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Housing The Family: Re-Housing The Peterkin Family (Theresa Bywater Peterkin) Carte-De-Visite And Cabinet Portrait Album At The Art Gallery Of Ontario

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**HOUSING THE FAMILY:
RE-HOUSING THE PETERKIN FAMILY (THERESA BYWATER PETERKIN)
CARTE-DE-VISITE AND CABINET PORTRAIT ALBUM
AT THE ART GALLERY OF ONTARIO**

by

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A thesis presented to Ryerson University, the Art Gallery of Ontario
and George Eastman House International Museum of Photography and Film
in partial fulfillment of the requirement for the degree of
Master of Arts in the program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada

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DECLARATION

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ABSTRACT

Housing the Family: Re-Housing the Peterkin Family (Theresa Bywater Peterkin) Carte-de-visite and Cabinet Portrait Album at the Art Gallery of Ontario, Master of Arts, 2012, Melodie Hueber, Photographic Preservation and Collections Management, Ryerson University.

This thesis project explores a method of re-housing a carte-de-visite and cabinet card album, namely the *Peterkin Family (Theresa Bywater Peterkin)* album, with a focus on preserving the album structure, the photographs and the narrative as well as facilitating the accessibility of the historical album within the Art Gallery of Ontario's photographic collection. The first part of the paper assesses the historical components and the physical condition of the album, and analyzes four case studies of restored or re-housed 19th century albums within three institutions and one private collection. The second part of the paper summarizes the decision making process of three options for preservation, and outlines the digital documentation, the cataloguing process and the steps for the re-housing of the *Peterkin* album.

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Melodie Hueber

August, 2012

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ABBREVIATIONS

AIC	American Institute for Conservation
AGO	Art Gallery of Ontario, Toronto, Ontario, Canada
GEH	George Eastman House International Museum of Photography and Film, Rochester, U.S.A
LAC	Library and Archives Canada, Gatineau, Quebec, Canada
NGC	National Gallery of Canada, Ottawa, Ontario, Canada
P&D	Print and Drawing vault at the Art Gallery of Ontario, Toronto, Canada
PAT	Photographic Activity Test
TMS	The Museum System

SECTION I. INTRODUCTION

How does housing affect the photographic object? Its primary duty is to protect, yet it can also facilitate the accessibility and interpretation of the object. This can be adapted to fit the needs of each specific collection depending on how the photographic object is to be used. How do these criteria apply when the housing structure is an historical album? The focus of this thesis will address these aspects of housing with the *Peterkin Family (Theresa Bywater Peterkin)* album (hereafter referred to as the *Peterkin* album), one of four carte-de-visite and cabinet card albums in the Williamson collection that was donated in 2009 by Mary F. Williamson to the Art Gallery of Ontario (AGO), as the album's structure is no longer a safe housing environment for the photographs.

The emergence of industrialization, manufacturing capacity and the popularization of photography during the second part of the nineteenth-century contributed to the dissemination of the medium to a larger consumer audience as it appealed to their collecting practices. The photographic album is defined as a unique collection of photographs based on its assemblage of selected prints arranged in a blank book or commercially produced album, such as in the case of a carte-de-visite and cabinet card album, and is considered as an individual object.¹

The album's functionality as a container for photographs subjects it to physical and chemical degradation due to frequent handling, improper storage and poor production material, which then cause the structure's failure to preserve the prints. This is the case for the *Peterkin* album, which contains seventy-five photographic prints depicting portraits of a Toronto Victorian upper-middle class family taken in the 1860s to 1890s: fifty-six cartes-de-visite (10.5 x 6.3 cm)

¹ Lozano, Gustavo "History and Conservation of Albums and Photographically Illustrated Books." Andrew W. Mellon Advanced Residency Program in Photograph Conservation Research, George Eastman House, 2007: 1-2.

and sixteen cabinet cards (16.5 x 10.6 cm), which are albumen and collodion prints, and three tintypes (10.5 x 6.3 cm) sequenced inside a format album (27 x 21 x 6.2 cm) on 36 pages. The fragile condition of the album creates the possibility of further physical damage specifically to the prints when it is handled. The album's embossed, detached leather-bound cover suffers from red rot deterioration and the spine is missing. The acid-brittled pages pose chemical risk of degradation to the photographs, and the repetitive act of removing and inserting photographs has torn most of the pocket inserts and also presents the risk of altering the sequence of the photographs. For these reasons, the *Peterkin* album needs to be reassessed as a housing device to determine the best preservation for the album, its photographs and its historical narration.

In order to determine the method for re-housing the *Peterkin* album (AGO.2009/180) it is necessary to assess how it is intended to be used within the AGO's photographic collection and the present state of the album. As photographic albums are increasingly entering into different institutions, and scholarly research is becoming more prominent as part of the history of art, photography, material culture, and conservation, the examination of case studies of treated and re-housed photographic albums in different institutions will help gain a deeper understanding of the decision-making process; in particular, how the album's purpose within the collection determines the choice of care. This research of previous methods of preservation will contribute to determining the method that would best accommodate the Art Gallery of Ontario's needs as well as its exhibition and research purposes within their collection.

SECTION II. LITERATURE SURVEY

In order to carry out this project, I have identified several areas of necessary research. The aim is to explore the decision-making process involved in the preservation of photographic albums, as well as to investigate resources that address conservation ethics and treatment methods concerning photographic albums. Furthermore, I refer to research that addresses how cartes-de-visite and cabinet card portraits are regarded both as individual objects within an album as well as groups of prints in an arrangement on album pages. Expanding my knowledge in these areas will allow for a greater comprehension of the structural elements of the *Peterkin* album and to evaluate its preservation needs within the context and parameters of the photography collection at the AGO.

In *Care of Collection* edited by Simon Knell (1994), the essays focus on the development of standards in institutions and define the different types of expertise that contribute to the maintenance of a collection. Two of these essays are of particular relevance to this subject. Peter Cannon-Brookes' essay "The Role of the Scholar-Curator in Conservation" (1988) promotes the idea that the curator's duty is to provide the aesthetic and historical knowledge of the materiality of objects. This needs to be done in a dialogue with the conservator who specializes in the technical aspects of the fabrication and physical care of the objects, to ensure that there is not either a distortion or an alteration in the meaning of the object.² In "The Ethics of Conservation" (1982), Jonathan Ashley-Smith argues that conservators are accountable for procedures that threaten the integrity of an object by applying physical changes, and provides a philosophical approach to be incorporated into the technical applications to ensure the true

² Peter Cannon-Brookes, "The Role of the Scholar-Curator in Conservation," *Care of Collections*, ed. Simon Knell (New York: Routledge, 1994), 47-50.

nature of an object is not changed.³ He emphasizes that all conservation and preservation actions must be reversible; this is also found in the American Institute of Conservation (AIC) code of ethics.

In the chapter entitled “Conservation of Albums, Scrapbooks, and Portfolios” in Klaus Hendrik’s publication *Fundamentals of Photograph Conservation: A Study Guide* (1991), Hendrik explains that the conservation of albums cannot be standardized, as this is determined on an individual basis, depending on factors such as significance or value of the album, its condition, its usage within the collection, and the available expertise and resources to conduct treatment.⁴ Therefore, the decision-making process for treatment needs to have the combined expertise and agreement from the curator, the photographic conservator and the conservation bookbinder. The author suggests three treatment options for albums: repair the album, dismount and repair photographs to be stored separately, or remount them in a new album.

However, Gustavo Lozano’s essay “History and Conservation of Albums and Photographically Illustrated Books” (2007) touches on the shift in conservation practices within the last three decades. Interventional methods of restoration treatments of albums had been favoured as they were subjected to an esthetic function within the context of art institutions, but the re-evaluation of the value, function and usage of the album’s structure now pushed more towards a preservation approach.⁵

Several papers presented at the 27th Annual Meeting of the American Institute for Conservation in St. Louis, Missouri were compiled into a publication entitled *Conservation of Scrap Books and Albums: Post prints of the Book and Paper Group / Photographic Materials*

³ Jonathan Ashely-Smith, “The ethics of Conservation,” *Care of Collections*, ed. Simon Knell (New York: Routledge, 1994), 48.

⁴ Klaus B Hendrik, *Fundamentals of Photograph Conservation: A Study Guide* (Toronto: Lugus, 1991), 326.

⁵ Gustavo Lozano, “History and Conservation of Albums and Photographically Illustrated Books,” (Andrew W. Mellon Advanced Residency Program in Photograph Conservation Research, George Eastman House, May 2007), 18-20.

Group Joint Session (2002). Two of the papers presented, “The Structure’s the Thing! Problems in the Repair of Nineteen-Century Stiff-Paged Photograph Albums” and “Interim Report on the HRHRC Photograph Album Survey, Nineteenth-Century Photograph Albums: Structures, Condition, and Treatments,” both help identify structural elements of 19th century photographic albums, and focus on methods of restoring the binding structure to maintain the original appearance of the material. They also provide guidelines for the documentation process for an album before and after treatment, and for surrogates as a means of limiting the risk of mechanical damage by excessive handling and to prevent theft.

