

Visual Materials Bibliography Society of American Archivists Visual Materials Section

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Photography, Moving Image Material, Selected Print Technologies,
Visual Ephemera, and Architectural Records

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This bibliography was created in the 1980s by Richard Pearce-Moses as an informal resource for archivists working primarily with photographic archives and was kept on his private website until its 'donation' to the Visual Materials Section around 1999. Although traditional photography is its core, the Section has added other types of visual materials and expanded some areas. Since then it has received updates including entries appearing in *Views* newsletters 1985-2002 and from individual submissions. Because there are many bibliographies relating to visual materials, this work can't possibly be all-inclusive and answer every researcher's need. Monographs on individual photographers, for example, are not included. Rather, this is a list of sources VM Section members felt were useful in archives work.

Research changes over time, and some of the entries offered here may be out of date but still considered valuable for historical perspective.

A growing list of websites is included at the end of the formal bibliography but are highly selective on account of the transitory nature of online information. Occasionally they are referenced in the larger bibliography.

DISCLAIMER

The works presented in this bibliography are provided as a resource and should not be considered a wholesale endorsement by the Society of American Archivists or the SAA Visual Materials Section of the research, findings, or methodologies of the following authors and writings. Especially in areas of advanced conservation and preservation treatments, the Visual Materials Section does not recommend physical treatment on archival materials without consultation with accredited conservators or archives professionals.

OUTLINE

1. Photography--History and General Works
 - 1.A Reference works (encyclopedias, dictionaries)
 - 1.B Discursive Texts
 - 1.C Aesthetics, Criticism, and Interpretation
 - 1.D Photographers (Biographies, Directories)
2. Visual Processes, Formats, and Technical Manuals
 - 2.A Photography
 - 2.B Moving Image Materials
 - 2.B.1 Motion Picture Film
 - 2.B.2 Videotape
 - 2.B.3 Digital Moving Image Formats
 - 2.C. Selected Print Technologies (Lithography, Chromolithography)
 - 2.D. Visual Ephemera
 - 2.E. Architectural Records
3. Visual Materials Published Repository Guides and Catalogs
 - 3.A. National Guides/Union Catalogs
 - 3.B Regional Resources
 - 3.C United States- State by State
4. Archives/Collections Management of Visual Materials
 - 4.A General works
 - 4.B. Preservation
 - 4.C. Conservation
 - 4.D. Emergency Preparedness and Disaster Recovery
 - 4.E. Cataloging standards and tools
 - 4.E.1 Organization / Metadata
(e.g. EADMARC, Dublin Core, ADAG)
 - 4.E.2 Description & Content
(e.g. AAT, LCSH, TGM, APPM DACS)
 - 4.F. Processing, Arrangement and Description of Visual Materials
5. Reformatting of Visual Materials
 - 5.A Digitization
 - 5.B Microfilming
 - 5.C Optical Disk
6. Essential Visual Materials Serials
 - 6.A Photography
 - 6.B Motion Picture Film

1.A Photography--History and General Works: Reference Works (Encyclopedias, Dictionaries)

Bognár, Desi K. (1995) *International Dictionary of Broadcasting and Film*. Stoneham, MA: Focal Press. [Paul J. Eisloeffel]

Brown, George E. (March 1918) "Photographic Words and Phrases," in *The Photo-Miniature* 25:169
"A practical dictionary of the technical words and phrases used in current photography and what they mean."
The glossary does not include names of chemicals, trade names, or names of processes obsolete at the time of publication.

Coe, Brian, and Mark Haworth-Booth (1983) *A Guide to Early Photographic Processes*. London: Victoria and Albert Museum. 112 pp., illus. Contains illustrations of the major processes; a commentary on the plates; an identification key; a chart indicating the periods at which the processes flourished; and notes on the care of photographs. [PJ]

Eastman Kodak Company (1973) *International Glossary of Photographic Terms*. Rochester, N.Y.: Eastman Kodak. 96 pp., illus. Terms and definitions in English, French, Italian, German, Spanish, Dutch, Portuguese, and Swedish. Arranged by the English term, with indices for the other languages.

Ehrlich, Richard (1984) *Dictionary of Photography*. Essex, England: Longman Group. 183 pp., illus.
A concise work useful as a desk reference; includes definitions for techniques, equipment, processes, and biographies. [DLD]

The Focal Encyclopedia of Photography (1977) fully revised edition. New York: McGraw-Hill (c1965). 2 v. (xlviii, 1,699 pp.), illus.

_____. (1969) Revised Desk Edition. New York: McGraw-Hill, xi, 1,699 pp., illus.

_____. (1965) London, New York: Focal Press, 2 v. (xlviii, 1,699 pp., illus.)

_____. (1960) Desk edition. New York: Macmillan. 1,298 pp., illus.

_____. (1956) New York: Macmillan. xxxii, 1,298 pp., illus.

Both the 1965 and 1977 editions are described as "Fully revised."

Frizot, Michel, ed. (1998) *A New History of Photography*. [n.p.]: Konemann, [English translation:]. 776 pp., illus.
At 776 pages, a monumental tome of 41 well-illustrated essays by 34 contributors. Includes both European and American photographic history, and social and artistic history of the medium as well as its technical developments. [JAE]

Guerronnan, Anthonny. (1895) *Dictionnaire Synonymique: Français, Allemand, Anglais, Italien et Latin des mots techniques et scientifiques employés en photographie*. Paris: Gauthier-Villars et Fils. 175 pp.
Terms are arranged alphabetically in French with definitions in French; German, English, Italian, and Latin translations are listed below the definitions. Separate language indices are provided.

Heighway, William (1880) *The Handbook of Photographic Terms: An alphabetical arrangement of the Processes, Formulae, Applications, etc., of Photography, for Ready Reference*. London: Piper and Carter.

International Center of Photography. (1984) *Encyclopedia of Photography*. New York: Crown. 607 pp., illus.
An overview in 1,300 entries of the communicative, technical, scientific, and commercial applications of contemporary photography, including processes, techniques, aesthetics, and connoisseurship. Also includes some 350 biographical entries of photographers born before 1940 "whose work has shaped and defined the expressive and communicative uses of the medium" (Preface), and of scientists, inventors, and others who have contributed to the field. Appendix I includes brief biographical notes on some 2,500 others. [DLD]

International Museum of Photography at George Eastman House. (1982) *Library Catalog of the International Museum of Photography at George Eastman House*. 4 vols. Boston: G.K. Hall.

Lists approximately 30,000 monographic titles on the history, aesthetics, technology, and science of still and motion picture photography. Works on individual photographers are found under the photographers' names in both the Author/Title Catalog (volumes 1 and 2) and the Subject Catalog (volumes 3 and 4). Entries are presented in standard library catalog format.

Jones, Bernard E., ed. (1981) *The Cyclopædia of Photography*. London: Waverly Book Company, 1911. _____ . London: Bishopsgate Press. 572 pp., illus.

Note: In spite of the imprint of the Waverly Book Company on the title page, Cassell and Company, the publisher of subsequent editions of the work, is referenced at the head of the textblock in the heading "Cassell's Cyclopædia of Photography." Other editions: London: Cassell and Company, 1912. New York: Arno Press, 1974; facsimile reproduction of a 1911 edition published by Cassell and Company with an introduction by Peter C. Bunnell and Robert Sobieszek. "The object has been to include every accepted photographic term and to survey the whole field of photographic knowledge, whilst giving particular attention to the requirements of the working photographer, both amateur and professional. This cyclopædia is intended essentially as a simple guide to photographic practice, whatever else it may be. In all cases where the process described is commonly used, or is likely to be worked nowadays, working directions and definite formulae are given." (p. vii.)

Lambrechts, Eric and Salu, Luc. (1992) *Photography and Literature: An International Bibliography of Monographs*. Rutherford, NJ: Mansell Publishing.

