Visual Materials Bibliography

Photography, Moving Image Material, Print, Drawings, and Other Ephemera, Architectural Records, Cartographic Materials, and Born-Digital Visual Materials

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Visual Materials Section of the Society of American Archivists

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Preface

Background

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Research changes over time, and some of the entries offered here may be out of date but still considered valuable for historical perspective.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

The Section intends this to be a living document to be revised and expanded on a yearly basis to be undertaken by a new working group as VMS steering committee members change.

Acknowledgements

Visual Materials Section Bibliography builds on Richard Pearce-Moses original compiled bibliography of photography resources started in the 1980’s. It has expanded over the years with contributions from many others.

This 2023 bibliography was made possible through the assistance, hard work, and expertise of our working group and editor:

◊ Mari Khasmanyany, Jay T. Last Archivist, The Huntington Library
◊ Alan Renga, Digital Archivist, San Diego Air and Space Museum
◊ Angela Schwarz (Editor), Curatorial Volunteer, Old City Park

Many others have contributed to this publication in its multiple revisions. Previous Members of the Visual Materials Section to work on the bibliography include:

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Changes made in 2023 Version

Notable changes to the bibliography include citations unified to Chicago Manual of Style, 17th edition, Basic Format Bibliography citations; two added material types, cartographic and born-digital materials; new citations contributed by working group and VMS membership; available URL links added to citations; and earlier and later editions found of original citation.

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 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.
1. Photography – History and General Works

1.A Photography – History and General Works: Reference Works


______. Boston, Mass.: American photographic publishing, 1938. V. 1 Aberration-Epidiascope; V. 2 Exakta-Zoo.


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.


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.


“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.


Contains illustrations of the major processes; a commentary on the plates; and identification key; a chart indicating the periods at which the processes flourished; and notes on the care of photographs.
https://archive.org/details/internationalglo00east/page/n3/mode/2up.
Terms and definitions in English, French, Italian, German, Spanish, Dutch, Portuguese, and Swedish. Arranged by the English term, with indices for the other languages.


https://archive.org/details/focalencyclopedi0000unse_e012/mode/2up.
https://archive.org/details/focalencyclopedi0000unse_m0j3/page/n5/mode/2up.

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.

1st edition has title: *Die deutsche Photoliteratur 1839-1978*.  


https://archive.org/details/dictionnairesyn00guergoog/page/n8/mode/2up.
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.


An international quarterly journal devoted to the history, practice, and theory of photography in all its definitions – artistic, scientific, commercial, and domestic; in archives, art galleries, and museums; on the page, on the wall, or on the screen. The journal is inclusive and interdisciplinary, welcoming all scholarly approaches. It embraces global photographic history, ranging across all geographical and cultural contexts around the world.


Also available on magnetic tape and via ORBIT search services. 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.

“Launched in 1986 as *Photographic Abstracts*, it acquired its final name in 1988, before ceasing publication in 2009. Each issue provided comprehensive coverage of the world’s literature on all aspects of imaging science and technology, featuring abstracts from both technical journals and patent specifications.” – [Internet Archive](https://catalog.hathitrust.org/Record/000637787).


[International Center of Photography Encyclopedia of Photography, and ICP Encyclopedia of Photography]

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.

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.


Continues An Index to Articles on Photography. See entries under Johnson for related works. Citations for English and other languages arranged topically. Approximately 6,000 citations per volume.

See entries under International Photography Index for related works. 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.

https://archive.org/details/cassellscyclopae00jone/page/n5/mode/2up.
______. London: Bishopsgate Press.
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 directions and definite formulae are given.” (p. vii.)

V. 2 Painting and Graphic Arts.
V. 3 Photography, Film, Theater, Dance, Music, Serials, and Periodicals.
https://archive.org/details/photographyliter0000lamb/page/n7/mode/2up.


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.

https://archive.org/details/focalencyclopedi0000unse_j5n1/page/n5/mode/2up.


https://archive.org/details/encyclopediaofep0000rick/page/n5/mode/2up.

International in scope, containing some 11,000 citations in 12 languages from 1839 through the 1980’s, 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.


“When *History of Photography: A Bibliography of Books* appeared in 1989, it was intended to be a once-only publication. However, its success prompted the compilers and the publisher to continue the publication, which resulted in a second, third and now a fourth volume”. -4th Volume Preface.

https://archive.org/details/printlegendphoto0000sand/page/n5/mode/2up.