On the other hand, in the 1974 essay “Philosophy of Conservation” republished in *Issues in the Conservation of Photographs* (2010), José Orraca strongly objects to curators’ motivations for dismantling albums as a solution for preservation or accessibility for exhibition. He argues that the album is more valuable as a whole, and that placing over-matted photographs in sequence in a box detaches them from the rest of the album. Even in the case of an album composed of photographs by other individuals, the original collector’s choice and placement of the exact sequence reveals the collector’s intention and the history of the album.⁶ However, Orraca focuses on conserving the original intellectual essence and does not address how the album structure’s deterioration may impact the photographs’ condition, which would diminish its value and usefulness. Therefore to maintain the essence of the whole album, alternative methods such as dismantling of the album may need to be considered to preserve the value of the album and the photographs.

In comparison, Bertrand Lavédrine’s *Photographs of the Past: Process and Preservation* (2009) contains a short section that addresses the dilemma of dismantling albums and the need to evaluate the risk it poses to their historical integrity and aesthetic value. He points out that in

⁶ José Orraca, “Philosophy of Conservation,” *Issues in the Conservation of Photographs*, ed. Debra Hess Norris and Jennifer Jae Gutierrez (Los Angeles: Getty Conservation Institute, 2010), 29.

the case of carte-de-visite albums, the cartes can slip out of the pockets and be stored separately⁷; however he does not explore how these photographs should be re-housed. In terms of providing options for re-housings, Dee Psaila's 2006 *Design and Materials for Photographic Housing* and Margaret R. Brown's 1982 *Boxes for the Protection of Books: Their Design and Construction* contain thorough instructions and diagrams for a variety of samples of protective enclosures and housing designs.

While the focus of this applied thesis project is exploring re-housing methods for the *Peterkin* album, in order to preserve its integrity, I also considered how a carte-de-visite and cabinet portrait album is regarded compared to a single photograph. Elizabeth Siegel's *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums* expands on the carte-de-visite album as a method of preserving and sharing a collection, as the "... assembling [of] photographs that was temporary—users inserted cartes through framed slots rather than gluing them to a page—albums may have encouraged the editing and rearranging of pictures."⁸ Furthermore, Martha Langford's *Suspended Conversations* discusses the tracing of the collector's narrative imbedded in sequences and content as a reconstruction of memory and family genealogies. Also, Walker and Moulton's sociological article, "Photo Albums: Images of Time and Reflection of Self" (1989), argues that the album's layout is the surviving element of the narration of the owner's collection, as the orally transmitted experience with the original owner is missing. In comparison, Geoffrey Batchen's chapter entitled "Dreams of ordinary life: *Cartes-de-visite* and the bourgeois imagination" in *Photography: Theoretical Snapshots* addresses how cartes-de-visite were mass-produced commodities that "transformed

⁷ Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Conservation Institute, 2009), 124.

⁸ Elizabeth Siegel, *Galleries of Friendship and Fame: a History of Nineteenth-Century American Photograph Albums* (New Haven: Yale University Press, 2010), 77.

photography from a craft into an industry”⁹, while Oliver Mathew’s book *The Album of Carte-de-visite and Cabinet Portrait Photographs 1854-1914* and William C. Darrah’s book *Cartes-de-visite In Nineteenth Century Photography* examine the studio photographers through sitters’ poses and the studio setting conventions.

Through this research, I will further explore the factors involved in the decision-making process, the various methods of preservation for carte-de-visite and cabinet portrait albums, and evaluate how to best maintain the essence of such an album— in this case, the *Peterkin* album in the Art Gallery of Ontario’s collection.

⁹ Geoffrey Batchen, “Dreams of Ordinary Life: Cartes-de-visite and the Bourgeois Imagination,” *Photography: Theoretical Snapshots*, ed. J. J. Long Andrea Noble and Edward Welch (New York: Routledge, 2009), 88.

SECTION III. HISTORICAL CONTENT OF THE PETERKIN ALBUM

In order to determine how best to preserve the *Peterkin* album, to maintain the integrity of its context as well to evaluate how the album and the photographs would be utilized within the institution, it is important to first understand its historical and aesthetic value. The AGO has a keen interest in photographic albums that illustrate how a visual narrative is expressed with photographs, as well as how they enrich the history of photography. The *Peterkin* album contains these aspects as it documents the social conventions and narrative of an established Toronto family in the late nineteenth century through the photographs. It also provides substantial insights into a large number of Toronto photography studios' practices during the boom of the photographic industrialization of that period.

Theresa Bywater Peterkin (1876-1891), named after her mother, initiated the album; she was the eldest daughter of Charles Robert Peterkin (1841-1932) and Theresa Bywater (1845-1909). Her father emigrated from Aberdeen, Scotland to Toronto at the age of 11, with his father James Peterkin and his three siblings, on June 9, 1853. Her father and his business partner George Hasting owned *Hasting & Peterkin*, a prosperous lumber company located on the west side of Bay Street at the corner of Temperance Street and Adelaide Street West, producing 'gingerbread' trims for Victorian homes. The Peterkins' house was located at 177 University Avenue, next to the Bywater family.¹⁰ The album was kept within the family, until Mary F. Williamson, the grandniece of Theresa Bywater Peterkin, donated it with three other carte-de-visite albums to the AGO in 2009.

Theresa's album contains mostly cartes-de-visite, along with a few cabinet cards and tintypes: primarily of her parents, her aunt Annie Gordon Peterkin (her father's stepsister who

¹⁰ Mary F. Williamson, in discussion with the author, March 29, 2012.

lived with them), her siblings, and extended family and friends. This album is a visual genealogy record of a family, one who adopted the expanding development of photography with the fashionable carte-de-visite format within the studio practices popularized by the Parisian photographer André Disdéri in 1859, and later the introduction of the cabinet portrait as an “improved lens permitted a short working distance between camera and sitter” that produced a larger format with greater details.¹¹ The carte-de-visite method allowed for production of multiple photographs of the sitter in one sitting using a camera with sliding four-to-six-lenses or designed with a shifting plate back that could accommodate as many as 12 exposures on one full-plate negative.¹²

This visual representation of the self-expression became a commodity object to be collected and traded within the social networking of upper- and middle-class families. Such evidence of duplicated images is found within the other three Williamson albums donated: *Annie Gordon Peterkin* album (AGO.2009/181), *Bywater* album (AGOID.104316), and *Bywater/Peterkin* album (AGOID.104315). For example, the identical bust portrait of Stuart Munro Peterkin, Theresa’s uncle, is also present in three of the four albums.

The advances made to the wet plate process in photography allowed for mass-produced portraits to become more affordable compared to earlier processes. In advertisements, Toronto photographic studios such as John H. Noverre offered attractive prices of “\$2 for a dozen cartes-de-visite and \$4 for a dozen cabinet portraits.”¹³ This encouraged frequent visits to the photographic studio: for instance, Theresa’s mother, Theresa Bywater, is portrayed seven times within the album at different periods of her life.

¹¹ Darrah, *Cartes de Visite in Nineteenth Century Photography*, 10.

¹² Oliver Mathews, *Album of Carte-de-Visite and Cabinet Portrait Photographs 1854-1914* (London: Reedminster Publications, 1974), 22.

¹³ “Alphabetical Directory of the Citizens”, in *Toronto Directory, 1880*, (Toronto: Might and Taylor, 1880), 339.

In the *Peterkin* album, 45 out of 74 photographs were produced by 22 identified Toronto photographic studios, the majority of them centralized around the intersection of King and Queen Streets with Yonge Street. This illustrates how the 'cartomania'¹⁴ that revolutionized the commercial market of photography with the rapid diffusion of prints and the expansion of portrait studios in the second half of the nineteenth century affected the local scene. The frequent change of address for some photographers can be attributed to their motivation to obtain the maximum natural studio light within the perimeter of the commercial district and later to access the early electrical power installation for their artificial light setting in their studios for dull weather.¹⁵ For example the innovative Toronto-based photographer Samuel John Dixon pushed usage of the new dry plate process with the association of electricity to have exposure of "one second" as advertised on the verso of his photographs.

As the Peterkin and the Bywater families frequented similar studios, the album provides insight on specific photographic studios. For example, the photographer Thomas E. Perkins illustrated a variety of advertising art forms on the recto and verso of his carte-de-visite and cabinet cards, ranging from blank and simple to elaborated studio imprints with his studio's name and address, which demonstrates the establishment of his professional business. Examining the props, backdrops, poses, and the framing, as well as the studio stamps, gives insight into the trends in common and yet slight differences between the photographers and how each interacted with their sitters.

The promotion of "the family album, born of clever marketing, rapidly joined the family Bible on the center table [with elaborated design covers such as the Peterkin's leather

¹⁴ The term 'cartomania' refers to the enthusiasm of buying and collecting cartes-de-visits that exploded in the early 1860s. This new format transformed the portrait market in support of the celebrity culture as well obtainable photographs of ordinary people. Carol and Robin Wichard, *Victorian Cartes-de-Visite* (Princes Risborough: Shire Publications, 1999), 5.