The Modern Encyclopedia of Photography: A Standard Work of Reference for Amateur and Professional Photographers. (1937). London: Amalgamated Press, Associate editors S. G. Blaxland Stubbs, F. J. Mortimer, and Gordon S. Malthouse. Helmut Gernsheim notes the first edition was issued as a weekly serial and bound by the Amalgamated Press in two volumes with title pages. The second edition was published by Waverly Press in two volumes. Articles are arranged alphabetically. Many articles are extensive, covering a wide range of topics; e.g., "Colour photography," which includes essays on different processes and many trade name processes. Includes a comprehensive index.

Nadeau, Luis (1989-1990). *Encyclopedia of Printing, Photographic and Photomechanical Processes*. New Brunswick, Canada: Vol. 1, Vol. 2. 472 pp.
Currently available as a 2-vol. reprint. 1,500 entries and 5,500 references describe nearly every reproduction technology ever invented. Glossary of terms on and about prints. English-German and German-English index.

Pinkard, Bruce (1982). *The Photographer's Dictionary*. London: B. T. Batsford
Alphabetically arranged essays on photographers, photographic manufacturers, the history and chronology of photography, and photographic techniques and processes. Articles range from such broad, over-reaching topics as "Photography for the First Time" and "Focusing the Camera" to technical discussions on Color. The book is primarily contemporary in scope, although a few historically significant topics are included. [RPM]

Roosens, Laurent P. J. and Salu, Luc (1992). *History of Photography: A Bibliography of Books*. Rutherford, NJ: Mansell Publishing

Sandweiss, Martha A. (2002) *Print the Legend: Photography and the American West*. New Haven, Conn.: Yale University Press
Although focused on the American West, this work is significant for any student of 19th century photography, regardless of region. Sandweiss explores the interplay of technical development and popular reception of photography from daguerreotypes of the Mexican-American War to travelling panoramas and other image-

based popular attractions, proceeding to chapters on the great Western survey photographers and the use of photography in book illustrations. [JAE]

Snelling, Henry Hunt. (1979) *A Dictionary of Photographic Art [with] A Comprehensive and Systematic Catalogue of Photographic Apparatus and Material, Manufactured, Imported, and Sold by E. Anthony*. New York: Arno Press (c1854).

Sowerby, A. L. M. (Arthur Lindsay McRae). (1961) *Dictionary of Photography: A Reference Books for Amateur and Professional Photographers*. 19th ed. London: Iliffe. VI, 715 pp., illus. [MELVYL]
_____. 18th ed., [1956]. VI, 719 pp., illus. [MELVYL]
_____. 19th ed. "Edited and largely rewritten by Sowerby" (tp). Continuations of *Wall's Dictionary of Photography*. . . .

Spencer, D. A. (1973) *The Focal Dictionary of Photographic Technologies*. London: Focal Press

Stevenson, Sara, and Morrison-Low, Alison D., comps. and eds. (1990) *Scottish Photography: a Bibliography 1839-1989*. Edinburgh: Salvia Books

Stroebel, Leslie, and Hollis N. Todd. (1974) *Dictionary of Contemporary Photography*. Dobbs Ferry, N.Y.: Morgan & Morgan

Stroebel, Leslie D. and Zakia, Richard D. (1993) *Focal Encyclopedia of Photography (3rd Edition)*. Oxford: Focal Press

Sutton, Thomas. (1858) *A Dictionary of Photography*. London: Sampson Low, Son, and Company
"This Dictionary of Photography contains a minute account of the principal photographic processes now in use, and a description of the various substances employed by the photographer, together with an explanation of optical terms, the theory of lenses, rules of perspective, &c. No account, however, has been given of such common forms of apparatus as may be seen at every photographic depôt in the kingdom In my description of the several processes I have given those formulæ which, while they produce the best results, involve the simplest manipulations and fewest materials, rejecting all such modifications as appear to be unsupported by sound reasoning and conclusive experiments....
"This is, I believe, the first Photographic Dictionary that has been published in Europe. A similar work was issued some years ago in America, but I have not been able to procure a copy of it." (pp. v-vii.)
2nd ed.; Sutton, Thomas, and George Dawson, *A Dictionary of Photography* (London: Sampson Low, Son, and Marston, 1867). The work has been condensed to make it "as practical as possible;" the editors "have eliminated the debatable theories and speculative articles which occupied a prominent position, especially in the first part of the previous edition, and they have abridged other articles which, at the present time, are of less importance to photographers than they were in the year 1858."

Wall, E. J. (Edward John) (1889) *A Dictionary of Photography for Amateur and Professional Photographer: Containing Concise Elementary Articles, Illustrated by many Specially Prepared Diagrams* London: Hazell, Watson, & Viney
Originally published serially in the *Amateur Photographer*. It was revised when published in book form. Portions of some entries appear to be taken verbatim from Dawson's *Manual of Photography*.
2nd ed., 1890. *The Dictionary of Photography and Reference Book for Amateur and Professional Photographers* / by E. J. Wall. London: Hazell, Watson, & Viney. 313 pp., illus. [MELVYL]
6th ed, 1895. In the Preface, Wall notes that the fourth and fifth editions were issued without revisions. The title page includes the note "Mostly rewritten and greatly enlarged." Contains an appendix of Plate-Maker's Formulæ, including "the formulæ and working directions for all, or nearly all, of the commercial varieties of plates and papers." Additional indices include various tables of chemical formulas and a multilingual list of synonyms. 8th ed., 1902. *The Dictionary of Photography and Reference Book for Amateur and Professional*

Photographers / by E. J. Wall; revised and brought up to date by Thos. Bolas. London: Hazell, Watson & Viney. iv, 656 pp., illus. [MELVYL]
10th ed., (1920). Edited and largely rewritten by F. J. Mortimer. London: Iliffe & Sons. iii, 693 pp., illus. Contains Greek roots for some headings.
11th ed., (1926). 3, 674 p., illus.
13th ed., (1933).
14th ed., (1938). Boston: American Photographic Publishing Co. 634 pp., illus.
16th ed., (1943). *Wall's Dictionary of Photography and Reference Book for Amateur and Professional Photographers*. Edited by F. J. Mortimer. London: Published for the Amateur Photographer by the Fountain Press. Revised and largely rewritten by A. L. M. Sowerby. [MELVYL]

Woodbury, Walter E. (1979) *The Encyclopaedic Dictionary of Photography*. New York: Arno Press, (c1879).

1.B Photography History and General Works: Discursive Texts

Clerc, L[ouis] P[hilippe]. (1930) *Photography: Theory and Practice: Being an English Edition of "La Technique Photographique"*. Edited by George E. Brown. Bath, Melbourne, Toronto, New York: Sir Isaac Pitman & Sons; London: Henry Greenwood & Co.

"This book does not represent an attempt to compile an encyclopedia, a work of a kind which is always loaded with descriptions of obsolete methods and appliances and the details of numerous applications of interest only to a few technical people. The author's aim has been to bring into one volume as complete a treatise as possible on modern working methods and apparatus in conjunction with the minimum of theoretical considerations which he considers necessary for their proper understanding. "Since the publication in 1926 of the original French edition, the author has made a considerable number of additions and corrections which are embodied in the present English translation." --Preface. Includes an extensive chronology of technological developments of photography. 2nd ed., 1937. New York and Chicago: Pittman Publishing. Reprinted, 1940, 1942, 1944.

Eder, Josef Maria; Edward Epstein, trans. (1945) *The History of Photography*. New York: Columbia University Press. Translation of *Geschichte der Photographie*, 4th ed., 1932.

_____. New York: Dover, 1978. Reprint.

Emphasizes inventions and the technical evolution of photography with some information on important figures. An excellent discussion of nineteenth-century topics.

Gernsheim, Helmut. (1969) *The History of Photography from the Camera Obscura to the Beginning of the Modern Era*. 2nd

ed. New York: McGraw-Hill,

First edition published in 1955 by the Oxford University Press under title: *The history of photography from the earliest use of the camera obscura in the eleventh century up to 1914*. Republished as a second edition by London: Thames & Hudson and New York: McGraw-Hill in 1969 in a new and enlarged edition. Third edition published in three volumes by Thames & Hudson as *The Origins of Photography* and *The Rise of Photography*; the third volume as yet unpublished. One of the most important histories of photography, touching on virtually every topic and personality associated with the medium. The work reflects Gernsheim's biases, which largely parallel material that he could acquire for his collection of original photographs. A significant European emphasis.