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 traveling panoramas and other image-based popular attractions, proceeding to chapters on the great Western survey photographers and the use of photography in book illustrations.

https://archive.org/details/nineteenthcentur0000senn/mode/2up.


[https://archive.org/details/dictionaryofcont0000stro/page/n7/mode/2up](https://archive.org/details/dictionaryofcont0000stro/page/n7/mode/2up).


[https://archive.org/details/adictionaryphot00wordgoog/page/n8/mode/2up](https://archive.org/details/adictionaryphot00wordgoog/page/n8/mode/2up).

“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 depot 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.)

[https://archive.org/details/adictionaryphot00dawsgoog/page/n6/mode/2up](https://archive.org/details/adictionaryphot00dawsgoog/page/n6/mode/2up).  
[https://hdl.handle.net/2027/gri.ark:/13960/t6h15pk5n](https://hdl.handle.net/2027/gri.ark:/13960/t6h15pk5n) (Hathi Trust).

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.”

[https://hdl.handle.net/2027/gri.ark:/13960/t85j04z1r](https://hdl.handle.net/2027/gri.ark:/13960/t85j04z1r) (Hathi Trust),

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.

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.


1.B Photography History and General Works: Discursive Texts


https://archive.org/details/PhotographyTheoryAndPractice/page/n3/mode/2up.

“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.


3rd ed. published in 3 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.


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.

This useful collection of more than 75 essays and excerpts includes over a century of the very best writing on photography that covers a vast and provocative range of topics.


“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 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.)


“This book, which had its origin in a course of lectures given last Christmas at the Royal Institution in London, is intended to provide a general review of the whole subject of photography written in a simple and popular style.” – Preface.


“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.).

[https://archive.org/details/historyofphotogr0000newh/mode/2up](https://archive.org/details/historyofphotogr0000newh/mode/2up).

[https://archive.org/details/historyofphotogr0000unse_z9g2/page/n7/mode/2up](https://archive.org/details/historyofphotogr0000unse_z9g2/page/n7/mode/2up).


Newhall is a leading historian on photography. His opinions, largely influenced by Alfred Stieglitz, defined the aesthetics of the medium for most of the 20th 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.

[https://archive.org/details/historyofwomenph0000rose/mode/2up](https://archive.org/details/historyofwomenph0000rose/mode/2up).


[https://archive.org/details/worldhistoryofph0000rose/node/2up](https://archive.org/details/worldhistoryofph0000rose/node/2up).

[https://archive.org/details/worldhistoryofph00rose/page/n3/mode/2up](https://archive.org/details/worldhistoryofph00rose/page/n3/mode/2up).


[https://archive.org/details/overexposureheal00shaw/mode/2up](https://archive.org/details/overexposureheal00shaw/mode/2up).

“This guide tells photographers, lab personnel, and others how to ensure health and safety when working with photographic chemicals”. -Publisher. “Everything you need to know about photographic materials and processes to make your workplace safe and comply with United States and Canadian right-to-know laws”. -2nd edition cover

“This Dover edition, first published in 1964, is an unabridged and unaltered republication of the work first published by the Macmillan Company in 1938”. -copyright page.


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.

https://archive.org/details/timeinframephoto00thom/page/n5(mode)/2up.

**1.C Aesthetics, Criticism, and Interpretation**


“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

https://archive.org/details/cameralucidarefl0000bart/page/n3(mode)/2up.

Originally published in French as *La Chambre Claire*, c1980.
Translation copyright 1981 by Farrar, Straus and Gioux.


https://archive.org/details/burningwithdesir0000batc/page/n5(mode)/2up.

“Before photography was invented it was desired. In this groundbreaking study, Geoffrey Batchen explores the medium’s numerous inventors and their intentions in order to create a more meaningful model of photography itself. An interesting and persuasive response to post-modernism”. -Publisher.

https://archive.org/details/lightreadingspho0000cole_g1x9/page/n5(mode)/2up.


https://archive.org/details/introductiontovi0000curt/page/n1(mode)/2up.


“‘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


1.D Photographers (Biographies, Directories)


Originally published: London: Weidenfeld and Nicolson Ltd., 1975. 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, work, and illustrations of work. Includes a short glossary.


“This book is a comprehensive, one-of-a-kind biographical directory of traveling photographers who took portrait and landscape images during the 1800s. This book contains detailed information on more than 1,700 itinerant photographers, including locations where they operated and approximate dates of operation. There are also chapters about how to identify and date photographs taken by traveling photographers. Included are 90 B&W figures that contain various styles of photo mounts and imprints, portraits of actual photographers, examples of images taken by traveling photographers, and much more”, WorthPoint.


