

Your Photographs – How to Help Them Survive Over Time



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Early photography
and photographic formats
1840
through
1920's-1930's

Types of photographs you may encounter

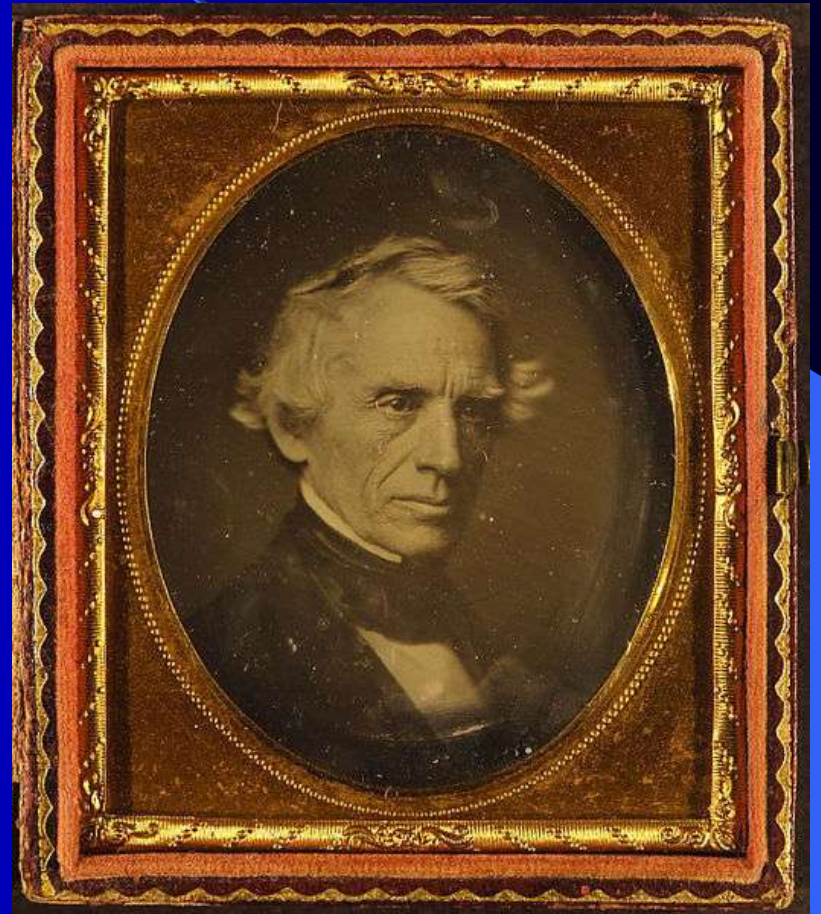
- Daguerreotype
- Ambrotype
- Tintype
- Various early printing techniques and early print formats on paper
- Glass negatives
- Film negatives

Daguerreotype

The **daguerreotype** (original French: *daguerréotype*) is an early type of photograph, developed by Louis Daguerre, in which the image is exposed directly onto a mirror-polished surface of silver or copper bearing a coating of silver halide particles deposited by iodine vapor. In later developments bromine and chlorine vapors were also used, resulting in shorter exposure times. The daguerreotype is a negative image, but the mirrored surface of the metal plate reflects the image and makes it appear positive in the proper light. The daguerreotype is a direct photographic process without the capacity for duplication.

Daguerreotype images usually exhibit fine detail and tonal range. They were most popular during the late 1840s to early 1850s, and rarely produced after 1860. Photographs dating from the Civil War are often mislabeled as Daguerreotypes, but by that time, they had been replaced by the less expensive ambrotypes and tintypes.

Daguerreotypes

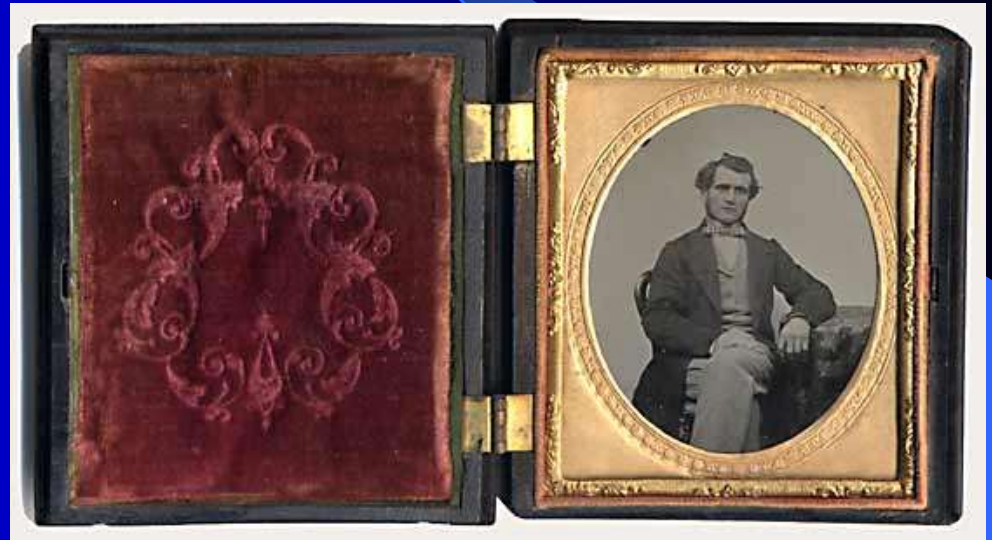


Ambrotype

The **Ambrotype** or Colloidion Positive was developed by Frederick Scott Archer in 1851 and reached peak popularity between 1855 and 1860. Archer did not patent his process; in fact he published it so it could be employed by anyone with the skills to master the work. Ambrotypes became popular because they were cheaper and were more convenient to produce than Daguerreotypes. The glass substrate of the ambrotype was also less easily damaged than the thin copper plate of the Daguerreotype.