Fontanella, Lee. (1994) "*La Historia de la Fotografía en España desde sus orígenes hasta 1900*," in *Diaphanoramas en el Museo Romántico*. Madrid: Centro Nacional de Exposiciones y Promoción Artística

Gernsheim, Helmut; edited by John X. Berger. (1984) *Incunabula of British Photographic Literature: A Bibliography of British Photographic Literature 1839 - 75 and British Books Illustrated with Original Photographs*. London: Scholar Press in association with Derbyshire College of Higher Education. 159 pp.; illus.

A bibliography of 635 titles which were illustrated with photographic prints tipped in. The Preface includes a good discussion of the use of illustration with original prints from 1843 - 1875. This volume is useful for access to books for which, because of the significance of their illustrations, the photographer is considered the primary author. [DLD]

_____ (1982). *The Origins of Photography*. Rev. 3rd ed. Volume 1 in his series, *The History of Photography*. London: Thames and Hudson,

_____ (1988). *The Rise of Photography: 1850-1880, the Age of Collodion*. Rev. 3rd ed. Volume 2 in his series, *The History of Photography*. London, New York: Thames & Hudson, c1987.

Goldberg, Vicki. (1981). *Photography in Print: Writings from 1816 to the Present*. Albuquerque: UNM Press.

Houston, Penelope. (1994) *Keepers of the Frame: The Film Archives*. London: British Film Institute. 179 pp., illus. Includes bibliographical references and index. A history of the conception and genesis of the film archives movement in (primarily) England and France. Includes management issues and inherent problems with film collections.

Jenkins, Reese V. (1975) *Images and Enterprise: Technology and the American Photographic Industry, 1839 - 1925*. Baltimore & London: Johns Hopkins Press. Second printing, 1979. Paperback edition, 1987. "A superb case study of the institutional response of American business to the coming of modern markets and modern technology. This book should be required reading for all historians concerned with the institutional development of the American economy and all economists interested in industrial organization and the theory of modern business enterprise. -- Alfred D. Chandler, Jr., *Technology and Culture* "Explores the business, technical, and social factors that transformed the American photographic industry. . . ." (Back cover, paperback ed.)

Lemagny, Jean-Claude, and André Rouillé. (1987) *A History of Photography: Social and Cultural Perspectives*. Cambridge: Cambridge University Press. First published as *Histoire de la Photographie* (Paris: Bolas, 1986).

Marien, Mary Warner. (2014). *Photography: A Cultural History*. [4th ed.] London: Pearson.

McGreevey, Tom and Yeck, Joanne L. (1997) *Our Movie Heritage*. New Brunswick, N.J.: Rutgers University Press. 184 pp., 8 pgs. of plates, illus. (some color). Includes bibliography and index. Explains basics of film preservation, interviews film archivists and preservation experts, gives a snapshot of the film/video preservation efforts and status in the 1990s, with a general call to arms for continued funding of the cause.

Mees, C. E. Kenneth. (1961) *From Dry Plates to Ektachrome Film: A Story of Photographic Research*. New York: Ziff-Davis

_____ (1937). *Photography*. New York: Macmillan. 227 pp., ill. "This book, which had its origin in a course of lectures given last Christmas at the Royal Institution in Lond, is intended to provide a general review of the whole subject of photography written in a simple and popular style." (Preface)

Neblette, C. B. (1962) *Photography: Its Materials and Processes*. New York: D. Van Nostrand, c1927. 2nd printing, 1928. Fifth edition, 1952. 6th edition "A manual of the theory and practice of photography designed for use in colleges, technical institutions and by the advanced student of science" (tp). (1st ed, 2nd printing, 1928.) "Extensively revised with each edition, older editions deal with contemporaneous information in greater detail. Emphasis is on the technical aspects

of the medium, with virtually no attention given to its aesthetics either as a fine art or commercial enterprise." (6th ed.)

- Newhall, Beaumont. (1982) *The History of Photography: From 1839 to the Present*. 5th ed. Boston: Little, Brown and Company; New York Graphic Society Books for the Museum of Modern Art
Based on the exhibition catalog, *Photography, 1839-1937*, originally published in 1937, and first published in with revised and expanded text under its current title in 1938. Newhall is a leading historian of photography. His opinions, largely influenced by Alfred Stieglitz, defined the aesthetics of the medium for most of the twentieth century. A distinct American bias, the work reflects a modernist interpretation of the medium's aesthetics, largely ignoring those areas of the medium not considered fine art. Important for understanding Stieglitz and the Photo-Secession. [RPM]
- Rosenblum, Naomi. (1994) *A History of Women Photographers: All You Need is Courage*. New York: Abbeville Press.
- Rosenblum, Naomi. (2008). *A World History of Photography*. [4th ed.] New York: Abbeville Press.
- Rudisill, Richard. (1967) *Mirror Image: The Influence of the Daguerreotype on American Society*. [1st ed.] Albuquerque, University of New Mexico Press [1971]. ix, 342 p., illus., bib.
Originally presented as the author's thesis, University of Minnesota
- Sandweiss, Martha A., ed. (1991) *Photography in Nineteenth-Century America*. Fort Worth, Texas: Amon Carter Museum, and New York: Harry N. Abrams. With essays by Alan Trachtenberg, Barbara McCandless, Martha A. Sandweiss, Keith F. Davis, Peter Bacon Hales, and Sarah Greenough.
- Sargent, Ralph N. (1974) *Preserving the Moving Image*. [Washington]: Corporation for Public Broadcasting and the National Endowment for the Arts. 152 pp., illus., index.
Some background in the art of moving image preservation. A survey of opinion on conditions in the field. The prospects for new image technologies in the laboratory and in the marketplace.
- Shaw, Susan. (1983) *Overexposure: Health Hazards in Photography*. Carmel, Calif.: Friends of Photography.
- Sturgis, John, Vivian Walworth, and Allan Shepp, ed. (1989) *Imaging Processes and Materials: Neblette's Eighth Edition*. New York: Van Nostrand Reinhold. xvi+712 pp., ill., bib., index.
A continuation C. B. Neblette's regularly revised *Photographs: Its Materials and Processes*, which changed titles under Sturgis' editorship of the seventh edition, *Neblette's Handbook of Photography and Reprography: Materials, Systems, and Processes* (1977). Contents: 1. Introduction to images and imaging, 2. Electronic imaging, 3. Silver halide imaging, 4. Color photography, 5. Electrophotography, 6. Instant photography and related reprographic processes, 7. Polymer imaging, 8. Low amplification imaging systems, 9. Thermally processed silver systems, 10. Image scanning and digitization, 11. Image compression and transmission, 12. Image storage technologies, 13. Non-impact printing technologies, 14. Recording electronic images on film, 15. Aerial imaging systems, 16. Imaging for graphic arts, 17. Medical imaging, 18. Imaging for microfabrications, 19. A critique of imaging systems, 20. The stability and preservation of recorded images.
- Taft, Robert. (1964) *Photography and the American Scene: A Social History, 1839-1889*. New York: Dover, (c1938).
An excellent source for information on the evolution of a medium in the country, with technical information on processes and biographical information on leading individuals in the medium.
- Thomas, Alan. (1977) *Time in a frame: photography and the nineteenth-century mind*. New York: Schocken Books. 171 p.: ill. ; 29 cm. Includes index. Bibliography: p. 165-166.