¹⁵ Robert Lansdale, "Lighting of Photo Galleries in Toronto," *Photographic Canadiana* 36-1 (May – June 2010): 9.

embossed cover (Fig.1), becoming an indispensable fixture of the household parlor” as well as a method for storing, sharing and displaying their photographic collection.¹⁶ Albums of cartes-de-visite and cabinet cards became popular from around 1867 and stayed in vogue until the 1910s,¹⁷ their sleeves designed with thick reinforced leaves and open windows, permitting the insertion and re-arrangement of cards into slots ranging from one to four per layout, sometimes with (as in the case of *Peterkin* album) oval and arch shape frames. This allowed for the establishment of a relationship between the sitters and created an evolving narrative. Equally, within this album the empty pockets, which have traces of stains and rip inserts, provide evidence that cartes-de-visite were once present, and have been removed and perhaps displayed in a different location.

This also tied in with social conventions. For example, on the second page, the portrait of Theresa’s fiancé David Grey (unfortunately she died of tuberculosis at the age of 23, just before her wedding), is placed in parallel with, on the next page, a sequence of four couples including her parents, her uncle and aunt and presumably her future parents-in-law, and brother-in-law and his wife (Fig.2).¹⁸ This arrangement reflects the value of marriage within family life during the era: as noted by Tucker, “the carte-de-visite system of collecting and exchanging photographs fit conveniently into the existing culture of courtship and matchmaking.”¹⁹ Yet, the placement of the couples can also be used to examine photo studio practices. The sitters have a similar pose: a sitter on the right with the other figure standing on the left, which allows for subtle comparison.

However, this flexible design of the historical album and its ethereal nature poses risks of

¹⁶ Susan Tucker, Katherine Ott and Patricia Buckler, *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), 210.

¹⁷ William C. Darrah, *Cartes de Visite in Nineteenth Century Photography* (Gettysburg, Pennsylvania: William C. Darrah, 1981), 10.

¹⁸ Mary F. Williamson, in discussion with the author, May 30, 2012.

¹⁹ Tucker, *The Scrapbook in American Life*, 210.

contemporary manipulating or reconstructing the photographic sequence, which can detach the narrative from its historical social context. Furthermore, from my discussion with Mary F. Williamson, and comparing the album to her photocopy records of the album pages produced in the late 1990s, it was noticed that 11 out of 74 of the cartes-de-visite had been rearranged in the last portion of the album (Fig.3-4). After the album entered into the AGO photographic collection in 2009, some scanning of the cards was required, and the photographs were not replaced into their original pockets as there was no documentation of the original layout.

Photographic albums entered into a public institution may provide resources for research beyond the contexts of the Peterkin family records, such as costumes and fashion studies, studio settings and work of the photographers, and material and visual culture (for example, a few photographs depict framed photographs and photographic albums posed with the sitter). From these other angles of examining this material, the photograph might be taken out of the album to be examined outside the context of the family, or may be exhibited among other material within different themes (such as portraits of children). Yet, moving the photographs strains the album's fragile structure. Therefore it is important to stabilize the album and the photographs, with respect to the historical object within a new housing format, preserving the context of how the photographs were accumulated and the relationship between the sitters. At the same time it is important to have access to individual photographs, and to develop a method of maintaining the intellectual order arrangement from the time the AGO received the album.

SECTION IV. ASSESSMENT OF THE PETERKIN ALBUM CONDITION

Generally photographic albums are intended to help protect photographs from exposure to light and oxidation; however, counter-effective degradation can take place due to the material nature of the album. The current condition of the housing system needs to be assessed, as a means of protecting and storing the photographic collection, and to evaluate the risk it poses to the photographic prints. In order to determine the best method for preserving the photographs, it is necessary to identify the differences between the harmful factors affecting the *Peterkin* album's structure and the photographs' own contributing degradation characteristics. To evaluate the extent of the different signs of deterioration on each of the album's pages and photographs I recorded my examination in a table, seen on appendix B.

The album's inter-structure poses mechanical and chemical risk as the embossed leather-bound album cover is affected by 'red rot'. This disease manifests when an item is exposed to sulphur dioxide from the atmosphere or is in contact with other sources, which creates a strong oxidizing agent of sulphuric acid. This then forms hydrogen peroxide, which attacks the leather fiber and crumbles it into reddish powder.²⁰ This irreversible decomposition has weakened the structure, causing the cover to detach from the spine (Fig.5-6). Even though the binding is still intact, without the cover it is exposed and more vulnerable to mechanical damage. Furthermore, the loose airborne red powder can spread and stain the album pages, the photographs and the storage box, and transfer onto the viewer's hands.

Additionally, the 36 album pages display characteristic paper decomposition of heavy yellow staining due to oxidation, mostly on the pages' edges, and on the opposite pages as acid has transferred from the window frames and inserts (known as 'woodburn') (Fig.7). As with most

²⁰ H.A.B. van Soest, T. Stambolov and P.B. Hallebeek, "Conservation of Leather," *Studies in Conservation* 29, no.1 (February, 1984): 22.

nineteenth-century commercial albums, the pages were commonly produced with poor quality wood-pulp fibers, and the mount board between the two papers for structural support was made out of high-ground wood content which contained non-cellulose impurities such as waxes, resin and lignin.²¹ This caused acid deterioration to the paper structure when exposed to “acid pollutants (nitrogen oxides, sulfur dioxide) in the atmosphere,” as it accelerated the breakdown of the acid’s molecules and increased the brittleness and fragility of the paper.²² The ‘woodburn’ stains are caused by acid migration from the exposed mount into the paper as well in some cases into the photographic images.²³ This affects mostly the albumen prints in the *Peterkin* album as they have no baryta layer protection compared to the collodion prints, which do possess this layer.

The acid can be neutralized by chemical treatments to stabilize the album pages, yet their brittleness due to the degree of acid content causes further risk of mechanical damage. Photographs can be subject to abrasion as they slide through the loosened sleeve supports, and when turning the pages photographs can slide out of their sleeves, thereby endangering the photographic image. Also, inserts are ripped or completely torn off from repetitive inserting and removing of the photographs to see the whole photographic image or the photographer's studio imprint on the verso (Fig.8). The tight inserts exposed the cards to scratches on the bottom mounts from using tweezers or fingernails to slide them out of the sleeve, even resulting in torn corners (Fig.9).

The mounted photographic prints in the albums present varying degrees of degradation, which depend on their own quick mass-production processes and materials such as sulfuring, due to inefficient washing of the fix, or ‘foxing’ (brown spots caused by mould or metal impurities

²¹ James M. Reilly, *Care and Identification of 19th-Century Photographic Prints* (Rochester, N.Y.: Eastman Kodak Co., 1986), 93.

²² Bertrand Lavédrine, *A Guild to the Preventive Conservation of Photograph Collections* (Los Angeles: Getty Conservation Institute, 2003), 44.

²³ Reilly, *Care and Identification of 19th-Century Photographic Prints*, 42.

left in the card during manufacturing).²⁴ Also apparent is bronzing disease: fading spots are present on the silver images, which is commonly caused by flecking of metallic ink ('bronze powder') from the gilt-decorated borders on the album pages and/or the studio imprint on mount cards. The gilt ink was often composed of alloy pigments of copper and zinc, and the unstable zinc compound directly reacted with photograph's silver particles.²⁵ Under the microscope, it is noticeable that the gilt pigments have flecked off from the pages onto the prints. However the evidence of this fading occurs on only seven photographs that have a bronze imprint studio stamp on the verso, in which case pigments would have migrated to the surface of the print while handling. Therefore this indicates that the gilt page borders contain different alloy pigments more stable than the cards' imprints, and are not a threat to the photographs. Reducing handling of the cards would reduce the migration of pigments and preserve the photographs.

The *Peterkin* album's current state exposes the photographs to a high risk of acidic off-gassing from the degradation of the paper and mechanical damage from repetitive removal of the cards. Therefore, the photographs require a stable and acid-free storage environment as the primary concern is the preservation of the photographs. It is also necessary for the housing structure to reduce handling of the photographs to prevent further exposure to dents and abrasions as well as contamination of flecking gilding transfer. As these contributing degradation factors have been identified, this will help determine which housing method to use for preserving the photographs and the album within the AGO's requirements of accessible and safe storage for research and exhibitions.

²⁴ Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Conservation Institute, 2009), 107.

²⁵ Reilly, *Care and Identification of 19th-Century Photographic Prints*, 40.