Unlike a daguerreotype, an ambrotype image can be seen when viewed from all angles. For this reason the process became popular, even though the finished result lacked the detail and tonal range of the daguerreotype. The image is unique, consisting of a negative, usually underexposed, mounted against a dark background then mounted in a case. The image can be either normal or reversed (left to right) according to whether or not the emulsion side of the negative lay against the black backing.

Ambrotypes



Tintype

Tintypes (also known as Ferrotypes) are negatives on iron coated with black paint, lacquer or enamel. This process was invented and patented by Prof. Hamilton Smith of Ohio in 1856. Both the ambrotype process and the tintype process relied on the fact that a collodion negative appeared as a positive image when viewed against a dark surface. Tintypes would be exposed while the sensitized collodion on the metal was still wet, and would be processed immediately after being exposed - so producing an early version of the 'instant photo.' When mounted in cases, ambrotypes and tintypes can appear similar; however, the two types can be distinguished by testing them with a strong magnet applied to the center of the glass.

Tintypes are less beautiful and less nuanced than ambrotypes or daguerreotypes but are very inexpensive to produce, and this led to their widespread use and popularity. They also became popular during the Civil War because it was possible for soldiers to send them to their families through the mail. They were less likely to break than the glass plates of ambrotypes or the copper plates of Daguerreotypes. In addition, up to twelve images could be produced on a plate in a single exposure with a multiple lens camera.

Tintypes

It is said that the tintype got its name from the tin shears used to cut individual images from the multiple exposure sheet. Brown or chocolate tintypes were popularized by the Phenix Co. during the years 1870 through 1885. Another development was the “rustic” look introduced around 1870 which made use of painted backgrounds of rural themes. Tintypes were popular until the late 1880s, when they were superseded by gelatin dry emulsion plates, although in more rural areas they were produced until much later. Tintypes experienced a resurgence in popularity in the late 1890s, as a type of cheap and quick photograph sold at carnivals and boardwalks. The last tintypes were produced in about 1930.



Tintypes

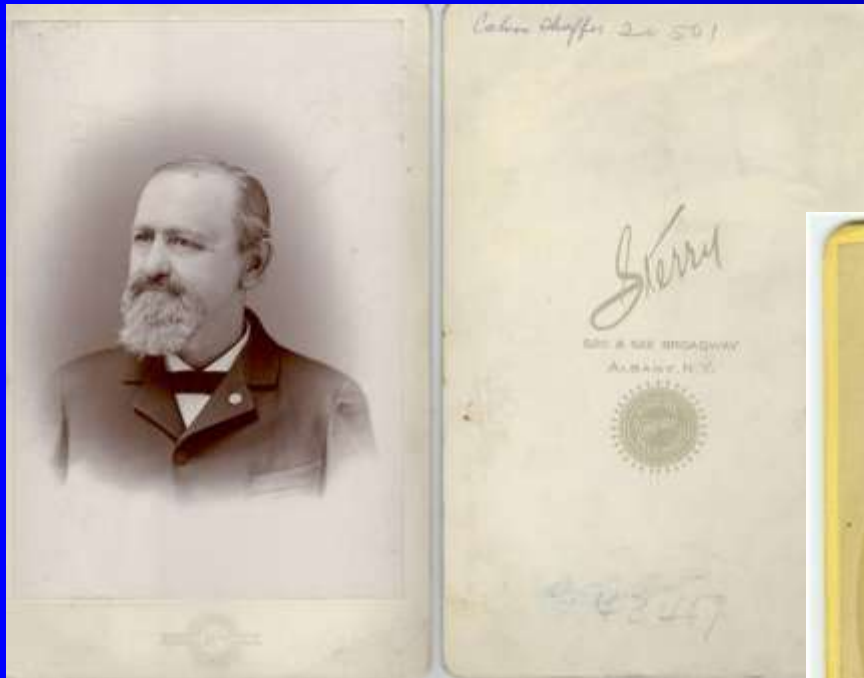


Cartes de Visite

The **Carte de Visite** was introduced in 1854 by Andre Adolphe Disderi when he developed a method of producing eight images on a single 8" x 10" glass negative, allowing eight prints to be produced at one time. Cartes de Visite are albumen prints that are typically 2 1/8" x 3 1/2", mounted on 2 1/2" x 4" card stock. Prints can deviate somewhat from this standard size because each print had to be cut by hand from the original multiple-image master print. The size of the card stock is more regular since it was usually bought by the photographer from a commercial supplier. Upon the introduction of the photo album in about 1860, the standard size of the CdV was slightly reduced to be compatible with album pockets. Because the photographer attached a print to the card stock himself, the image is sometimes crooked with respect to the stock. CdVs were popular throughout the Civil War because like tintypes, they could be sent through the mail without being broken. CdVs reached their peak in popularity in 1866, after which they were gradually replaced by the cabinet card until production died out in the early 1880s. An excellent guide to dating CdVs can be found at

http://www.phototree.com/dating_cdv.htm.