1.C Aesthetics, Criticism, and Interpretation

- Adams, Robert. (1981) *Beauty in Photography: Essays in Defense of Traditional Values*. [Millerton, N.Y.]: Aperture. 110 pp., ill.
"These essays address us in the quiet voice of a working photographer, an artist and craftsman who has thought long and seriously about his endeavor, who has tested and questioned his own assumptions in the light of actual practice." (Dust jacket)
- Barthes, Roland; Richard Howard, trans. (1981) *Camera Lucida: Reflections on Photography*. New York: Hill and Wang. Originally published in French as *La Chambre Claire*, c1980. First American edition, 1981.
- Batchen, Geoffrey. (1997) *Burning With Desire: The Conception of Photography* Cambridge, Mass.: MIT Press. xii, 273 pp., ill.
- Coleman, A. D. (1979) *Light Readings: A Photography Critic's Writings, 1968-1978*. New York: Oxford University Press
- Curtiss, Deborah. (1987) *Introduction to visual literacy: a guide to the visual arts and communication*. Englewood Cliffs, N.J.: Prentice-Hall. ix, 260 p., [9] p. of plates : ill. (some col.) ; 28 cm. Includes indexes. Bibliography: p. 247-251.
- Earle, Edward W. (Ed.) (1979) *Points of View: The Stereograph in America -- A Cultural History*. The Visual Studies Workshop Press in collaboration with The Gallery Association of New York State.
- Jay, Bill. (1979) *Negative/Positive: A Philosophy of Photography*. Dubuque, Iowa: Kendall/Hunt. 138 pp., ill.
- Jussim, Estelle; foreword by Beaumont Newhall. (1974) *Visual Communication and the Graphic Arts: Photographic Technologies in the Nineteenth Century*. New York: R.R. Bowker, 1983.xv, 364 p.: ill. ; 28 cm. Includes index. Reprint. Originally published: New York: R.R. Bowker. With rev. preface. Bibliography: p. 331-337.
- Malcolm, Janet. (1980) *Diana & Nikon: Essays on the Aesthetic of Photography*. Boston: David R. Godine.
"All of these essays originally appeared in *The New Yorker*, except for 'Assorted Characters of Death and Blight,' which originally appeared in the *New York Times*." (Title page, verso)
- Margolis, Eric. (January 1988) "Mining photographs: unearthing the meaning of historical photos." *Radical History Review*, 32-48.
- McLaughlin, Robert Bishop. (n.d.) "Evaluation of Historical Photographs: Considerations for Visual Resource Curators and Librarians in Museums and Archives," *Art Documentation*, 5:3.
- Mitchell, William J. (1992) *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Cambridge, Mass.: MIT Press
- Peters, Marsha and Bernard Mergen. (1977) "'Doing the Rest:' the Uses of Photographs in American Studies." *American Quarterly*, 29:3 280-303.
- O'Connor, John E. (Ed.). (1990) *Image as Artifact: The Historical Analysis of Film and Television*. Melbourne, FL: Krieger Publishing Company. Co-published by the American Historical Association, this collection looks at film as a social phenomenon and as historical documentation. [Paul J. Eisloeffel]
- Palmquist, Peter. (1986) "Return to El Dorado: A Century of California Stereographs from the Collection of Peter Palmquist." *California Museum of Photography Bulletin*, University of California, Riverside, 5(3):1-32.

- Roskill, Mark W., and David Carrier. (1983) *Truth and Falsehood in Visual Images*. Amherst: University of Massachusetts Press. xiv, 145 p. : ill. ; 23 cm. Includes bibliographical references and index.
- Rudisill, Richard. (Fall, 1982). "On Reading Photographs," *Journal of American Culture* 5:3
- Schlereth, Thomas J. (1980) "Mirrors of the past: Historical Photography and American History," in *Artifacts and the American Past*. Nashville, Tenn.: American Association for State and Local History. pp. 11-47.
- Schuneman, Raymond Smith. (1966) *The Photograph in Print: An Examination of New York Daily Newspapers, 1890-1937*. Thesis--University Of Minnesota.
- Schwartz, Joan M. and James R. Ryan, (2003) *Picturing Place: Photography and the Geographical Imagination*. London; New York: I.B. Tauris.
- Sekula, Allan. (1992). *The body and the archive*, in Bolton, R. (ed.) *The contest of meaning: critical histories of photography*, Cambridge: MIT Press.
- Sontag, Susan. (1977) *On Photography*. New York: Farrar, Straus and Giroux
- Tagg, John. (1988). *The Burden of Representation: Essays on Photographies and Histories*. Albuquerque: UNM Press.
- Trachtenberg, Alan. (1989) *Reading American Photographs. Images as History. Matthew Brady to Walker Evans*. New York: Hill and Wang.
- Wolf, Daniel (Ed.), Adams, Robert. (1983) *The American Space: Meaning in Nineteenth-Century Landscape Photography*. Wesleyan University Press, Middletown, Connecticut.

1.D Photographers (Biographies, Directories)

- Alley, William, Ed. (1999) *A Century of Photographic Arts in Southern Oregon: A Directory of Jackson County Photographers, 1856-1956*. Medford, OR. Southern Oregon Historical Society.
- Barrie, Sandy. (1998) *Directory of English, Scottish & Welsh Photographers, 1840 to 1940*. Sydney South, Australia: S. Barrie.
- Beaton, Cecil, and Gail Buckland. (1975) *The Magic Image: The Genius of Photography from 1839 to the Present Day*. Boston: Little, Brown. 304 pp., illus.
Contains 208 critical biographies arranged roughly in the order of the subject's birth, accompanied by an alphabetical index to entries. Each subject is given a brief resume with an essay on his/her life and work and illustrations of work. Includes a short glossary. [DLD]
- Brey, William and Marie. (1992) *Philadelphia Photographers, 1840-1900: A Directory with Biographical Sketches*. [Cherry Hill, N.J.]: Willowdale Press
- Brown, Robert O. (2002) *Collector's Guide to 19th Century U.S. Traveling Photographers*. Forest Grove, OR: Brown-Spath & Associates.
- Browne, Turner, and Elaine Partnow. (1983) *Macmillan Biographical Encyclopedia of Photographic Artists & Innovators*. New York: Macmillan; London: Collier Macmillan. 772 pp., illus.

More than 2,000 entries of photographers, teachers, chemists, writers, art dealers, photo historians, lecturers, and others "whose contributions to the field have proved vital to its growth and advancement" (Preface). Roughly a quarter of the entries are historical, the remainder given to contemporary individuals. In addition to information about the individuals, includes publications by and about them, repositories holding their work, memberships, awards, dealers, and their addresses. [DLD]

Craig, John S. (2003) *Craig's Daguerreian Registry*. Torrington, CT: J.S. Craig.

Edwards, Gary. (1988) *International Guide to Nineteenth-Century Photographers and Their Works*. Boston: G. K. Hall. 591 pp.

Compiled from more than 300 dealers catalogs published from 1903 to 1986. Entries for each photographer note their appearance in catalogs, if illustrated, the number of items in the lot, and if the catalog included notes. Edwards supplements each photographers' entry with nationality, dates, and contributions to the field, processes used, and other similar information. [DLD]

Eskind, Andrew H. et al, Eds. (1998) *International Photography: George Eastman House Index to Photographers, Collections, and Exhibitions*. New York: G.K. Hall.

Fredgant, Don. (1998) *Cleveland Photographers, 1850-1920: A Preliminary Dated Checklist*. Lakewood, OH. Antiques at Hall House.

Gagel, Diane VanSkiver. (2002) *Directory of Photographers in the United States 1888 & 1889 and Canada 1889*. Bowie, Md.: Heritage Books.

_____ (1998) *Ohio Photographers, 1839-1900*. Nevada City, Calif.: Carl Mautz Pub.

Haynes, David. (1993) *Catching Shadows: A Directory of 19th-Century Texas Photographers*. Austin, Texas: Texas State Historical Association.

A checklist of nearly 2,500 photographers active in Texas between 1843 and 1900; drawn from censuses, city directories, and other sources. Entries arranged alphabetically, and include (when known) biographical information, active dates, and locations. Indexes by location and of black, women, and foreign-born photographers. [RPM]

Heathcote, Bernard. (2002) *A Faithful Likeness: The First Photographic Portrait Studios in the British Isles, 1841 to 1855*. Lowdham [UK]: B. & P. Heathcote.

Jones, Gillian. (2004) *Lancashire Professional Photographers, 1840-1940*. Watford [UK]: Photo research.

Joseph, Steven et al. (1996) *Directory of Photographers in Belgium 1839-1905*. Antwerp: C. de Vries-Brouwers.

Kelbaugh, Ross J. (1989) *Directory of Baltimore Daguerreotypists*. Baltimore, Md.: Historic Graphics.