More than 2,000 entries of photographers, teachers, chemists, writers, art dealers, photo historians, lecturers, and other “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.


1st edition, 1994. 3 volumes: v.1 The Overview, v.2 Pioneers and progress, Abbott to Lytle, v.3 Pioneers and progress, MacDonald to Ziky.

Contains a cross-indexed reference to the practitioners of the art of daguerreotype in the U.S. from 1839-1860. Website: [https://craigcamera.com/dag/](https://craigcamera.com/dag/).

Compiled from more than 300 dealer’s 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.


“This edition is limited to no more than 100 copies, of which this is copy number 6”, Cleveland State University record.

Other Title: Lithographers’ and Photographers’ directory.
“Taken from the 1st and 2nd annual editions of the ‘Lithographers’ and photographers’ directory: a directory for lithographers, photographers and for all allied arts and trades in the United States and Canada, Mexico, Central and South America,’ published in 1888 and 1889”. – Edition Notes

“This magnificent work traces the development of photography in the State of Ohio from 1839 to the end of the that century. … it details the lives of hundreds of Ohio photographers who practiced their art, beginning with the introduction of the daguerreotype… .

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.


“Editions limited to 300 copies”.


“Compiled from a variety of municipal and business directories…this reference publication lists the names and operating dates of over 3,000 professional photographers and photographic studios from over 400 villages, towns, and cities in Manitoba, Saskatchewan, Alberta, British Columbia and the Yukon.” -Introduction


Saretzky, Gary D. “Nineteenth-Century New Jersey Photographers,” *New Jersey History* 122, no. 3 (Fall/Winter 2004): 36-143. 

Visual Materials Bibliography 24 Updated March 2023

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.


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.


https://archive.org/details/blackphotograph0000will/page/n5/mode/2up.

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.


2. Moving Images – History and General Works


2.B Moving Images – History and General Works: Discursive Texts


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.


https://archive.org/details/preservingmoving00sarg/page/n3/mode/2up.

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.

2.C Moving Images – Aesthetics, Criticism, and Interpretation

Issues from 2001 through 2019 available in JSTOR. 
https://www.jstor.org/journal/movingimage.
All current and past issues can be found at The Moving Image page on Project MUSE. However, it requires either a MUSE account or login to institution subscription.

This collection looks at film as a social phenomenon and as historical documentation.

### 3. Processes, Formats, and Technical Manuals

#### 3.A Photography

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.


https://archive.org/details/b24886853/mod0re/2up.
https://archive.org/details/photographyitsh00brotgoog/page/n12/mode/2up.

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


https://archive.org/details/photographicchem00eato/page/n3/mode/2up.

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.


“This book 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.)

______, 3rd edition, 1856. HathiTrust: 


New York: H. H. Snelling, 1858. HathiTrust: 


The Ilford Manual of Photography is a comprehensive manual of photography, first published in 1890, written by C. H. Bothamley, and published by the Britannia Works Company, which became Ilford, Limited, in 1901. It is still in print, now named The Manual of Photography. Technical information regarding optics, chemistry, and printing are described in far greater depth than in other photographic books, and therefore it quickly became the staple technical book for the professional or serious amateur photographer.


https://archive.org/details/ilfordmanualofph0000unse_m0r7/page/n5/mode/2up.


https://archive.org/details/manualofphotogra0000unse_h4t8/page/n5/mode/2up.

https://archive.org/details/manualofphotogra0000unse/mode/2up.


https://archive.org/details/manualofphotogra0000hunt/page/n7/mode/2up.


“One of the best reference books on Union Cases (thermos-plastic) with price guide.”


“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.

“This abundantly illustrated volume provides an accessible overview of the history and technology of the major traditional color photographic processes. Following an introductory chapter, seven structured chapters discuss the most commercially and historically significant processes of 20th century – additive color screen, pigment, dye imbibition, dye coupling, dye destruction, dye diffusion, and dye mordanting and silver toning – offering readers a user-friendly guide to materials, methods of identification, and common kinds of deterioration. Only in print, no electronic format.” -Academia

“The albumen and salted paper book is the first comprehensive guide to the technical, historical, and archival aspects of the albumen print, the most commonly used printing material in the 19th century. It contains the history of the process, together with complete working directions for albumen printing and several related processes, as well as practical information on the identification, storage, and care of historical photographic prints.” - Back cover


3.B Moving Image Materials

3.B.1 Moving Picture Film


Based on the experiences of members of the International Federation of Film Archives (FIAF) and published by the FIAF Secretariat, Brussels, 1991. Primarily concerned with film but includes videotape and videodisc as well. Covers acquisition and selection criteria and policies, preservation problems and techniques, conservation treatments, identification of materials, management, collections control, documentation, cataloging, storage, handling, and copyright. An appendix on the collection of film apparatus and thirty pages of photographs and illustrations follows the text. No Index.