Cartes de Visite



Cabinet Cards

The **cabinet card** was introduced as a larger format albumen print by Windsor & Bridge in London in 1863. It became known as a cabinet card because photographic albums were not large enough to accommodate it, so that it were usually displayed in cabinets. A standard cabinet card consists of a 4" x 5 1/2" image mounted on 4 1/4" x 6 1/2" card stock. Because of the larger size of the cabinet cards, retouching became a necessary part of the photographic process. Usually a test print was made first to identify changes and corrections to the negative from which final prints were made. (See O. Henry Mace, Collector's Guide to Early Photographs, Krause Publications, 1999, p. 134.) Cabinet cards were popular 1870 - 1890, but by the end of the century were declining in popularity due to the introduction of the snapshot (an unmounted paper photograph. See http://www.city-gallery.com/learning/types/cabinet_card/index.php). Cabinet cards continued to be produced until the early 1920s.

Cabinet Cards



Early Negatives

- Large Glass Plates
 - Wet plate process
 - Dry plate process
- Smaller Glass Plates
- Large flexible film sheets
- Smaller flexible film sheets
 - 4"x5"
 - 2"x2"

Early Cameras

© 2007 Eric Van Gilder



Early Printing Techniques

- Salted Paper Print 1840-1865
- Albumen Print 1855-1920
- Carbon Print 1860-1940
- Woodburytype 1866-1900
- Collotype 1870-
- Photogravure 1880-
- Cyanotype 1880-1920

Early Printing Techniques (Continued)

- Platinotype 1880-1930
- Gelatin Developing-out Paper 1885-
- Gelatin Printing-out Paper 1885-1920
- Collodion Printing-out Paper 1885-1920
- Letterpress Halftone 1885-
- Matte Collodion Printing-out Paper with gold and platinum toning 1894-1920

Recognizing what kind of print
you have

?

FLOWCHART FOR IDENTIFICATION GUIDE

Care and Identification of 19th-Century Photographic Prints

By James M. Reilly

Read To Do This Revision!

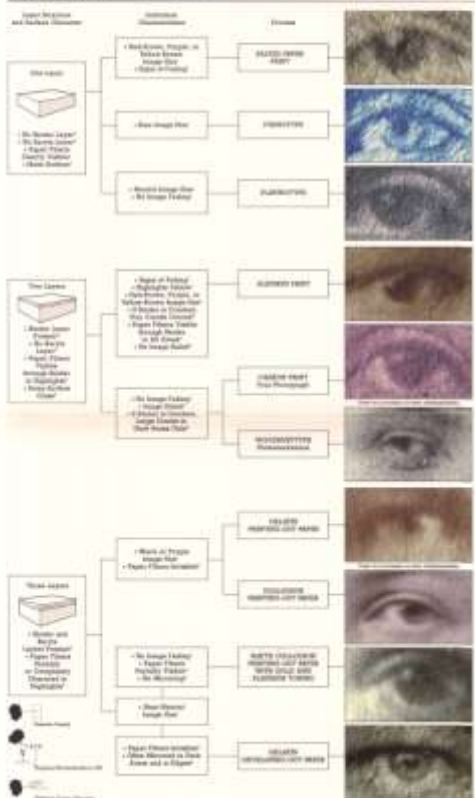
Obtain Samples, Photomechanical and True Photographs

Use True Photographs, Obtain Two, Two, or Three Layers From One. True Colors Subject to Identification

PHOTOMECHANICAL - *(Illustrated From Right)* - *(See Notes Below)*



TRUE PHOTOGRAPH - *(Illustrated From Left)*



MAJOR 19TH-CENTURY PHOTOGRAPHIC AND PHOTOMECHANICAL PROCESSES

Example Prints	Process and Approximate Dates of Use	Photomicrograph of Example
	GALVANIC PRINTING 1840-1860	
	PHOTODUPLICATION 1840-1860	
	GALVANIC PRINTING 1840-1860	
	PHOTODUPLICATION 1840-1860	
	GALVANIC PRINTING 1840-1860	
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	GALVANIC PRINTING 1840-1860	
	PHOTODUPLICATION 1840-1860	

Kodak's FABULOUS chart of hints and clues
 from James M. Reilly's *Care and Identification of 19th-Century Photographic Prints*

“Modern” Photography

1900 to the present

“Modern” Photography

- Kodak Brownie cameras – introduced in February 1900 – early roll film
- 35mm cameras – roll film
- Color film and prints
- Instamatic – introduced in 1963 – 126 and 110 film cartridges
- Poloroid technology
- Digital photography

Kodak Brownies

EASTMAN KODAK CO.'S BROWNIE CAMERAS \$1.00



Only price in 1888 for the Kodak Brownie was \$1.00. It was the first camera that could be carried by a boy or girl.

Operated by Boy or Girl

It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl.

The Brownie Camera Club.

For more information, write to Eastman Kodak Co., 300 State St., New York, N.Y.

EASTMAN KODAK CO.
ROCHESTER, N.Y.




"My Horse and a Rabbit"

For reliability in all cases with good pictures, with ease of use, our Excellent Rabbit Camera No. 2.

It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl.

LOAD IN DAYLIGHT.

EXPERIENCE MAKES US.