_____ (1990-1992) *Directory of Civil War Photographers (Vols. 1-3) Volume One: Maryland, Delaware, Washington, D.C., North Virginia, West Virginia; Volume Two: Pennsylvania, New Jersey; Volume Three: Western States and Territories*. Baltimore, MD: Historic Graphics

_____ (1988) *Directory of Maryland Photographers, 1839-1900*. Baltimore, Md.: Historic Graphics.

Latour, Ira H., ed. (1993) *Silver Shadows: A Directory and History, Early Photography in Chico and Twelve Counties of Northern California*. Chico, CA: Chico Museum Association

Long, Chris. (1995) *Tasmanian Photographers, 1840-1940: A Directory*. Hobart: Tasmanian Historical Research

Association, Tasmanian Museum and Art Gallery.

Massengill, Stephen E., ed. (2004) *Photographers in North Carolina: The First Century, 1842-1941*. Raleigh: Office of Archives and History, North Carolina Dept. of Cultural Resources.

Mathews, Oliver. (1973) *Early Photographs and Photographers: A Survey in Dictionary Form*. London: Reedminster. 198 pp., illus.
Some 100 brief biographical entries noting the dates, nationality, and other basic facts on the subjects; the work is international in scope and emphasizes major nineteenth century photographers. [DLD]

Mattison, David. (1985) *Camera Workers: The British Columbia Photographers Directory, 1858-1900*. Victoria, B.C.: D. Mattison.

Mautz, Carl. (1997) *Biographies of Western Photographers: A Reference Guide to Photographers Working in the 19th Century American West*. Nevada City, Calif.: Carl Mautz Pub.

_____ (1986) *Checklist of Western Photographers: A Reference Workbook*. 3rd ed. Brownsville, Calif.: Folk Image Pub. c1975.

Moutoussamy-Ashe, Jeanne. (1986) *Viewfinders: Black Women Photographers*. New York: Dodd, Mead.

Palmquist, Peter E. (1990) *A Bibliography of Writings by and About Women in Photography*. Arcata, Calif.: The author.

_____ (1994) 2nd ed. Arcata, CA: P. E. Palmquist

_____ (1994) ed. *Photographers: A Sourcebook for Historical Research*. Brownsville, Calif.: Carl Mautz. 103 pp., illus.
Includes Richard Rudisill's "Directories of Photographers: An Annotated World Bibliography," an invaluable resource for locating biographical and career information about photographers. Arranged in two parts, published works and works in progress; each is arranged geographically.
Six other articles describe how to conduct biographical research using directories and other sources. [DLD]

_____ ed. (2001) Revised edition. Brownsville, Calif.: Carl Mautz.
"This book is a fascinating look into the world of photo-history. The essays are interesting and stimulating to discussion. The directory is useful when researching local photographers, and genealogists will find it a good source of information on early family photographs. Purchase is recommended for most libraries, from advanced photography research collections to general public libraries." Ralph Lee Scott, American Reference Books Annual 2001.

_____ (1990) *Shadow Catchers: A Directory of Women in California Photography before 1901*. Arcata, CA: P. E. Palmquist.

_____ (n.d.) and Kailbourn, Thomas. *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865*

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Phillips, Glen C. (1990) *The Ontario Photographers List (1851-1900)*. Sarnia, Ont.: Iron Gate Pub. Co.

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- Pritchard, Michael. (1994) *A Directory of London Photographers, 1841-1908*. Watford, England: PhotoResearch.
- Ries, Linda A. (1999) *Directory of Pennsylvania Photographers, 1839-1900*. [Harrisburg, Pa.]: Pennsylvania Historical and Museum Commission.
- Robinson, Thomas. (1992) *Oregon Photographers: Biographical History and Directory, 1852-1917*. Portland, OR: Thomas Robinson.
- Rudisill, Richard. (1973) *Photographers of the New Mexico Territory, 1854 - 1912*. Santa Fe: Museum of New Mexico
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- Rule, Amy. *Researching Photographers*. Tucson, Ariz.: Center for Creative Photography, 1984.
- Saretzky, Gary D. "Nineteenth-Century New Jersey Photographers," *New Jersey History*, 122:3-4 (Fall/Winter 2004), 36-143.
- Sennett, Robert S. *Photography and Photographers to 1900: An Annotated Bibliography*. New York: Garland, 1985. A well-defined scope and classification system distinguishes this bibliography of 409 citations from the nineteenth and twentieth centuries. Organized by general works, early technical treatises, early theoretical treatises, monographs on photographers, early views and topographical surveys, and addendum. Annotated, with cross-references to other entries and sometimes with contemporary or retrospective reviews of the works by noted authorities. [DLD]
- Steele, Chris, and Polito, Ron. *A Directory of Massachusetts Photographers 1839-1990*. Camden, ME: Picton Press, 1990.
- Sullivan, Goerge. *Black Artists in Photography 1840-1940*. New York: Cobblehill Books, 1996.
- Walsh, George, Colin Naylor, and Michael Held, ed. *Contemporary Photographers*. New York: St. Martin's Press, [1982]. 837 pp., illus.
- _____. Colin Naylor, ed. 2nd ed. London: St. James Press, Reference Publishers International, 1988. 1,145 pp., illus. Biographies of the "best and most prominent" 750 photographers selected by an international board of advisers from a variety of photographic specialties. Also includes listings of individual and group exhibitions, collections, bibliographies of works by and about the photographer, and a critical essay. Living photographers were invited to submit a statement about their work, or photography in general, and a photograph. [DLD]
- Waugaman, Candy. "Capturing Alaska's Image: Pre-Statehood Alaskan Photographers." *Alaska History*, V. 17, No. 1 & 2 (Spring/Fall 2002), 24-53.
- Western Michigan Genealogical Society. *Directory of Photographers, 1856-1979, Grand Rapids, Michigan*. [Grand Rapids, Mich.: The Society], 1991.
- Willis-Thomas, Deborah. *An Illustrated Bio-bibliography of Black Photographers, 1940 - 1988*. New York: Garland, 1989. xiv, 483 pp., illus., bib. Garland Reference Library of the Humanities; vol. 760.
- _____. *Black Photographers, 1840 - 1940: An Illustrated Bio-bibliography*. New York: Garland, 1985. 141 pp., illus. Garland Reference Library of the Humanities; vol. 401.

There are 65 biographies, divided into three chronological divisions which represent various formats and genres that were popular for a given period. The alphabetically arranged entries include the photographer's or studio's name, life and active dates, locale, principal subjects, processes used, extant collections, exhibitions, and a selected bibliography. Index by name, locale, and collections.

Witham, George F. *Catalogue of Civil War Photographers*. Portland, OR: G.F. Witham, 1988.

2. Processes, Formats, and Technical Manuals

2.A Photography

Baldwin, George. *Looking at Photographs: A Guide to Technical Terms*. Malibu, Calif.: J. Paul Getty Museum in association with the British Museum, 1991.

A dictionary of photographic terms with definitions and a brief historical context, many illustrated. Includes terms useful for identifying processes, physical characteristics, and image-making techniques. Does not include topical subject headings or genres.

Barger, M. Susan and White, William B. *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington, D.C.: Smithsonian Institution Press, 1991.

Bennett, Karen, and Jessica Johnson, "Identification of Film-Base Photographic Materials" Conserve O Gram 14/9. Washington, D.C.: National Park Service, 1999.

Brothers, A. *Photography: Its History, Processes, Apparatus, and Materials Comprising Working Details of All the More Important Methods*. London: Charles Griffin, 1892. [PJ]

_____. 2nd ed. London: Griffin, 1899. (Spine title: Manual of Photography). [PJ]

Craeybeckx, A. H. S.; C. J. Duncan, trans. *Gevaert Manual of Photography: A Practical Guide for Professionals and advanced amateurs*. 5th ed. Antwerp: Gavert PhotoProducten; London: Fountain Press, 1962. First English language edition, 1934.

Primarily a general introduction to photographic technology, but includes a section on Gevaert products.