SECTION V. CASE STUDIES OF METHODS OF PRESERVING A PHOTOGRAPHIC ALBUM

Methodology

In order to determine what method would best preserve the photographs and the arrangement of the *Peterkin* album, I examined four previous case studies of treatment and re-housing of albums by visiting different institutions to understand the reasons behind their choice of methods. It was important to explore how housing affects the photographic object, and how along with its primary role as protection it can also facilitate accessibility and be adapted to fit the needs of each specific collection, depending on how the photographs are intended to be used. Firstly I researched through written materials (as summarized in my literature survey) and contacted a number of institutions to enquire about their practices of preserving carte-de-visite and cabinet card albums. Most collections of albums in institutions were found in their original state and stabilized with the housing. Furthermore, conservation documents on carte-de-visite albums mostly focus on methods of repairing the binding structure, which is not applicable to the *Peterkin* album as its binding blocks are intact. Therefore I extended my research to re-housing a 19th century photographic album that presented mechanical or chemical degradations similar to those in the *Peterkin* album.

The four case studies I chose:

1. Restored Album:

Giorgio Sommer (et al)'s *Germany and Italy* (c. 1880)
at the National Gallery of Canada

2. Photographs Disassembled and Re-housed Individually:

Views of Egypt album (the Zangaki album) at the Art Gallery of Ontario

3. Photographs Disassembled and Re-housed in Modern Album:

The *Jacobs Album (1860-1866)* at the Library and Archives Canada

4. **Photographs Disassembled and Re-housed in Facsimile Archival Carte-de-visite and Cabinet Portrait Album:**

Proposal Mock-up Pages at Preservation of the Past, LLC.

Once I had determined my selection, I visited the different institutions to observe the photographic albums and to evaluate how the preservation application affected physical and intellectual interaction with the album. On February 10th, I visited the National Gallery of Canada in Ottawa and met with Shawn Boisvert, the Collection Manager, and Christophe Vischi, the Photograph Conservator. I also went to the Library and Archives Canada Preservation Centre in Gatineau, where I met with Lynn Curry, the Book Conservator, and Joanne Guillematte, the Photograph Archivist. February 23rd, I travel to Rochester to meet Taylor Whitney at Preservation of the Past, LLC and consulted with the Archivist, Joe R. Struble at the George Eastman House Photo Collection.

Case Study 1 – Restored Album

Giorgio Sommer (et al)'s *Germany and Italy* (c.1880) at the National Gallery of Canada (NGC) is an example of album restoration (1998), as a method for preserving the whole album intact. This topographical album had 89 albumen prints mounted onto the recto and verso of 44 plate board pages, it displayed similar degradation conditions to the *Peterkin* album: the worn cover leather suffered from red rot with the spine detaching, and there were slight acid stains on the outer edges of the pages. Christophe Vischi explained that the focus was on preserving the aesthetic value of the album, as it is regarded as an art object, for exhibition or research.²⁶ The flaky leather cover was consolidated for red rot with 3% Klucel G. The original spine leather was re-glued and repainted, and new dyed leather pieces were glued to cover the exposed corners,

²⁶ Christophe Vischi, in discussion with the author, February 10, 2012.

both matching the original dark maroon goat-leather cover (Fig.10).²⁷ These retouch applications allow the repair to assimilate with the original appearance of the album. The album is stored in Mylar wrapper as a dust cover to protect it from further abrasion and is housed in a custom made clamshell box (Fig.11-12). Furthermore, as Shawn Boisvert explained, the development of technological devices, such as a touch-screen monitor, offer the NGC possible alternative methods of viewing the object and provide accessibility and interaction with the album pages during the exhibition display, thereby reducing actual handling of the album.²⁸

Case Study 2 – Photographs Disassembled and Re-housed Individually

The *Views of Egypt* album (the Zangaki album) at the Art Gallery of Ontario is an alternative re-housing case study of photographs stored separately. The original commercial album displayed one photograph on each side of a thin page with four ‘photo corners’ cut inserts (Fig.13). The lack of structural support was not suitable for the albumen prints, causing the corners and the prints to crease and tear. Therefore it presented similar mechanical issues to the *Peterkin* album. Also, the prints in the album, as well as the five prints kept loose in the back, were at risk to slip out when turning the pages.²⁹ The removability of the photographs also raises the similar risk of altering the print sequence as with the *Peterkin* album, as the prints had already been re-arranged several times by previous owners.³⁰ As part of Serra Erdem’s PPCM 2009 Masters thesis, she produced a digital documentation of the album’s condition and the order of the photographs when it entered the AGO before re-housing. In the new housing the prints were placed in individual archival Mylar sleeves with backing boards in a

²⁷ “Preservation Service Conservation Report: Giorgio Sommer et al.’ *Germany and Italy Album*,” (Ottawa: National Gallery of Canadian, 1998), 4.

²⁸ Shawn Boisvert, in discussion with the author, February 10, 2012.

²⁹ Serra Erdem, “Views of Egypt by Georgios and Constantinos Zangaki: Examining a late Nineteenth-century Photographic Album at the Art Gallery of Ontario” (master’s thesis, Ryerson University, 2009), 53.

³⁰ Ibid., 54.

Hollinger box (Fig.14-15).³¹ The empty album is placed in its individual Hollinger box and is secured with ethafoam spacers, stored together on the same shelf in the Print and Drawing (P&D) vault at the AGO.

This new housing preserves the objects from further mechanical damage and allows safer access to the photographs for viewing, but the essence they had as part of an album is remote. This, however, can be intellectually reconstructed with the display of the empty album and the assistance of digital documentation and cataloguing. Furthermore, an additional sheet is stored with the prints, listing the order of the prints in the album with the corresponding AGO number that is written in pencil on the back of the print's board. As there is one photograph per page, the number sequence was sufficient to maintain the original order of the narrative. As for exhibiting, the album was showcased in "Connecting with Photography: Ongoing Dialogues" (2008) in the section "Taking it with you: Photographs as Souvenirs," where the re-housing facilitated a display of the opened album with one print on each page, and a selection of prints individually displayed and framed on the wall.³²

Case Study 3 – Photographs Disassembled and Re-housed in Modern Album

The *Jacobs Album* at the Library and Archives Canada (LAC) presents another method of re-housing, one which attempts to preserve the layout as well as the photographs, not for the aesthetic value of the object but to preserve its documentary value. As the album was "assembled by Alexander George Russell, son of the Duke of Bedford while he was in Canada between 1860 to 1869" it was not only important to preserve the historical significance of the photographs but also the deliberate image arrangement of "the family members of English

³¹ This re-housing also allowed to re-organize and consolidate the collection by photographers.

³² Sophie Hackett, e-mail message to author, February 2, 2012.

nobility and the military establishment.”³³ The *Jacobs Album* has 913 photographs (including cartes-de-visite) mounted on 332 pages with different layouts varying from one to nine prints per page. This is comparable with the *Peterkin* album, which has one to four photographs per page with seven different page layouts designs of oval or arc shaped frames.

The cockling of the *Jacobs Album*’s pages had distorted the shape of the prints and the acidic ground wood paper content had stained and faded them. The photographs were removed from the album, treated, then re-mounted using Japanese tissue and Rhoplex AC-234 on the pages of a new album custom-made by LAC (Fig.16-17). This choice was made in collaboration with the curators as it was thought that ‘photo corners’ or hinging would have been too bulky and less secure while handling.³⁴ Mylar sheet templates were used to record the outline position of each photograph and maintain the original layout on the page.³⁵ The post-binding system permitted disassembling the pages for display. The information concerning the photographers and the sitters that was indicated on the verso of the photographs was documented and photocopied on matching paper pasted below the photographs. The new album and the treated original jacket and pages are stored separately in two clamshell boxes.

This is one of a number of options for photograph album conservation at LAC; Lynn Curry explained that conservation decisions take into account various factors and assessment of risks to the item. One factor to consider is the binding structure and how it contributes to the preservation and access to the photographs and information contained within.³⁶ In the case of the *Jacobs Album*, the post-binding limits accessibility as it restricts the pages from lying flat for viewing, and introduces a new risk of bending the pages and the photographs. Another option is either to use a sewn binding similar to the original, or to keep the pages disassembled as has

³³ Gregory Hill, “The Conservation of a Photograph of Album at the National Archives of Canada,” *Journal of the American Institute for Conservation* 30, no.1 (Spring, 1991): 75.

³⁴ Ibid, 14.

³⁵ Ibid, 14.

³⁶ Lynn Curry, in discussion with the author, February 10, 2012.

been done for one of the *William Topley Studio Index Albums*, where photographs were treated and remounted on the original pages (in spite of their brittle condition which restricted researchers' access) and compensated with digital surrogates (Fig.18-19).³⁷ In all cases, all original elements of the binding were preserved, and either reused in the binding or kept separate.

Case Study 4 – Photographs Disassembled and Re-housed in Facsimile Archival Carte-de-visite and Cabinet Portrait Album

Another example of preservation of the layout within housing structures, which was the only case study that directly addressed a carte-de-visite and cabinet portrait album, was Taylor Whitney's facsimile proposal mock-up pages at Preserving The Past, LLC. For this commercial project, she created facsimile pages of a client's personal album using archival materials for reproduction. The intention of the client was to have facsimiles of the cartes-de-visite, cabinet cards and tintypes that were in her ancestor's album for the purpose of distributing to distant relatives. At the same time, Taylor explored the possibility of creating a reproduction of the archival quality album to house the original photographs as the original album contained acid pages (Fig.20).