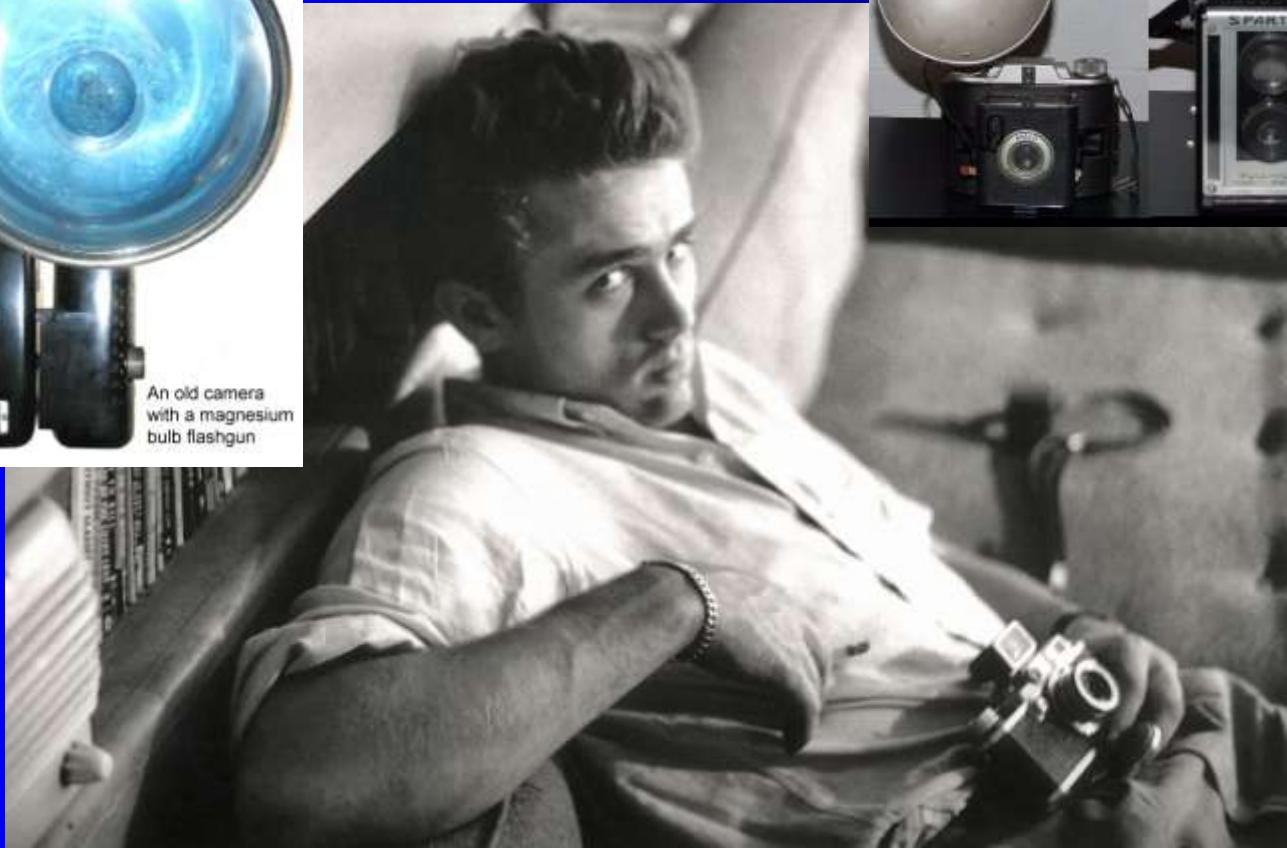
The Boy with a BROWNIE



It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl. It is the only camera that can be carried by a boy or girl.

STURTEVANT BROWNIE COMPANY
ROCHESTER, N.Y.