Crawford, William. *The Keepers of Light: A History and Working Guide to Early Photographic Processes*. Dobbs Ferry, N.Y.: Morgan & Morgan, c1979.

Darrah, William Culp. *Cartes-de-Visite in Nineteenth-Century Photography*. Gettysburg, PA: W.C. Darrah, 1981.

Darrah, William Culp. *Stereoviews, A History of Stereographs in America and their Collection*. Gettysburg, PA.: W.C. Darrah, 1964.

Eaton, George T. *Photographic Chemistry in Black and White and Color Photography (4th edition)*. Dobbs Ferry, 1988.

Eder, Josef Maria. *Ausführungliches Handbuch für Photographie*. Halle a.S.: Wilhelm Knapp, 1882-1888.

2nd edition, 1891, 1892, 1898. 3rd edition, 1886, ca. 1905-ca. 1927. 4th ed., 1893, ca. 1932. 5th ed., 1903. Eder's *Handbuch* is organized into parts which were published serially. The first edition is divided into two *Theil* (volumes), then subdivided into eight *Heftes* (books), each of which were further subdivided into *Capitels* (chapters). The organization of the parts is confused by inconsistent terminology within editions. Later editions generally maintained the intellectual organization of the books, although additional books

were added, numbering changed, and different emphasis was given to different topics as photographic chemistry evolved. Eder includes a listing of literature at the head of each chapter.

Ferwerda, Jacobus G. *The World of 3-D: A practical guide to stereo photography*. 2nd Ed. 3D Book Productions, Borger, The Netherlands, 1987.

Friedman, Joseph S. *History of Color Photography*, 2 ed. London, New York: Focal Press, 1968.
First published in 1944 and reprinted in 1956 by the American Photographic Publishing Company, Boston.

Gihon, John. *The Photographic Colorist's guide*. Philadelphia: Wilson, 1878.

Greenleaf, Allen R. *Chemistry for Photographers*. Boston, Mass.: American Photographic Publishing Co., 1941.
"This books is designed to impart only the minimum of chemical information required by a photographer for an intelligent understanding of his work; it is not intended to be an exhaustive treatise on the chemistry of photography." (p. v)

Hardwich, T[homas] Frederick. *A Manual of Photographic Chemistry, including the Practice of the Collodion Process*. London: John Churchill, 1855. [1st ed.?
_____. 3rd ed. 1856.
_____. 4th ed. London: J. Churchill, 1857. New York: S. D. Humphrey, 1858. New York: H. H. Snelling, 1858.
_____. 5th ed. 1859.
_____. 6th ed. London: J. Churchill, 1861.
_____. 9th ed. Edited by J. Traill Taylor. London: J. & A. Churchill, 1883.
Continued by George Dawson, *A Manual of Photography* (London: John Churchill, 1873).

Heron, Michal, and MacTavish, David. *Pricing Photography (Second Edition)*. New York: Allworth Press, 1997.

Horder, Alan, Ed. *The Ilford Manual of Photography*. 5th ed. Essex: Ilford, 1958.

Hunt, Robert. *A Manual of Photography*. New York: Arno Press, 1973.
Facsimile edition of the 1853 ed. published by London: John Joseph Griffin & Co.

Jürgens, Martin C. (2009). *The Digital Print: Identification and Preservation*. Los Angeles: Getty Publications.

Katcher, Phillip. "How to date a photograph from its mat," *PSA Journal* 44:8 (Aug 1978), p. 26. Available from TEC/GA/RIT #R3155-81.

Krainik, Clifford and Michele, and Walvoord, Carl. *Union Cases: A Collector's Guide to the Art of America's First Plastics*. Grantsburg, WI: Krainik Gallery, 1988.

Lavedrine, Bertrand. (2009). *Photographs of the Past: Process and Preservation*. Los Angeles: Getty Publications.

Lea, Carey; Dr. Lüaut;ppo-Cramer, trans. *Kolloides silber under die Photohaloide : In deutscher Übersetzung mit Anmerkungen neu herausgegeben von Dr. Lüaut;ppo-Cramer*. Dreden: Theodore Steinkopff, 1908. 147 pp.

Lorenz, Dieter. *The Stereo Image in Science and Technology: A Three-Dimensional Picture Book*. 2nd Ed., Cologne, German Aerospace Research Establishment, 1987.

Lüautppo-Cramer, Dr. *Kolloidchemie und Photographie*. Dresden: Theodor Steinkopff, 1908. 155 pp., ill.

Marton, A. M. *A New Treatise on the Modern Methods of Carbon Printing*. 2nd ed. Bloomington, Illinois: [s.n.], 1905. 213 pp., ill.

McKay, Herbert C. *Three-Dimensional Photography: Principles of Stereoscopy*. American Photography Book Department, Minneapolis, Minn., 1951.

Meldola, Raphael. *The Chemistry of Photography*. London: Macmillan and Co., 1889.

Morrison, R. C. *A Chemical History of Nineteenth-century Photography*. Rochester, N.Y.: GARC/RIT, [1981]. TEC/GA/RIT #3210-81.

Nadeau, Luis. *Gum Dichromate: And Other Carbon Processes, from Artigue to Zimmerman*. Frederickton, New Brunswick: Atelier Luis Nadeau, c1987.

"Now that his *History and Practice of Carbon Processes* (1982) is out of print, Luis Nadeau has completely revised and expanded the sections of his first book that related to gum dichromate and other direct carbon processes. . . . This new book, with over 300 references, is the most thorough guide available on the subject. Particular emphasis has been placed on the production of full color photographs, especially in regard to the selection of suitable pigments, and registration methods." (Back cover).

_____. *History and Practice of Platinum Prints*. 2nd rev. ed. Frederickton, New Brunswick: Atelier Luis Nadeau, c1986. 95 pp., ill.

"Definitely the most exhaustive contemporary research that has been done on the subject of platinum/palladium printing. It is a comprehensive study of French, German, English and U.S. patents and photographic literature from 1826 to today. The book has nearly 300 references and emphasizes the use of safe chemicals. . . . For the first time in history, all of William Willis' original patents on platinum printing are reproduced, verbatim, including the patent that led to the manufacture of the Platinotype Company's Satista paper (a silver-platinum paper)." (Back cover).

Pénichon, Sylvie. (2013). *Twentieth-Century Color Photographs: Identification and Care*. Los Angeles: Getty Publications.

Reilly, James M. *The Albumen & Salted Paper Book: The History and Practice of Photographic Printing, 1840 – 1895*. Rochester, N.Y.: Light Impressions, c1980. 133 pp., ill.

Sturge, John M., Walworth, Vivian, and Allan Shepp, eds. *Imaging Processes and Materials (Neblette's Eighth Edition)*. New York: Van Nostrand Reinhold, 1989.

Vitale, Timothy and Paul Messier. "Physical and Mechanical Properties of Albumen Photographs," *JAIC*, 33:3 (Fall/Winter 1994), 279-299.

Treadwell & Wilburn. *Stereoview Back-Lists*. National Stereoscopic Association. N.D.

Wing, Paul. *Stereoscopes: The First One Hundred Years*. Transition Publishing, Nashua, New Hampshire, 1996.

2.B Moving Image Materials

Association of Moving Image Archivists. *Local Television: A Guide to Saving Our Heritage*. Washington DC: National Historical Publications and Records Commission, 1997.

Bowser, Eileen & John Kuiper, eds. *A Handbook for Film Archives*. Brussels: Fédération Internationale des Archives du Film, 1980.

Fédération Internationale des Archives du Film. *Preservation and Restoration of Moving Images and Sound*. Brussels, Fédération Internationale des Archives du Film, 1986.

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Fisher, David E. & Marshall Jon Fisher. *Tube: The Invention of Television*. Washington DC: Counterpoint, 1996.

Gordon, Paul L., ed. *The Book of Film Care, H-23*. Rochester: Eastman Kodak Co., 1983.

Kula, Sam. *Appraising Moving Images: Assessing the Archival and Monetary Value of film and Video Records*. Lanham MD, Scarecrow Press, 2003

National Film Preservation Foundation. *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco: National Film Preservation Foundation, 2004.