For the mock-up, each page was scanned in high resolution and digitally restored, removing stains and torn inserts with PhotoShop editing software in order to give an accurate representation of the original state of the album.³⁸ The surrogate pages were printed as inkjet pigment prints using an Epson 22000; acid-free card stock was inserted between each page for stability.³⁹ The inside of the window frames and new inserts were cut and mounted on an archival mat board, leaving a border for binding of the album at the spine. In an effort to reduce

³⁷ Joanne Guillematte, in discussion with the author, February 10, 2012.

³⁸ Taylor Whitney, in discussion with the author, February 23, 2012.

³⁹ Ibid.

removal of the cards to limit mechanical damage, an additional option was explored: the sitter's name (inscribed on the verso of the card) and the catalogue number (which matches the digital file number) were added at the top and left side of each window frame in PhotoShop.⁴⁰ This method aids the maintenance of the order of the layout and the narrative, as the photographs would remain used in the context of a personal family record for display and sharing. Yet after further evaluation, the final decision was for the photographs to remain in the original album because of the photographs' minor degradation and the cost of reconstruction of the album extended the client's budget.

By examining these case studies, it is clear that there are practices that are common: numbering the pages and documenting each page, cataloguing to re-enforce and preserve the order of sequence. Also, as the housing system chosen invests time and resources, it should not re-create conditions for similar problems to repeat. As well, if compromises are made to accommodate how the photographs are planned to be used, every effort should be made to avoid introducing new risk factors. Each case has its own unique circumstances and the need to adapt the chosen preservation method should reflect how the album is to be perceived and utilized in the future.

⁴⁰ Ibid.

SECTION VI. THE PRESERVATION OF THE PETERKIN ALBUM

Though housing focuses on protecting the physicality of the photographic material within preservation and conservation practices, it is important that the presentation of the housed object reveals its original history, as this may influence the way the interpretation of the photographic material is perceived by the user or viewer. As housing contains the object, its role needs to reach beyond storage and handling care: it can facilitate how to interact with the object.

If the *Peterkin* album were to remain intact with the original condition, it would necessitate conservation treatment, which would involve consolidating the leather cover and replacing the spine, stabilizing each leaf, and repairing the torn pockets (which poses the difficulty of mending the tear from the inside of the pocket on the verso of the page between the board without causing further damage due to the paper's brittle condition). Even with digital documentation of the recto and verso of each photograph, access to the original photographs will still expose the brittle pages to mechanical deterioration as the photographs require removal for exhibition purposes. It is preferable to house and preserve the photographs and the album separately in a new acid-free environment, which would allow a safe accessibility to the photographs for study or individual display and reduces handling on the retired album.

Therefore, methods for re-housing that preserve the narrative layout and arrangement within the new housing were explored for the preservation of the *Peterkin* album. Three options were considered:

A. Card Sleeves in a Binder

Instead of re-housing the photographs in archival individual enclosures, they could be stored in a manner similar to sports card collections⁴¹, using commercial archival acid-free transparent polypropylene sleeves designed for photographs⁴² with pockets of varied dimensions to accommodate the cartes-de-visite and tintypes (3-1/2"x5", four pockets per sheet) as well as the larger format of the cabinet cards (5"x7", two pockets per sheet). The sleeves would be kept in an archival binder with its fitted box, in order to insulate the photographs from dust, air pollution and light infiltration,⁴³ with the original album housed in an archival box. Even though the sheets keep the order for each album page and permit safe accessibility to the cards, the sleeves' standard layout removes the photographs to a 20th century collecting card format.

B. Re-housed in a New Album

A modern archival album structure with acid-free, sturdy leaves designed to support individually placed photo corners would keep the original layout and the essence of the album while viewing the photographs within an album. Sufficient space would need to be added to the spine to avoid over-stressing the sewn binding, in accommodation of the added thickness of the placed photographs.⁴⁴ The new album would be stored in an archival box next to the original album (also housed in an archival box). However a new album would re-create a similar condition to the original album, where accessibility to the verso of the mounts is limited, even though documentation of the verso would be an improvement.

⁴¹ "Sport Pages," Ultra Pro, accessed March 1, 2012, http://www.ultrapro.com/index.php/cPath/64_65/sort/5a/page/2.

⁴² "Photo Pages," Print File, Inc., last modified 2011, <http://www.printfile.com/print-pages.aspx>.

⁴³ Bertrand Lavedrine, *Photographs of the Past*, 291.

⁴⁴ Lynn Curry, in discussion with the author, February 10, 2012.

C. Mat the Photographs

In this method, the photographs are removed to archival acid-free mat boards with cut windows to follow the original layout of each album page. The front mat's windows are cut to the same dimensions and forms of the album's pocket frames, to allow the viewer to experience the cropped photographic images in a similar format as on the page. The back mat's windows are cut in the dimensions of the cards with a sheet of Mylar mounted on the inside of the mat, behind the photographs which are held with photo corners to support the cards and protect them from abrasion. Also, opening the mat gives direct access to the whole of the photographic image, emulsion surface, and mount. This permits examination of both sides of the photographic object while the board provides strong support and reduces mechanical damage from handling. The mat is stored in an archival box next to the original album, which is also housed in an archival box. The mats preserve the individual album page arrangement, yet they present a deconstruction of the album.

Reflecting on these three options and how they address the AGO's requirements, I presented a mock-up of a mat page (option C) to the Photography Curator, Maia Sutnik, and the Photograph Conservator, Katharine Whitman, because this new housing will reduce handling while allowing accessibility to both sides. Furthermore, each individual carte-de-visite, cabinet card or tintype can easily be removed for exhibit. This deconstruction method of the individual page mats allows for viewing of one individual page at a time, or two side by side as the double page spread of the album. This permits more flexibility for the AGO display of selected pages for exhibition and research. In addition, a surrogate print in high resolution from the documentation of each album page is mounted on top of the mat in alignment with the windows (the inside sections of the print frames are cut out) to tie in reference to the album. Therefore, the page's rips and stains in the surrogated prints are not digitally edited, unlike in Taylor Whitney's mock

up prints (Case study 4), which were restored to resemble the initial state of the album. This method was approved as it fits with the conservation protocol of reversibility by preserving the album, the photographs, and the layout, as well as permitting the return of the photographs to the album if the AGO re-considers alternative methods in the future.

Documentation Process

The first step before re-housing is to create a digitalized documentation of the current condition and the photographic arrangement to help maintain the preservation of the intellectual order of the album. Prior to the full documentation of the album, the 11 photographs in uncorrected order were returned to the original order they were in when the AGO received the album from Mary F. Williamson. Each page was documented before and after the re-placement of the cards with a Canon digital IXUS 70.

Under the assistance of the photographer at the AGO, Ian Lefebvre, who used a Canon 5D Mark II with 50 mm macro lens and studio strobe lights with a soft box, the album and each page were photographed, then transferred to Capture One Software and saved as RAW files. Each page was individually photographed to obtain even, flat documentation, which would also produce the surrogate prints for the mats. Then each photographic item from the album was removed one at a time, and the verso and recto were documented and placed into individual archival polypropylene sleeves, numbered according to the page and frame order in the album, and stored in a Hollinger box as temporary housing.

Cataloguing the Individual Photographs

In parallel, individual catalogue sub-records in The Museum System (TMS) were created for the 74 photographic items in the *Peterkin* album, both to ensure the arrangement order was preserved and also to expand accessibility within the AGO photographic collection.

In addition, for the preservation of the Peterkin family's narration of the album, from discussion with Mary F. Williamson who has done extensive research on her ancestor's genealogy, some of the sitters in the portraits and their family relationship to the initiator of the album (Theresa Bywater Peterkin) were identified. This information was included as part of the title of the photographs. Appendix C shows the methodology of cataloguing the files for records.

Re-housing of the *Peterkin* Photographs and Album

For the new housing, the dimensions of the photographs and the pages were measured in order to cut the mats (20.0 cm x 19.8 cm) and the window cuts on the back mats: cartes-de-visite and tintypes (10.8 cm x 6.6 cm) and cabinet cards (16.9 cm x 11.2 cm). The digital documentation of the album pages was cropped and scaled in Photoshop to create surrogate ink-jet pigment prints with Epson fine art paper, *Cold Press Natural* (100% cotton fiber), compatible with the AGO's Epson printer's UltraChrome K3 ink,⁴⁵ which is more stable and resistant to fading compared to digital laser prints.⁴⁶ Seven different layout designs (including: large single arc, large single oval, small single arc, small single oval, two small arcs, four small arcs, four small ovals) were made as templates for the cutting of the mats (Fig.21-22). The window shapes on the mat templates had to be slightly enlarged to accommodate the inconsistent 19th century mechanical print of the album pages and the slight slanting of the pages during documentation, to ensure that the surrogate prints would overlap. In the case where there are no actual photographs to display, the mat window frame was not cut. Appendix D shows the mat layout templates (in scale with each measurements) done with InDesign.