Later Cameras



“Modern” black and white prints



SPARKY
KAY

Instamatic Cameras 1963



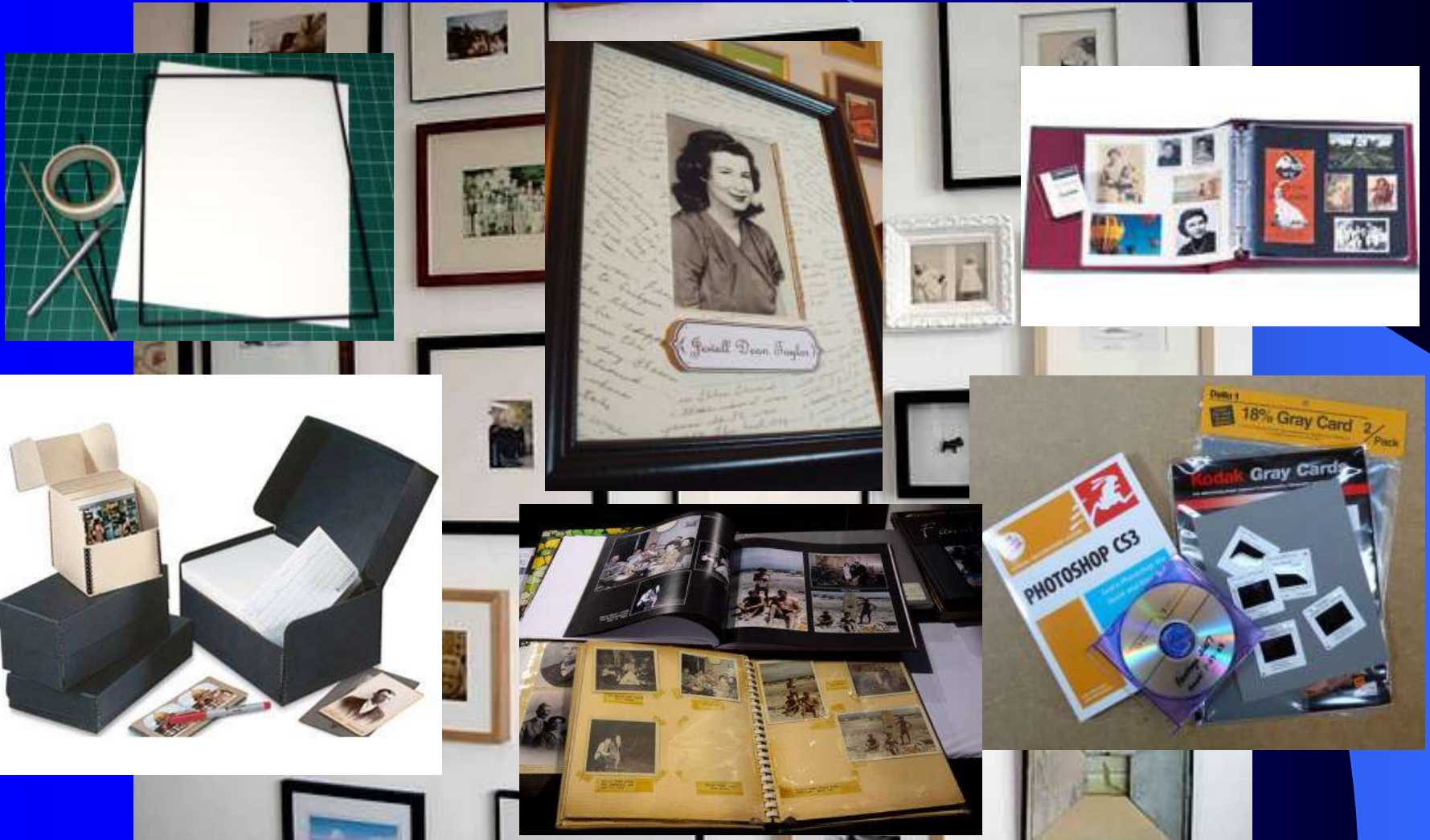
“Modern” color prints



Polaroids



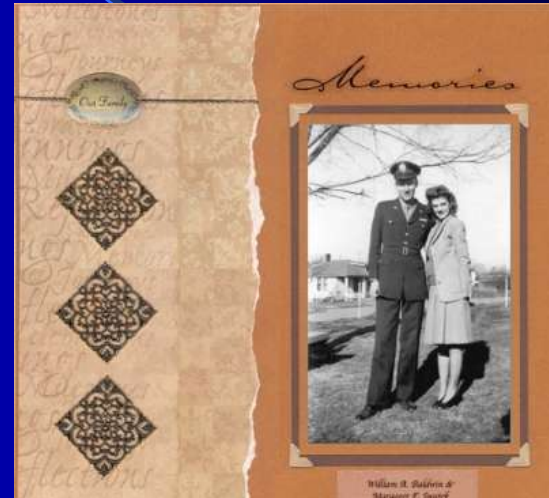
Preserving your treasured photos



First, do no harm!



Scrapbooking can be tricky!



Safe scrapbooking

- Only scrapbook with copies of your photos
- Only scrapbook using items and artifacts that you won't mind compromising permanently
- Use archival quality papers, inks, and adhesives
- Remember: You are creating a keepsake so you want your creation to last a long time!

Good scrapbooks!



Sources for archival scrapbooking supplies

- Archivers Scrapbooking Store
<http://www.archiversonline.com/>
- Light Impressions
<http://www.lightimpressionsdirect.com>
- Addicted to Scrapbooking
<http://www.addictedtoscrapbooking.com/>

Sources for Scrapbook preservation information

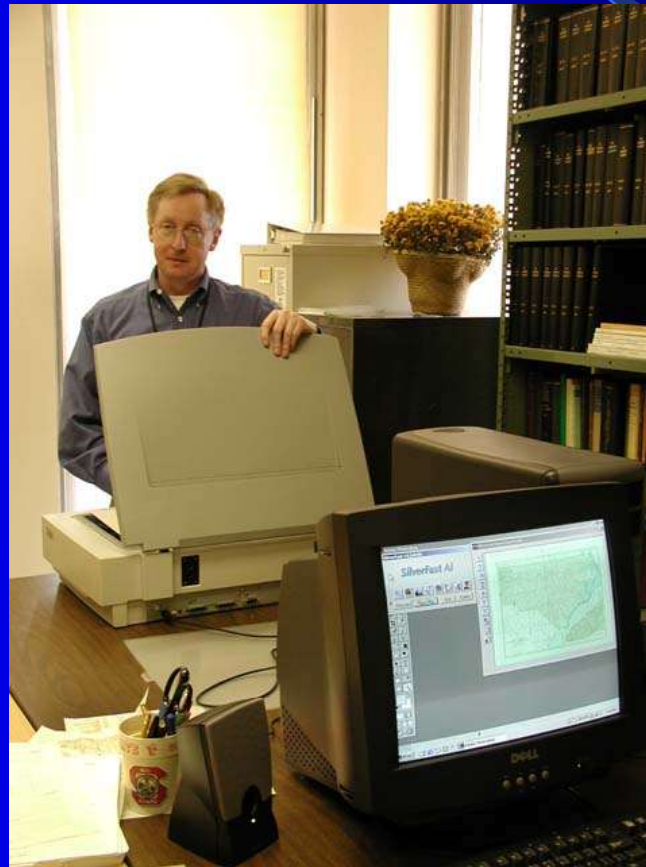
- <http://delicious.com/eduserv/scrapbooks>
- <http://www.loc.gov/preserv/care/scrapbk.html>