“FIAF Digital Projection Guide addresses the technical challenges that cinémathèques, archival and repertory cinemas and festivals encounter in the paradigm change from analogue film production to digital cinema. The guide is an extension of, and update to, The Advanced Projection Manual (2006), a book
covering the craft of projecting film classics with modern equipment. FIAF Digital Projection Guide is published by the International Federation of Film Archives (FIAF) and sponsored jointly by The Norwegian Film Institute (NFI) and the Giornate del cinema muto.” – Publisher.


*The Book of Film Care, H-23* citation is under Section 5.B.1 Preservation: Photographs.


### 3.B.2 Videotape


### 3.B.3 Digital Moving Images Formats


### 3.C Prints, Drawings, and Other Ephemera


Publisher: https://pubs.acs.org/doi/book/10.1021/bk-2001-0779


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. https://archive.org/details/handbookofgraphi0000brun/mode/2up.


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


[https://archive.org/details/paperadvertising0000reed/mode/2up](https://archive.org/details/paperadvertising0000reed/mode/2up).


LOC: [https://tile.loc.gov/storage-services/public/gdcmassbookdig/printsbriefrevie01rich/printsbriefrevie01rich.pdf](https://tile.loc.gov/storage-services/public/gdcmassbookdig/printsbriefrevie01rich/printsbriefrevie01rich.pdf). 
Gutenburg org: [https://gutenberg.org/ebooks/65243](https://gutenberg.org/ebooks/65243). 
Internet Archive: [https://archive.org/details/printsbriefrevie00richuoft](https://archive.org/details/printsbriefrevie00richuoft).


[https://archive.org/details/thisisephemeraco00rick/page/n3/mode/2up](https://archive.org/details/thisisephemeraco00rick/page/n3/mode/2up).


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


https://archive.org/details/introductiontopr00wech/mode/2up.

https://archive.org/details/lithographycompl00wenn/page/n3/mode/2up.

### 3.D Architectural Records


https://archive.org/details/pioneersofameric00char/page/n5/mode/2up.  
“A project of the National Park Service Historic Landscape Initiative Library of American Landscape History CATALOG of Landscape Records in the United States at Wave Hill Cultural Landscape Foundation”


“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.”


“Based on an exhibit opening in 1977 at the Cooper-Hewitt Museum and entitled: 200 years of American architectural drawing.”


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


The link is the cover page of the online text. Move through contents with menu on left. 


https://surface.syr.edu/cgi/viewcontent.cgi?article=1002&context=sul-:~:text=Architectural%20materials%20at%20the%20Syracuse%20University%20Library%20are,with%20the%20various%20forms%20of%20media%20kept%20together.
3.E Cartographic Materials

3.F.1 General


*Descriptive Cataloging of Rare Materials (Cartographic)* citation under 5.E.2 Description and Content Section.


3.F.2 Maps & Atlases

[https://archive.org/details/classificationca0000samu/mode/2up].

[https://scholarworks.sjsu.edu/cgi/viewcontent.cgi?article=1007&context=sla_sl_1972].

[https://scholarworks.sjsu.edu/cgi/viewcontent.cgi?article=1008&context=sla_sl_1972].

3.F.3 Nautical Charts


[https://archive.org/details/nauticalcharts00putrich/page/n5/mode/2up](https://archive.org/details/nauticalcharts00putrich/page/n5/mode/2up).

3.F.4 Geographical Information Systems (GIS)


“Geospatial Data Stewardship: Key Online Resources” webpage: 
[https://ndsareports.org/working-groups/content/geospatial-data-stewardship/](https://ndsareports.org/working-groups/content/geospatial-data-stewardship/).

3.F Born-Digital Materials


POWRR Preserving (Digital) Objects With Restricted Resources. Web.


  Web pages include Electronic Records History, Preservation Formats, Challenges and Solutions, Digital Video, Web and Social Media.