Due to the number of mats, window cuts, oval or arc shape widow cuts for the front mats, it

⁴⁵ "Epson UltraChrome K3TM Ink Technology," Epson, accessed May 12, 2012, <http://www.epson.com/cgi-bin/Store/Landing/UltraChromeK3.jsp>.

⁴⁶ Henry Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs: Traditional and Digital Color prints, Color Negatives, Slides, and Motion Pictures* (Grinnell, Iowa: Preservation Pub., 1993), 137.

was decided in discussion with Sutnik and Whitman to commission the cutting to a professional. Adina Photo & Custom Frames was selected as they offer service with a computerized mat cutter (CMC). Refer to Appendix E for contact information.

Additionally, to prevent any corner of the mats from sliding and denting the window openings, after consultation with Whitman, the reverse binding technique was chosen for the cutting of the back mats' windows, and tissue interleave sheets were added between the mats. This approach occupies less storage space compared to the alternative addition of mat covers.

The mat boards were assembled with linen hinging tape, with the surrogate print fixed on top of the front mat and the polyester sheet on top of the bottom mat, using acid-free double-sided tape. The photographs were placed into the window mats with polyester photo corners on top of the polyester sheet, which allow for easy removal and do not increase bulkiness or distract from the viewing of the mounts (Fig. 23-25).

The album is housed in an acid-free Hollinger box with ethafoam sheets to keep it stable, as was done for the *Views of Egypt* Album (Case study 3). A polyester wrapper is added to protect the leather cover from further abrasion and flecking as done for the *Germany and Italy* Album (Case study 1). The album in its archival box is stored on the same shelf, side by side with the two other Hollinger boxes that contain the 35 mats (Fig. 26-27). The most appropriated measurement for the archival boxes, as well as the polyester Book Cover roll (also used for the inside the mats sheets) was available from archival company Carr McLean. Appendix E shows the list of all materials purchased from Carr McLean, Above Ground Art Supplies and Woolfitt's Art Enterprises Inc. All of the materials for the re-housing are acid-free and the ones that are in direct contact with the photographs (the photo corners, the polyester sheets, the mat boards)

are all Photographic Activity Test (PAT)⁴⁷ approved.

The photographs' cataloguing sub-numbers were recorded in soft pencil on the verso of the photographs, as well as on the label added to the bottom right corner back mat. The page numbers written in pencil on the bottom left or right outside corners of the album pages (done prior to documentation process) appear in the surrogate prints, indicating the mats' positions in the two-page layout of the album. Both of the boxes were labeled with their AGO accession numbers, and kept together on the metal shelf in the P&D vault.

This new housing method ensures that the album, the photographs and the sequence is preserved, in accordance with the digital documentation and the cataloguing, which will not only permit research and exhibition of the album and individual photographs but will also permit return of the photographs to the album, in keeping with the view that the process of this re-housing, as undertaken, is reversible.

⁴⁷ To learn more on this international standard test (ISO18916) for evaluating photo-storage and display products, please ref to: "Photographic Activity Test (PAT)," Image Permanence Institute, last modified 2012, <https://www.imagepermanenceinstitute.org/testing/pat>.

SECTION VII. CONCLUSION

The re-housing project for the *Peterkin Family (Theresa Bywater Peterkin)* album in the Art Gallery of Ontario photographic collection offers an alternative option that addresses challenges in preserving the carte-de-visite and cabinet card album, its photographs, and the historical narrative. By analyzing previous case studies of 19th century albums, four approaches were identified that preserve the physical and the intellectual historical components of albums as well as facilitate their contemporary purpose within three institutions and one private collection. Within the assessment of the *Peterkin* album, its physical condition and the current deterioration risk (acid content and mechanical handling) were evaluated to determine what preservation measures were required. The use of the album and its photographs for other purposes within the AGO's context for exhibitions and research was taken into consideration in the preservation method.

After exploring options for re-housing the *Peterkin* album, the new housing selected preserves the album's structure and the photographs in a separate, safe, acid-free environment. This method fit with the AGO objectives of preserving the historical narrative within the housing structure, as well as the original design of the album. Each mat resembles the original page design and layout which allows the viewer or the user to remain connected with this Victorian album of cartes-de-visite, cabinet cards, and tintype photographs of a Toronto family. Furthermore, the housing enables the AGO to utilize the *Peterkin* album in a broader context within their photographic collection as the photographs can be safely removed without adding mechanical degradation to the album. Finally, with the assistance of the cataloguing and digital documentation it ensures that the access and order of the photographs' sequence, and thus the family narrative, is preserved.

This solution accommodates the Art Gallery of Ontario's preservation and accessibility

needs and complies with reversibility convention that if the interpretation of the value of the album and its function within the photographic collection shifts or conservation standards evolve, this housing method is flexible enough to adapt to changes in the future.

APPENDIX A – ILLUSTRATIONS

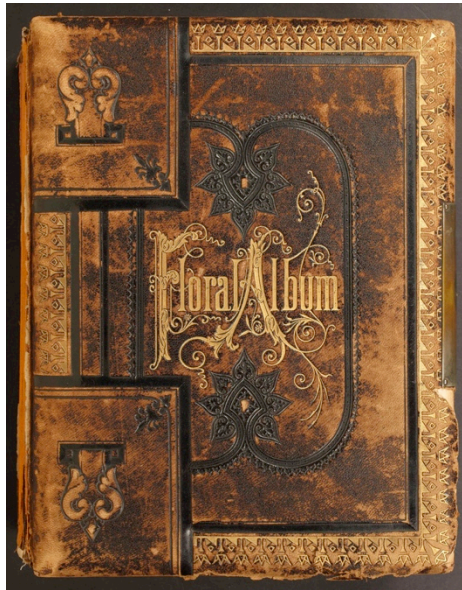


Fig. 1
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180. Leather-bound embossed gold gilt cover with "Floral Album", containing 36 pages with 74 photographs (cartes-de-visite, cabinet cards, tintypes).

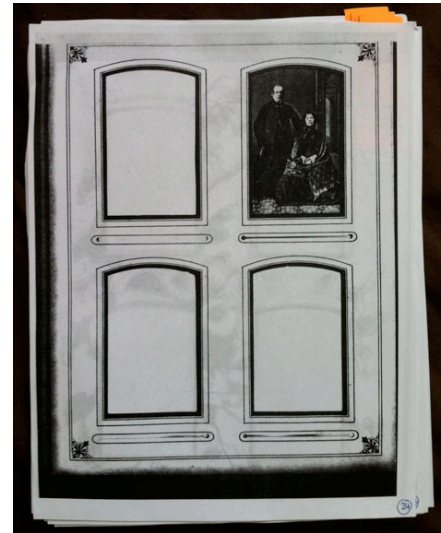


Fig. 3
Photocopies of the *Peterkin Family (Theresa Bywater Peterkin)* album, late 1990s. Page 24 before the album entered into the Art Gallery of Ontario's photographic collection taken by Mary F. Williamson.



Fig. 2
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.2, AGO.2009/180.3 Example of the family narrative. Portrait of Theresa's fiancé David Grey on page 2 with a sequence of four couples on page 3: her uncle and aunt (top left) and presumably her future brother-in-law and his wife (top right), parents-in-law (bottom left), and her parents (bottom right).



Fig. 4
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.24. Altered sequence of photographs on page 24 in February, 2012, before they were returned to their previous placement based on Mary F. Williamson's photocopies.



Fig.5
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180. Detail of the red rot degradation on the leather cover.



Fig.6
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180. View of the missing cover of the album's spine.



Fig.7
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.10, AGO.2009/180.11. Details of acid burn transfers on pages 10 and 11 and loose cabinet card sliding within the pocket on page 10.



Fig. 8
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.30. Details of a ripped insert pocket on page 30.



Fig. 9
W. Williamson, *Theresa Bywater (1845-1909), [mother of Theresa Bywater Peterkin]*, 1875-1876, Art Gallery of Ontario, AGO.2009/180.1. Example of torn corner on a cabinet card caused from mishandling in pulling the photograph out of its pocket.



Fig. 10
Giorgio Sommer, et al. *Germany and Italy*, c.1880, National Gallery of Canada, PSC87:062:1-89. Detail of the restored leather spine cover, previously affected by leather red rot.



Fig. 11
Giorgio Sommer, et al. *Germany and Italy*, c.1880, National Gallery of Canada, PSC87:062:1-89. Detail of the new Mylar wrapper.