Born Digital Photographs

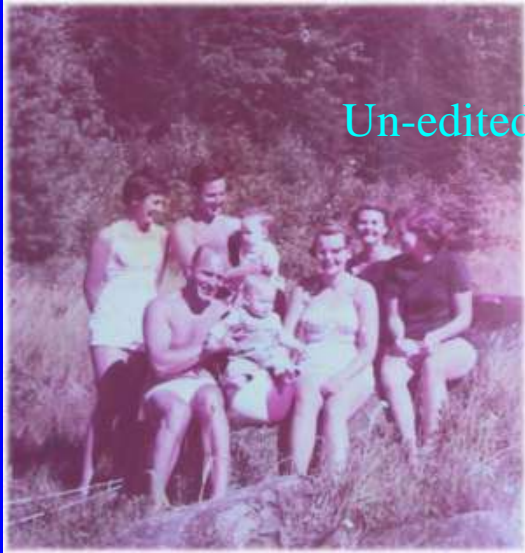
- Complex current issues
 - Format
 - Size
 - File naming
 - Temporary storage and migration
- Complex future issues
 - Ongoing changes in technology make decisions hard
 - Long-term preservation options are unknown

Digitization/Scanning Old Photos

To scan or not to scan?!



Everybody's doing it!



Un-edited scan of original



Digitally enhanced scan



And look how cool it is!!!!

Digitization/Scanning Old Photos

To scan or not to scan?!

Should you or shouldn't you?

- You **should** if:
 - You intend to keep your originals and store them safely
 - You want copies of your old photos to be inexpensive to reproduce, share, and/or use for scrapbooking
 - You are aware that the scans, regardless of how high the quality and clarity, will never replace or be as clear as your analog (original) negatives and prints

Digitization/Scanning Old Photos

To scan or not to scan?!

Should you or shouldn't you?

- You **should NOT** if:
 - You intend to throw out your originals and keep only your digital copies – **DON'T DO THIS – ALWAYS SAVE YOUR ORIGINALS!**
 - You want to keep an image secret or personal or “in the family” – digital images are **VERY** easy to copy and distribute electronically and once an image is ‘out there’ on someone’s home computer, it is only a matter of time before it will be ‘out there’ further in cyberspace on the Internet and able to be seen, used, copied, and manipulated by anyone with a computer!

Questions?

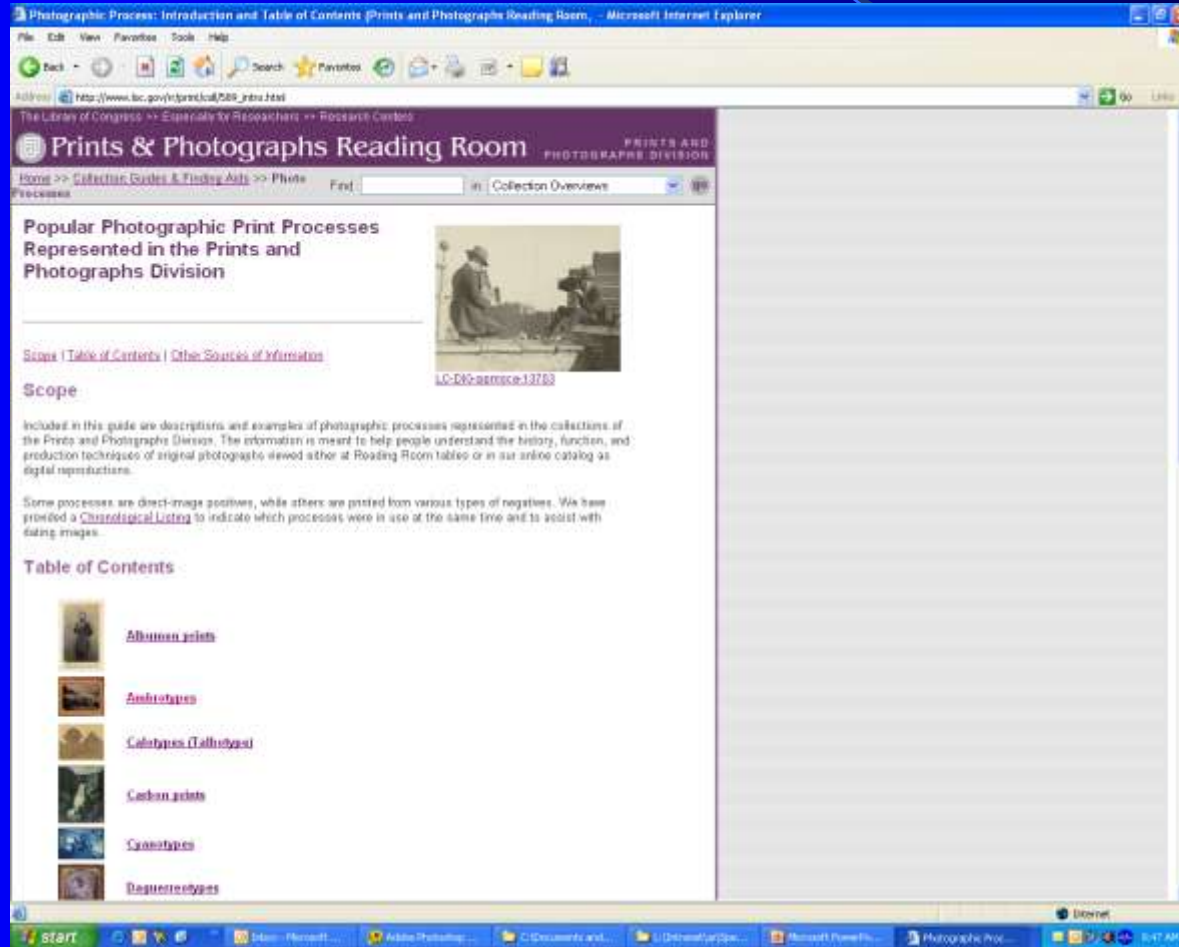
So Many Questions...!

