved in making and understanding pictures." Major articles regularly deal with photography and photographers of the past as well as with criticism of contemporary work. Recent articles have looked at photography and sociology, photography and anthropology, and the pricing of old photographs. Book reviews are intelligent and numerous. *Afterimage* occasionally contains contributions from Canadians.

Image (quarterly, International Museum of Photography, 900 East Ave., Rochester, New York, U.S.A., 14607)

A slim quarterly published by the International Museum of Photography, *Image* contains readable scholarly articles on the history of photography and motion pictures.

History of Photography (quarterly, Taylor & Francis Ltd., 10-14 Macklin St., London WC2B 5NF England)

Subtitled "an international quarterly," this periodical is the first attempt to launch a scholarly review devoted to the history of photography. The stated purpose is "the publication of original findings and the assessment of their significance" as well as the promotion of "an understanding of the subtle relationships between photography and the other graphic arts." The contents of the first issues indicate that the articles range from the very specialized to the generally interesting. Best of all, so far it has been genuinely international and publishes articles relating to Canadian photography.

B CANADIAN

Canadian Photography (monthly, Maclean-Hunter Ltd., 481 University Ave., Toronto, Ontario M5W 1A7).

Photo Canada (bi-monthly, Maclean-Hunter Ltd., 481 University Ave., Toronto, Ontario M5W 1A7).

Photo Life (monthly, Box 91398, West Vancouver, British Columbia, V7V 3P1).

These three are magazines of general appeal. *Canadian Photography* is the longest established but the least interesting to archivists because it is directed primarily at the professional market, although articles on past Canadian photographers and on conservation have appeared occasionally. The last two magazines are Canadian attempts to reach the popular market; both cover the same range of subjects as their American counterparts. Of particular interest to collectors and curators are the portfolios by Canadian photographers appearing in each. Though less than a year old, *Photo Canada* obviously benefits from the experience of the Maclean-Hunter empire, and it plans to carry a regular column on the history of Canadian photography. *Photo Life* reflects activity on the West Coast.

OVO (quarterly, P.O. Box 1431, Station A, Montreal, Quebec, H3C 2Z9).

Published in both French and English, *OVO* “is dedicated to the promotion of fine photography as a means of communication and self-expression.” Eclectic in its contents — recent issues included specials on prisons, past and present, and on the American labour photographer Lewis Hine (1874-1940) — it combines good production, Canadian content, and intelligent comment. Furthermore, it attempts to communicate rather than merely to present nice photographs.

Camera Canada (quarterly, National Association for Photographic Art, 10 Shancee Blvd., Scarboro, Ontario, M1R 1B5).

Published by the National Association for Photographic Art, *Camera Canada* is edited by Freeman Patterson and is by no means simply a house organ. The emphasis is on photographs, all by Canadians, with a minimum of supporting text. Editorials comment on the Canadian photographic scene and the published correspondence is often controversial. Recently the format has been broadened to include longer articles such as the number dealing entirely with turn-of-the-century works by the St. John, New Brunswick, photographer, Isaac Erb.



“Photographing the First Born.” From an engraving in *The New Dominion Monthly For 1876* (Montreal) Part II, October, p. 384.