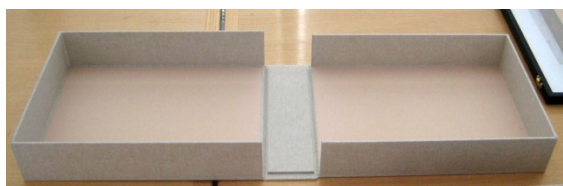


Fig. 12
Giorgio Sommer, et al. *Germany and Italy*, c.1880, National Gallery of Canada, PSC87:062:1-89. Detail of the new custom-made clamshell storage box

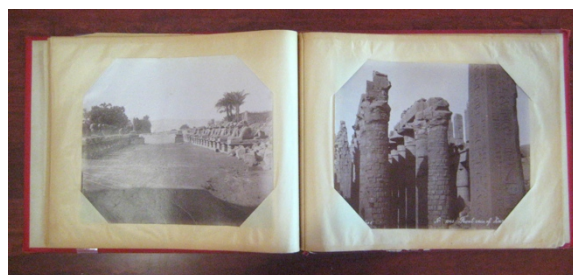


Fig. 13
Zangaki, *Views of Egypt*, c.1880s, Art Gallery of Ontario, AGO.2008/121. View of page 24 and 25 before the albumen prints were re-housed.



Fig. 14
Zangaki, *Views of Egypt*, c.1880s, Art Gallery of Ontario, AGO.2008/121.1-47. Detail of albumen prints re-housed with backing boards in Mylar sleeves and stored in a Hollinger box, with the list of the photographs.



Fig. 15
Zangaki, *Views of Egypt*, c.1880s, Art Gallery of Ontario, AGO.2008/121. The empty album shell stored in Hollinger box, with ethafoam spacers.



Fig. 16
Jacobs Album, 1860-1869, Lord Alexander Russell fonds, Library and Archives Canada, R10454 1936-038. View of pages of the new archival post-binding album with mounted albumen prints and cartes-de-visite.



Fig. 17
Jacobs Album, 1860-1869, Lord Alexander Russell fonds, Library and Archives Canada, R10454 1936-038. View of the new post-binding album (on the left) next to the original album (on the right).



Fig. 18
William Topley Studio Index Albums, 1868-1926, Topley Studio fonds, Library and Archives Canada, R639 1936-270. One of the albums in which photographs and pages were treated insitu. The binding was resewn and reattached into its original covers.



Fig. 19
William Topley Studio Index Albums, 1868-1926, Topley Studio fonds, Library and Archives Canada, R639 1936-270. One of the albums in which photographs were removed from support pages which were treated for mould damage. The photographs were remounted on to the support pages, which were retained in an unbound state.



Fig. 20
Taylor Whitney's mock-up archival four carte-de-visite layout page with a facsimile carte-de-visite at Preserving The Past, LLC. The front page is made of a surrogated print from the scanned of the original 1870s album page that has been digitally restored using PhotoShop.

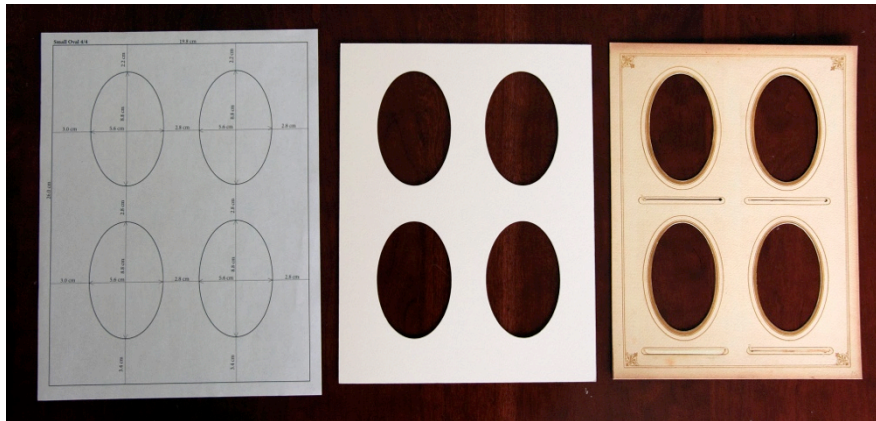


Fig. 21
Process of constructing the new front mats: Small oval 4/4 layout design template of page 15 (left) created on InDesign, next to the corresponding mat (center) and the surrogated print of page 15 with the images of the photographs cut out (right) before assembling on top of the mat.

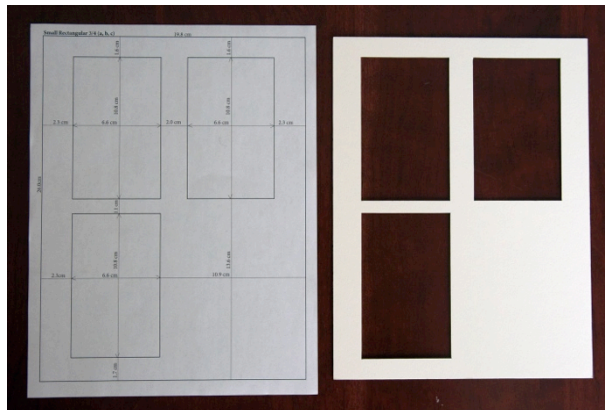


Fig. 22
Process of constructing the new back mats: Small rectangle 3/4 layout design template of page 15 (left) created on InDesign next to the corresponding mat (right) for display of the three photograph's verso which have marks and or inscriptions.



Fig. 23
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.4. Front view of the window mat of page 4 with the re-housed photographs.

Fig. 24
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.4. View of the opened window mat of page 4 with the re-housed photographs in photo-corners.



Fig. 25
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.4. Back view of the window mat of page 4 displaying the verso of the re-housed photographs.



Fig. 26
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180.1-36. The 74 photographs re-housed in 35 new mats and stored in Hollinger boxes.



Fig. 27
Various photographers, *Peterkin Family (Theresa Bywater Peterkin)* album, 1860s-1890s, Art Gallery of Ontario, AGO.2009/180. The empty album shell wrapped in Mylar dust cover and stored in a Hollinger box padded with ethafoam.

APPENDIX B – CONDITION ASSESSMENT OF THE ALBUM

Page Number	Torn inset	Gilding lost	Acid stains (Woodburn)	Carte loose in pocket	Image fading cause Bronze Powder
1		x			
2	x		x		
3	x		x		
4	x		x		x
5	x		x		
6	x		x		x
7	x	x	x		
8	x	x	x	x	
9	x	x	x	x	
10	x	x	x	x	x
11	x		x		x
12	x		x		
13			x		x
14	x		x		
15	x		x		
16	x		x		
17	x		x		
18	x	x	x		
19	x		x	x	
20	x	x	x		
21	x	x	x	x	
22	x		x	x	
23			x		x
24	x	x	x		x
25	x		x		
26	x		x		
27			x		
28			x	x	
29			x	x	
30	x		x		
31	x		x		
32	x		x		
33			x	x	
34	x		x	x	
35	x		x		
36	x		x		

APPENDIX C – CALATLOGING THE PETERKIN ALBUM

Cataloguing Methodology

The purpose of the cataloguing is to preserve the family narrative and photographic order as well as expand accessibility of the photographs within the AGO's collection. Sub-records for the photographs were created under the pre-existing *Peterkin* album record (AGO.2009/180) in TMS. This current reference number is composed of the institution's acronym ("AGO") and the accession number as it was attributed when the album entered the institution. In discussion with Liana Radvak, the Collections Information Resources Manager at the AGO, an AGO object number was attributed to each photograph that corresponds to its page number (for example, AGO.2009/180.2, there is one photograph on page 2). When there is more than one photograph on one page, a letter has been added after the page number to identify the number of photographs on the page and the sequence order of the prints (a,b,c,d), from left to right, from top to bottom (for example: AGO.2009/180.3a). A note is added in the description section to indicate the pocket placement of the photograph on the page.

To ensure the accessibility of the cataloguing within TMS, the Getty Research Institute's Online Art and Architecture Thesaurus and the AGO established terminology were consulted. Furthermore, the *Peterkin* album record was edited by correcting the date range, and adding the cabinet card format and the album's dimensions. For each photograph record the following fields have been included: Creator, Title, Date, Mark, Inscription, Medium/process, and Dimensions. Also the digital documentation of the album cover, pages, and photographs were imported into the TMS records.

Creator: The names of the photographer's studio or the studio photographers are indicated on the mount. The full name and active dates were added when available, from

research referenced in publications of Glen Christopher Phillips's *The Ontario Photographers List Volume 1: 1851-1900* (1997) and *The Ontario Photographers List Volume 2: 1901-1925* (1997), and Toronto's City Directories at the Toronto Reference Library.

Title: From discussion with Mary F. Williamson, the identified sitters in the portraits were titled by their name with, in parentheses, their dates of birth and death, and within square brackets, their family relationship to Theresa Bywater Peterkin, the initiator of the album. Example: Theresa Bywater (1845-1909) [mother of Theresa Bywater Peterkin]. The unidentified sitters were titled as unknown sitters within square brackets, along with a brief description of the photographic image. Example: Unknown sitter [Portrait of a seated man posed with a pipe in studio].

Dates: The evaluation of the sitters' ages in the portraits and/or the photographer's active studio dates were used to date the photographs. Also, comparison of the studio address on the photograph's mount with the city directories helped narrow down the date range when studios changed location. The references for determining the dates of the photographs were noted in TMS.

Marks: The marks on the mount are identified as 'stamp' when produced by wet stamp, or 'imprinted' when produced by mechanical press. The photographer's name or photographic studio's name, address and awards were recorded with the location of the mark on the photograph or mount.