4. Repository Guides and Catalogs

4.A National Guides/Union Catalog

Canada


Ireland


Mexico


United Kingdom


United States


Eskind editions are updates 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.


See Andrew Eskind and Greg Davis for 2nd and 3rd enlarged editions.

O’Connor, Diane Vogt. Guide to Photographic Collections at the Smithsonian Institution. Washington, D.C.: Smithsonian Institution Press, 1989. The first three to five proposed volumes covering all the collections of photographs in the Smithsonian’s vast holdings. Describe 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.


4.B Regional Resources (United States)

4.C United States (By State)

Alabama

Alaska


Arizona


Arkansas

California


Colorado

Connecticut
Delaware


Florida

Georgia


Hawaii

Idaho

Oregon Historical Society citation for Pacific Northwest region under 4.B Regional Resources.

Illinois

Indiana

Iowa

Kansas

Kentucky


Kentucky University Library System. *University of Louisville: Photographic Archives.* Web. Link broken

Louisiana


Maine

Maryland

Green, Shirley citation for Washington, D.C. area under District of Columbia.

**Massachusetts**


**Michigan**

**Minnesota**

**Mississippi**

**Missouri**

**Montana**

Oregon Historical Society citation for Pacific Northwest region under 4.B Regional Resources.

**Nebraska**

**Nevada**

**New Hampshire**

**New Jersey**

**New Mexico**

**New York**


**North Carolina**

**North Dakota**


**Ohio**

**Oklahoma**


**Oregon**


**Pennsylvania**


**Rhode Island**

**South Carolina**
South Dakota

Tennessee

Texas


Texas Tech University. *Guide to the Manuscript and Photograph Collections of the Southwest Collections*. Lubbock, TX: Texas Tech University, Southwest Collections, 1996.

______. *Supplemental Guide to the Manuscript and Photograph Collections of the Southwest Collection and University Archive*. Lubbock, TX: Texas Tech University, Southwest Collections, 1997.


Utah

Vermont

Virginia

Green, Shirley citation for Washington, D.C. area under District of Columbia.

Washington

Oregon Historical Society citation for Pacific Northwest region under 4.B Regional Resources.
West Virginia

Wisconsin

Wyoming

District of Columbia


US Territories


5. Visual Materials Archives and Collections Management

5.A General Works


5.B Preservation

5.B.1 Photographs


[https://cool.culturalheritage.org/jaic/articles/jaic31-02-005.html](https://cool.culturalheritage.org/jaic/articles/jaic31-02-005.html).

[https://www.journals.uchicago.edu/doi/epdf/10.1086/619814](https://www.journals.uchicago.edu/doi/epdf/10.1086/619814).  

[https://www.nedcc.org/assets/media/documents/Preservation Leaflets/5_1_FilmBaseGuide_2020.pdf](https://www.nedcc.org/assets/media/documents/Preservation Leaflets/5_1_FilmBaseGuide_2020.pdf).


Excellent technical (but easily understood) guide for handling, restoring, and preserving film. Heavily illustrated throughout, along with drawings, guides, tables, technical specifications, and recommendations. Excellent appendices and bibliographic references. No index.

Originally from the University of Michigan. LOC website for Preservation Research Reports with link to older report: [https://www.loc.gov/preservation/resources/rt/index.html](https://www.loc.gov/preservation/resources/rt/index.html). Library of

Unpublished report which received limited distribution. A history and analysis of acetate negatives, their stability, and recommendations for preservation. Includes a guide to notch codes.


Series of archived recorded webinars with slides and background references with links. Series is intended to strengthen general photograph preventative conservation knowledge and preservation capacity.


https://archive.org/details/careidentificati0000reil/mode/2up.


Originally published by IFLA Core Programme Preservation and Conservation International Federation of Library Associations and Institutions.  


https://archive.org/details/collectionusecar00wein/page/n7/mode/2up.

https://archive.org/details/permanencecareof00henr.  

JSTOR: https://www.jstor.org/stable/42656054. *History News* is official magazine of AASLH.  

### 5.B.2 Moving Image/Film


Excellent manual for handling of and making repairs to 16mm film. Numerous clear drawings and photographic illustrations of the film structure and steps to cleaning and repairing film. Glossary of terms, index, and sample forms.


### 5.C Conservation

Askins, Barbara S., David M. Speich, Marvin Y. Whiting, and Kerry Akridge. “A Nuclear Chemistry Technique for Restoring Faded Photographic Images.” *American Archivist* 41,


Getty Conservation Institute citation under Section 1.A Photographs: Reference works.