The background is a dark blue gradient. A thin, light blue curved line starts from the top left and arcs towards the right. A larger, semi-transparent blue wedge shape is positioned on the right side, pointing towards the center.

Resources

Library of Congress

http://www.loc.gov/rr/print/coll/589_intro.html



The screenshot shows a Microsoft Internet Explorer browser window displaying the Library of Congress website. The address bar shows the URL: http://www.loc.gov/rr/print/coll/589_intro.html. The page header includes the Library of Congress logo and the text "The Library of Congress - Especially for Researchers - Research Center". The main heading is "Prints & Photographs Reading Room" with "PRINTS AND PHOTOGRAPHS DIVISION" to its right. Below the heading is a navigation menu with "Home >> Collection Guides & Finding Aids >> Prints" and a search box. The main content area features the title "Popular Photographic Print Processes Represented in the Prints and Photographs Division" and a small image of a person at a printing press. Below the title are links for "Scope", "Table of Contents", and "Other Sources of Information". The "Scope" section contains two paragraphs of text. The "Table of Contents" section lists several print processes with small thumbnail images next to them: Albumen prints, Ambrotypes, Calotypes (Tallotypes), Carbon prints, Cyanotypes, and Daguerreotypes. The Windows taskbar at the bottom shows the Start button and several open applications, including Microsoft Word, Adobe Photoshop, and Microsoft PowerPoint.

George Eastman House

<http://www.eastmanhouse.org/#>



The screenshot shows the website for the George Eastman House, International Museum of Photography and Film. The browser is Internet Explorer, and the address bar shows <http://www.eastmanhouse.org/>. The website features a navigation menu with links to The Museum, Visit, Programs & Events, Exhibitions, Collections, Education, Get Involved, and Shop. A search bar is located in the top right. The main banner is for the exhibition "Portrait" by Sethew, with the text "NOW ON VIEW". Below the banner are three columns: "Explore" (educational resources), "Support Us" (membership information), and "Connect" (social media links). The footer contains location, hours, admission, and copyright information.

George Eastman House, International Museum of Photography and Film

SEARCH

Portrait

NOW ON VIEW

Headlines: Sethew's photographic auction to benefit George Eastman House set for Oct. 4

News: Today's Events, Films

Explore

See our wide variety of educational resources for audiences ranging from recreational learners to researchers.

For More Information...

[Online Collections](#) - [Notes on Photography](#)
[Image Metadata](#) - [Illustration](#) - [Discovery Kits](#)

Support Us

George Eastman House offers you the opportunity to support the great ways to support Eastman House today!

For More Information...

[Make a Donation](#) - [Become a Member](#) - [Shop](#)

Connect

Keep up with Eastman House by following what we're up to on Twitter, Facebook, Flickr and more!

For More Information...

[Twitter](#) - [Flickr](#) - [Facebook](#) - [Blog](#) - [Podcasts](#)

Free Email Sign Up

Location: 900 East Avenue, Rochester, NY 14607 [State Information](#) - RTB Routes 17, 18, 19, 21, and 22