Olson, Nancy B. *Cataloging Motion Pictures and Videorecordings*. Lake Crystal MN: Soldier Creek Press, 1991.

Zimmerman, Patricia. *Reel Families: A Social History of Amateur Film*. Bloomington, Indiana University Press, 1995.

2.C Selected Print Technologies (Lithography, Chromolithography and Others)

A. *Carlisle & Co. Printers--Lithographers--Stationers; The First Hundred Years*. Erie Lithographing & Printing Co. [Catalog]. Erie, Pa.: Publisher: Erie Lithographing, 1910.

Brunner, Felix. *A Handbook of Graphic Reproduction Processes*. N.Y.: Visual Communications Books, Hastings House, 1984, c1962. 379 pp., illus.

Focus on prints as an "original graphic art" form, but provides useful descriptions and illustrations of processes, including photomechanical. Text in English, German, and French. [JAE]

Gascoigne, Bamber. *How to Identify Prints*. N.Y.: Thames & Hudson, c1986, reprinted 1998. 208 pp., illus.

Important reference work and guide to print identification, with helpful enlargements illustrating line quality and properties of various processes, from wood engravings to photomechanical prints and Xerox copies. [JAE]

Goldman, Paul. *Looking at Prints, Drawings and Watercolours; A Guide to Technical Terms*. Malibu [Calif.]: J. Paul Getty Museum, c1988. 64 pp., illus.

A useful, brief guide to the processes and techniques of non-photographic works on paper. [JAE]

Howe, Kathleen Stewart. *Intersections: Lithography, Photography, and the Traditions of Printmaking*.

Albuquerque: University of New Mexico Press, c1998. 109 pp., illus.

Essays by Stephen Pinson, Doug Nickel, Jeff Rosen and others, on topics from W.H.F. Talbot to Ben Shahn. [JAE]

Ivins, William M., Jr. *How Prints Look*. Boston: Beacon Press, revised ed. c1987. 188 pp., illus.

Emphasis is on illustrations, with succinct text on processes to describe them. Provides a useful introduction and overview, but is not in dictionary form for ready reference use, nor is the work indexed. [JAE]

Leonhardt & Son. *Commercial Lithography*. Philadelphia: T. Leonhardt, 1876.

Marzio, Peter C. (1980). *The Democratic Art: Chromolithography, 1840-1900: Pictures For a 19th-Century America*.

London: Scholar Press for the Amon Carter Museum of Western Art, Fort Worth.

National Lithographer Publishing Co. *The National Lithographer's Lithographic Trade Directory of Firms Engaged*

In The Graphic Arts In The United States, Canada, South America, Australia, England, Ireland And Scotland: Also A List Of Leading Lithographers Of Germany, France, Austria And India. New York: National Lithographer Publishing Co., 1898.

Stecher Lithograph Co. [Catalog]. Rochester, N.Y.: Stecher Lithograph, 1890.

Trade Directory of Lithographers, Names and Addresses of the Lithographing Establishments in the United States and Canada. New York: The National Lithographer Publishing Co., Inc.

Lithographers National Association. American Lithography: It's Growth; Its Development; Its Need of Tariff Protection. Essential Facts Set Forth In The Hearings Before The Committee On Ways And Means, Showing The Fairness Of The Appeal Of American Lithographers For Higher Tariff Duties. Rochester, N.Y.: National Association of Employing Lithographers, 1909.

[Strobridge Circus Posters](1920). Cincinnati, Ohio: Strobridge Lithographic Company. *Trade Directory Of Lithographers 1929; Names And Addresses Of The Lithographing Establishments In The United States And Canada, Showing Users Of Offset Presses, And Tin Printing Presses, Together With A List Of The Leading Houses In England, Scotland And Wales.* New York: National Lithographer Publishing Co., 1929.

2.D Visual Ephemera

Adams, Katherine D. "Organizing an Ephemera Collection: Some Principles." *LLA Bulletin* 53, 95-103, 1990.

Berner, R. C., & Bettis, G. "Disposition of Non-Manuscript Items Found Among Manuscripts." *The American Archivist* 33, 275-281, 1970.

Clinton, A. *Printed Ephemera: Collection Organization and Access.* London: Clive Bingley, 1981.

Lewis, J. N. C. *Collecting Printed Ephemera: A Background to Social habits and Social History to Eating and Drinking to Travel and Heritage and Just for Fun.* London: Studio Vista, 1976.

Makepeace, C. E. *Ephemera: A Book on Its Collection, Conservation, and Use.* Aldershot: Gower, 1984.

Rickards, Maurice. *Collecting Printed Ephemera.* New York: Abbeville Press, 1988.

_____. *This is Ephemera: Collecting Printed Throwaways.* Newton Abbot: David and Charles, 1977.

Reed, Robert. *Paper Collectibles.* Iola, WI: Krause Publications, 1995.

Utz, Gene. *Collecting Paper: An Identification and Value Guide.* Iola, WI: Krause Publications, 1993.

American Chemical Society. *Historic Textiles, Papers, and Polymers in Museums.* Washington, D.C.: American Chemical Society, 2000.

Canadian Conservation Institute. *Making Protective Enclosures for Books and Paper Artifacts.* Ottawa, Ont, Canada: Canadian Conservation Institute, 1996.

Canadian Conservation Institute. *Storing Works on Paper.* Ottawa, Ont, Canada: Canadian Conservation Institute, 1995.

Northeast Document Conservation Center. *Packing and Shipping Paper Artifacts* (Technical leaflet). Andover, MA: Northeast Document Conservation Center, 1999.

Preservation Office, Library of Congress. Preserving Newspapers and Newspaper-Type Material (Technical leaflet #5 of the Preservation Office Series). Washington, D.C.: Library of Congress, 1977.

Royal Botanic Gardens. Library and Archives Division. Coming Unstuck: Conservation of Items from a Scrapbook Leaf with a Report on Adhesive Reversal. Kew: Royal Botanic Gardens, 1988.

2.E Architectural Records

American Institute for Conservation of Historic and Artistic Works, 1994. *Blueprints to Bytes: Architectural Records in the Electronic Age*. Cambridge, Mass.: Massachusetts Committee for the Preservation of Architectural Records, 2000.

Daniels, Maygene, Louis Cardinal, Robert Desaulniers, David Peycer, Cecile Souchon & Andre Van Nieuwenhuysen. *A Guide to the Archival Care of Architectural Records, 19th-20th Centuries*. Paris: International Council on Archives, [2000].

"This highly illustrated guide describes the elements of a comprehensive archival program for the care of modern architectural records. The six authors [...] bring an international perspective. Topics addressed include types of architectural records; acquisition principles, criteria and methodology; appraisal, selection and disposition; arrangement, description and conservation; access and dissemination. Also includes a glossary of specialized terms and a bibliography."

Architecture Archives in Europe. *Guidelines to Managing Architectural Records*. Paris: Architecture Archives in Europe, 2004.

Art Institute of Chicago. *Collecting, Archiving and Exhibiting Digital Design Data*, 2004.

Birnbaum, Charles A. and Robin Karson, eds. *Pioneers of American Landscape Design*. New York: McGraw Hill, 2000.

Conservation Center for Art and Historic Artifacts (CCAHA). *Architectural Records Conference: preserving & Managing the documentation of our built environment [proceedings]*. Philadelphia: May 3-5, 2000.

Daniels, Maygene, Louis Cardinal, Robert Desaulniers, David Peycer, Cecile Souchon and Andre Van Nieuwenhuysen. *A Guide to the Archival Care of Architectural Records: 19th-20th Centuries*. Paris International Council on Archives, 2000.

Gebhard, David and Deborah Nevins. *200 Years of American Architectural Drawing*. New York: Whitney Library of Design, 1977.

Glaser, Mary Todd. "Storage Solutions for Oversized Paper Artifacts," in *Preservation of Library and Archival Materials: a Manual*. Section 4, Leaflet 9. North Andover, Mass.: Northeast Document Conservation Center, 1999.

Hamill, Michele E. "Washingtoniana II: Conservation of Architectural Drawings at the Library of Congress". *Book and Paper Group Annual*, 12. Washington, D.C.: Book and Paper Group, American Institute for Conservation of Historic and Artistic Works, 1993.