Hendriks, Klaus B. “Conservation of Photographs at the Public Archives of Canada.”


**5.D Emergency Preparedness and Disaster Recovery**


Hendriks, Klaus B., and Brian Lesser. “Disaster Preparedness and Recovery: Photographic Materials.” American Archivist 46, no. 1 (Winter 1983): 52-68. May require login to SAA American Archivist. https://watermark.silverchair.com/aarc_46_1_7k532t5p75w013jm.pdf?token=AQECAHi208BE49Ooan9khhW_Ercv7Dm3ZL_9Cf3qfKAc485vsy5AAvswggL3Bqkhkig9w0BwBwaggLoMIIC5AIBADCCAAt0GCSqGSlb3DQEHTAeBglghkgBZQMEAS4wEQMQbECQRv1WxvA-AgEQQIIcDrREvlb7SA1Ojchf1qjfyt4H_hzsiUybCRAoIvwIITRdwKjt2fLQT5MdKZcrTrB1ydzYWFcOOUShrzZjQBMtxThsGmRvMOmCib9MSQ5uEykur0bSbgIvnjWZX_Pq6kN-tSAoeJK53BLicB3Z1qPYaobAz4gChQd_s1RnVIa0eCa1okaMcCx9EEEoPZMdWb42mhXZid1Op_Abj1rG3ZMF56viFeWTl6mONdpvFSAhjxb50KiCRYK3qX7x_RsZasKhovqfV7NdTwkLZyKWjT06LU0e7Zvdlar3qa5m6ivet9EreQYX3_U3Ogm5DUuWG50KHQrk-M01kAsu0BT2i1DwcP1lF8VvLo-NLh2T3OFdQtFlg8svs6HrEt-inPYm3QqqlvkJbuxCzwjwExuCaR4iGFgi0bbbUlMrTEvbT4S-79Hqv5Y7yg3_w0sItthpQBEE01VpZ_NwWCLS7r7y1sWkz4338zcZ1-SJppqJvixsUxghygr5lgh9vRl-CapD9v9vVwVvw13-WHqyNT4vWYc-sd6E9ebU0E53JXnw790TYgBlG5MXFmbnNyqRMj24d1RhspswJU0BFsBkgWp7K0t1BioZB6bRUHloJK3Gy9BgyhDxoxRZ3Pquu_flQJsPMaAkJMUx3gA26-WCU30XzGlprA6ie8bkLnDeI9luxQWN6NeXeOasXpQzLZKPyMcMKBauQs_tFvMip9pCPI49oNFicRGAB7t7_P3zQOqd4xQD1ktQrhw5Em3FBbh-ksoStHsO84LsBaeVlW014XNRF4JrDfIMKmRi74XmSBkY8MKBipag_KmHm1QGZ1QEvJGZetL3pIMt5ZYPKDb_EpU93kGxMDex8oiWr4JiZ9q3TtfhQayxFkE7V4E6SuP1AvGdQJjvTGvN6H.


https://culturalrescue.si.edu/hentf/resources/response-and-recovery-resources/


5.E Cataloging Standards and Tools

5.E.1 Organization/Metadata (e.g., EAD, MARC, Dublin Core, ADAG)

https://www.dublincore.org/specifications/dublin-core/dcmi-terms/


https://www.getty.edu/publications/intrometadata/.

Web. https://www.loc.gov/ead/


https://www.oclc.org/content/dam/research/activities/culturalmaterials/RLG_desc_metadata.pdf.


5.E.2 Description & Content (e.g., AAT, LCSH, TGM, APPM, DACS)


“DCRM(G) is the direct successor to Elisabeth Betz Parker’s *Graphic Materials: Rules for Describing Original Items and Historical Collections*, published by the Library of Congress in 1982. DCRM(G) provides guidelines and instructions for descriptive cataloging of graphic materials, other than maps, receiving special treatment within a repository.” - Publisher.

Access to RBMS DCRM(C) webpage: https://rbms.info/dcrm/dcrmc/.


5.F Processing, Arrangement and Description of Visual Materials


Also available in electronic form and on the Internet. https://www.getty.edu/research/tools/vocabularies/aat/.


6. Reformatting of Visual Materials

6.A Digitization


https://archive.org/details/preservingdigit0000hunt/page/n1/mode/2up.


6.B Microfilming


6.C Optical Disk