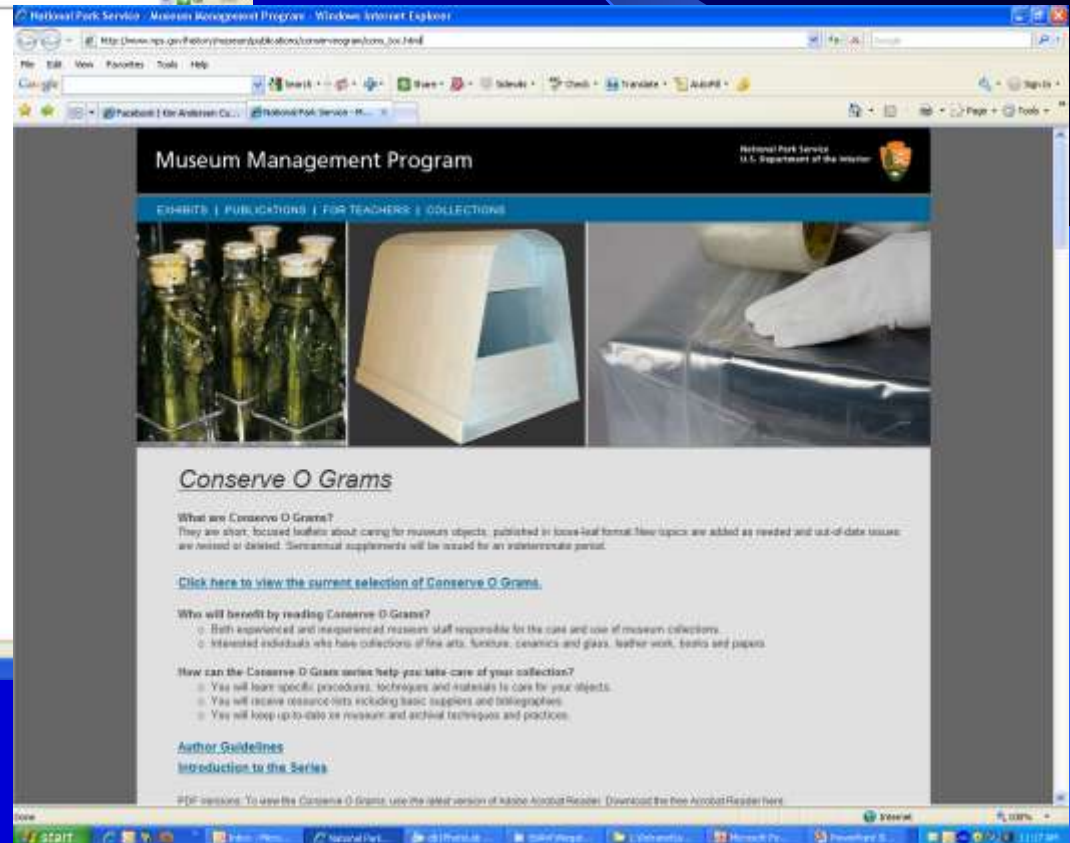
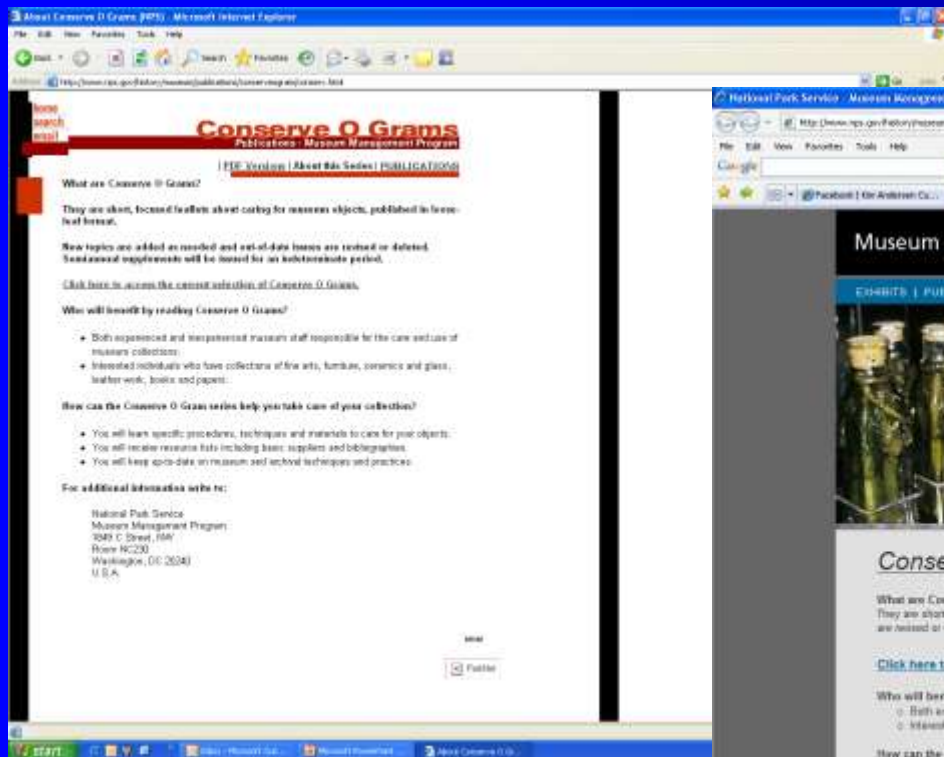
Hours: Tue, Wed, Fri, Sat: 10am - 5pm; Thu: 10am - 8pm; Sun: 1pm - 5pm [Hours Information](#)

Admission: Adults \$18, Seniors (65+) \$8, Students (with ID) \$4, Children 5-12 \$4, Children 0-4 Free [Discounts and Free Admission](#)

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National Park Service Conserve O Grams

<http://www.nps.gov/history/museum/publications/conserveogram/conserv.html>
http://www.nps.gov/history/museum/publications/conserveogram/cons_toc.html



Local North Carolina Resources

- North Carolina Museums Council
<http://www.ncmuseums.org/>
- NC ECHO (Exploring Cultural Heritage Online)
<http://www.ncecho.org/>
- North Carolina Preservation Consortium
<http://www.ncpreservation.org/>
- State Historic Records Advisory Board
<http://www.ah.dcr.state.nc.us/shrab/>
- Society of North Carolina Archivists
<http://www.ncarchivists.org/>

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