Kissell, Eleonore and Erin Vigneau (1999) *Architectural Photoreproductions: A Manual for Identification and Care*. New Castle, DE: Oak Knoll Press.

This indispensable guide for the visual identification of physical types of photo reproductions, addresses the manufacture, vulnerabilities, storage and separation of problem materials. [BD]

- Lathrop, Alan (1980) "The Provenance and Preservation of Architectural Records." *The American Archivist*, 43 pp 25-32. (UC)
- Lowell, Waverly and Kelcy Shepherd. *Standard Series for Architecture and Landscape Design Records: A Tool for the Arrangement and Description of Archival Collections*. Environmental Design Archives, University of California, Berkeley: Berkeley, CA. [2000].
- Nelb, Tawny Ryan. "Architectural Records Bibliography". Architectural Records Conference Report. May 3-5, 2000. Philadelphia, PA. Philadelphia: Conservation Center for Art and Historic Artifacts, 2000.
- _____. "Architectural Records Processes-1950 to Present". Architectural Records Conference Report. May 3-5, 2000. Philadelphia, PA. Philadelphia: Conservation Center for Art and Historic Artifacts, 2000.
- Northeast Document Conservation Center, "Storage Solutions for Oversized Paper Artifacts" in: *Preservation of Library and Archival Materials: A Manual*. Storage and Handling, Section 4, Leaflet 9.
- Porter, Vicki and Robin Thornes. *A Guide to the Description of Architectural Drawings*. Los Angeles: J. Paul Getty Trust, 2000.
- Price, Lois Olcott. "The Fabrication of Architectural Drawings to 1950". Architectural Records Conference Report. May 3-5, 2000. Philadelphia, PA. Philadelphia: Conservation Center for Art and Historic Artifacts, 2000.
- _____. "Line and Shadow: The Role of Ink in American Architectural Drawings Prior to 1860", *Book and Paper Group Annual*, 13. Washington, D.C.: Book and Paper Group, 1994.
- Reed, Judith, Eleonore Kissel, and Erin Vigneau. "Photo-Reproductive Processes Used for the Duplication of Architectural and Engineering Drawings." *The Book and Paper Group Annual* 14 (1995).
- Ritzenthaler, Mary Lynn, "Oversize Records" in: *Preservation of Archival Records: Holdings Maintenance at the National Archives*, Technical Information Paper Number 6, Washington, DC: National Archives and Records Administration, 1990.
- Schrock, Nancy Carlson and Mary Campbell Cooper. *Records in Architectural Offices: Suggestions for the Organization, Storage, and Conservation of Architectural Office Archives*. 3rd revised edition. Cambridge, Mass.: Massachusetts Committee for the Preservation of Architectural Archives, 1992.
- Shepherd, Kelcy and Waverly Lowell. *Standard Series for Architecture and Landscape Design Records: a tool for the arrangement and description of archival collections*. Berkeley, Calif.: Environmental Design Archives, University of California, Berkeley, [2000]. (UC)
- Society of American Archivists. *American Archivist*, Special Issue on Architecture, 59:2. Chicago: Society of American Archivists, 1996.
Thirteen articles on appraisal and management of architectural archives.
- Verheyen, Peter, Carolyn Davis and Debra Olson. "Storage of Architectural Materials at the Syracuse University Library," *Book and Paper Group Annual* 22. Washington, DC: Book and Paper Group (BPG) of the American Institute for Conservation of Historic and Artistic Works, 2003.

3. Repository Guides and Catalogs

3.A National Guides/Union Catalogs

Eskind, Andrew, and Greg Drake, eds. *Index to American Photographic Collections: Compiled at the International Museum of Photography at George Eastman House*. 3rd Ed. New York: G.K. Hall, 1996. 701 pp.

Update of McQuaid and Wilson's 1982 index.

Based on 540 institutions and their collective total of 32,465 collections of photographs, this index can be used for biographical information on photographers or for listings of collections of their photographs.

Includes the photographer's life dates, nationality, and number of images held by each institution. May be useful for establishing AACR2 name authority forms. [DLD]

McQuaid, James, and Pauline Privitera Wilson, Eds. *An Index to American Photographic Collections: Compiled at the International Museum of Photography at George Eastman House*. Boston, Mass: G. K. Hall, 1982.

See Andrew Eskind and Greg Davis for second edition.

Davidson, Martha, ed. *Picture Collections, Mexico: A Guide to Picture Sources in the United Mexican States*.

Metuchen, NJ: Scarecrow Press, 1988. 292 p.

[National Library of Ireland] Rouse, Sarah. *Into the Light: An Illustrated Guide to the Photograph Collections in the National Library of Ireland*. Dublin: National Library of Ireland, 1998.

O'Connor, Diane Vogt. *Guide to Photographic Collections at the Smithsonian Institution*. Washington, D.C.:

Smithsonian Institution Press, 1989 -

The first three of five proposed volumes covering all the collections of photographs in the Smithsonian's vast holdings. Describes collections in terms of date, provenance, physical characteristics, subjects, arrangement, and availability of captions, finding guides, and restrictions. Photographers are included in the descriptions.

Indexed by creator, forms and processes, and subject.

v. 1. National Museum of American History (1989, 351 pp., illus.)

v. 2. National Museum of Natural History, National Zoological Park, Smithsonian Astrophysical Observatory, Smithsonian Tropical Research Institute (1991, 245 pp.)

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Georgia

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Hawaii

Idaho

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Indiana

Iowa

Kansas

Kentucky

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Michigan

Minnesota

Mississippi

Missouri

Montana

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New Jersey

New Mexico

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North Dakota

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Ohio

Oklahoma

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Utah

Vermont

Virginia

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Washington

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Wisconsin

Wyoming

District of Columbia

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Compiled to aid research in the scientific aspects of photography, these volumes contain more than 12,000 citations to books, periodical articles, and pamphlets; arranged by subject headings. Included biographies of the most prominent persons in the field. [DLD]

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Compiled and edited by the Scientific and Technical Group of the Royal Photographic Society of Great Britain. More than 55,000 citations with abstracts of technical and scientific literature, including techniques and processing, theory, equipment, and film; worldwide coverage for all languages. Updated bimonthly, adding approximately 5,000 citations per year. [DLD]

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International Photography Index. William S. Johnson, ed.; Susan E. Cohen, assoc. ed. Boston, Mass.: G. K. Hall, 1979 - 1981.

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Citations for English and other languages arranged topically. Approximately 6,000 citations per volume. [DLD]

Johnson, William S. *Nineteenth-Century Photography: An Annotated Bibliography, 1839-1879*. Boston: G. K. Hall, 1990. xv+962 pp., index.

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Almost 21,000 annotated bibliographic entries for books and periodical articles covering a wide range of publications. The works cited are about photography's first four decades, though they may have been written 1839 to the turn of the century; a proposed second volume will cover 1880 to 1918. Entries are arranged under headings for artist or author, history, locale, equipment, applications, and usage. [DLD]

Karpel, Bernard, ed. *Arts in America: A Bibliography*. Washington, D.C.: Published for the Archives of American Art by the Smithsonian Institution Press, 1979. 4 v.

V.1. Art of the Native Americans, architecture, decorative arts, design, sculptures, art of the West, v. 2. Painting and graphic arts, v.3. Photography, film, theater, dance, music, serials and periodicals, dissertations and theses, visual resources, v. 4. General index.

RILA : Répertoire International de la Littérature de l'Art = International Repertory of the Literature of Art.

[Williamstown, Mass.]: J. Paul Getty Museum.

International in scope, containing some 11,000 citations in twelve languages from 1839 through the 1980s, and this work includes exhibition catalogs, brochures, company literature, and off-prints from photographic and non-photographic periodicals. Arranged by subject headings and chronology. The editors tried to be comprehensive for works published before 1914, but they required later works to emphasize the history of photography and be substantive for original contributions to the field or in special topics. Useful for biographical information on photographers and individuals associated with the field, for bibliographic citations, and for historical research. [DLD]

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