Inscription: Handwritten marks on the recto or verso, as indicated in pencil or pen, such as sitter's name and information, or negative number of the print.

Medium/ process: The formats as tintype, carte-de-visite, cabinet card. Identifying the process as either collodion or albumen was first evaluated with reference to James M. Reilly's *Care and Identification of 19th Century Photographic Prints* (1986) and then reconfirmed with an examination under the microscope.

Dimensions: The height and width of each card mount and image were measured to the closest millimeter, using a flexible rubber ruler to avoid scratching the print. As some cards were not evenly cut, the longest edges were recorded.

Cataloguing Records

	AGO ID Number	Creator	Title of work	Negative Date	Marks	Inscriptions	Medium/ Process	Image Dimension	Mount Dimension	Description
1	2009/180	Various photographers, 19 th century	Peterkin Family (Theresa Bywater Peterkin) Album	1860s-1890s	/	/	56 cartes-de-visite and 16 cabinet cards, albumen and collodion prints; 3 tintypes		Album: 27 x 21 x 6.2 cm	Contains 36 pages
2	2009/180.1	W. Williamson (William Williamson), active Toronto 1875-1876	Theresa Bywater (1845-1909) [mother of Theresa Bywater Peterkin]	1875-1876	Studio imprint, BC recto: WILLIAMSON. PHOT. / TORONTO; center verso: W.WILLIAMSON / SUCCESSOR TO EWING & Co / PHOTOGRAPHERS / TO / H.R.H.PRINCE ARTHUR / TORONTO.	Inscribed in pencil, BR verso: [misidentified] Ernie	cabinet card, albumen print	15.1 x 10.2 cm	16.5 x 10.8 cm	/
3	2009/180.2	J. Bruce & Co. (Josiah Bruce), Canadian, active Toronto 1874-1883	David Gray [fiancé of Theresa Bywater Peterkin]	1875-1883	Studio imprint, BC recto: J.BRUCE & Co. / TORONTO; center verso: J.BRUCE & Co. / ARTISTIC / Photographers / 118, KING ST WEST, Opposite the Rossin House, / TORONTO.	Inscribed in black ink, TC verso: 25-95-2 1/2 / [misidentified] Theresa.	cabinet card, embossed albumen print	11.3 x 8.2 cm	16.5 x 10.7 cm	/
4	2009/180.3	Various artist, 19 th century	Page 3 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th —late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	/
5	2009/180.3a	Girdwood (Alexander Girdwood), active Toronto 1870-1873	Joe Bywater (1847-1936) and Mary Jane Kerr [uncle and aunt of Theresa Bywater Peterkin]	1871	Studio imprint, BC recto: GIRDWOOD, / Photo. / 6 King St, West, / TORONTO.	/	carte-de-visite, albumen print	8.9 x 5.9 cm	10.2 x 6.2 cm	
6	2009/180.3b	Cole's Studio (H. G. Cole), American, active Dayton 1874-1876	Unknown sitters [portrait of a seated man and a standing woman, with her right hand on man's left shoulder]	1874	Studio imprint, center verso: FROM / Cole's Studio; BR: 106 South Main Street, / DAYTON, OHIO.	/	carte-de-visite, albumen print	9.1 x 5.5 cm	10.5 x 6.3 cm	
7	2009/180.3c	W. Johnson	Unknown sitters [portrait of a seated woman and a standing man with his right hand on woman's left shoulder]	mid 19 th —late 19 th century	Studio imprint, center verso: W. JOHNSON, / Photo, / BARRIE.	/	carte-de-visite, albumen print	9.4 x 5.8 cm	10.5 x 6.3 cm	
8	2009/180.3d	Unknown Canadian, 19 th Century	Charles Robert Peterkin (1841-1932) and Theresa Bywater (1845-1909), [parents of Theresa Bywater Peterkin]	1866	/	/	carte-de-visite, albumen print	9.3 x 5.6 cm	10.1 x 6.1 cm	
9	2009/180.4	Various artist, 19 th century	Page 4 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th —late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
10	2009/180.4a	James Chapman, British	Unknown sitters [portrait of a seated infant on upholstered chair left to a standing girl]	mid 19 th —late 19 th century	Studio imprint, center verso: JAMES CHAPMAN, / PHOTOGRAPHER, / 150, Kirkstall Road, LEEDS; BC: COPIES MAY BE HAD AT ANY TIME.	/	carte-de-visite, albumen print	9.5 x 5.8 cm	10.5 x 6.4 cm	
11	2009/180.4b	W. Smith (William Smith), British, active Leeds 1870-1883	Unknown sitter [portrait of a seated elderly man with a walking stick and gloves]	1876-1878	Studio imprint, BC recto: W.SMITH, / LEEDS.; TC verso: FROM THE / Photographir / STUDIO / OF / Wm Smith/ 1. COMMERCIAL STREET, / AND / 57. Park Lane, LEEDS; BC: Enlargements up to life size can/ be made from this picture.	/	carte-de-visite, albumen print	9.5 x 5.8 cm	10.4 x 6.3 cm	

12	2009/180.4c	J. H. Noverre (John Harrington Noverre), Canadian, active Toronto 1870- c.1893	Unknown sitter [portrait of a seated infant on upholstered chair]	1870-1873	Studio imprint, center verso: J.H.NOVERRE, / Photographer / 31 KING STREET EAST / OPPOSITE THE GLOBE / OFFICE/ TORONTO.	/	carte-de-visite, albumen print	9.1 x 5.9 cm	10.2 x 6.2 cm	Duplicate image (AGO:104 315, on page 18)
13	2009/180.4d	Ewing (Robert D. Ewing), active Toronto 1866-1870	Unknown sitter [portrait of a seated young child with curl hair on forehead]	1866-1870	Studio stamp, center verso: AUDACITER / EWING. PHOTO. TORONTO.	/	carte-de-visite, albumen print	9.5 x 5.9 cm	10.2 x 6.4 cm	Duplicate image (AGO.2009/181), on page 27)
14	2009/180.5	Thos. E. Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Mable Howarth Peterkin (1877-1951) [first cousin of Theresa Bywater Peterkin]	c.1883	Studio imprint, center verso: THOS. E. PERKINS, / Photographer, / NO. 293 YONGE STREET. / TORONTO. [diagonal]; BC: Duplicates can be had at anytime by sending / name in full.	/	carte-de-visite, albumen print	9.4 x 6.0 cm	10.5 x 6.3 cm	Duplicate image (AGO.2009/181), on page 6)
15	2009/180.6	Various artist, 19 th century	Page 6 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 3 photographs	mid 19 th – late 19 th century	/	/	3 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
16	2009/180.6a	Unknown Canadian, 19th Century	Mary Isabella Peterkin (1840- ?) [aunt of Theresa Bywater Peterkin]	c.1865	/	/	carte-de-visite, albumen print	9.2 x 5.5 cm	10.0 x 6.2 cm	Placed in pocket a Duplicate image (AGO.2009/181), on page 4)
17	2009/180.6b	Cole's Studio (H. G. Cole), American, active Dayton 1874-1876	Unknown sitter [portrait of a girl standing next to upholstered bench]	1874	Studio imprint, center verso: FROM / Cole's Studio; BR: 106 South Main Street, / DAYTON, OHIO.	/	carte-de-visite, albumen print	9.1 x 5.5 cm	10.5 x 6.3 cm	Placed in pocket c
18	2009/180.6c	Cole's Studio (H. G. Cole), American, active Dayton 1874-1876	Unknown sitter [portrait of a boy standing next to upholstered bench]	1874	Studio imprint, center verso: FROM / Cole's Studio; BR: 106 South Main Street, / DAYTON, OHIO.	/	carte-de-visite, albumen print	9.1 x 5.5 cm	10.5 x 6.3 cm	Placed in pocket d
19	2009/180.7	S.J. Dixon's Photo. Galleries (Samuel John Dixon), American, active Toronto 1876-1891	Charles Robert Peterkin (1841-1932) [father of Theresa Bywater Peterkin]	1891	Studio imprint, BC recto: Dixon/ COR. KING AND YONGE STS. / TORONTO.; TC verso: S.J. Dixon's Photo. Galleries; BC: ALWAYS HIGHEST AWARD AT TORONTO. / GOLD AND SILVER MEDALS AT BOSTON, ST. LOUIS AND CHICAGO. / Member of the Photographers' Association of America. / All Photos made with the New Process. No change of Expression. The Exposure is but One Second. / STUDIOS / COR. KING AND YONGE STS. / TORONTO / AND / COR. BROADWAY AND 34TH/ NEW YORK.	Inscribed in black ink, TC verso: Papa to Ernie / 1891.	cabinet card, albumen print	14.1 x 10.3 cm	16.3 x 10.7 cm	Duplicate image (2009/180.2 1)
20	2009/180.8	W. Mair (William Ross Mair), active Toronto 1882- c.1908	Ruby Gordon Peterkin (1887-1961) and Clara Irene Peterkin (1890-1971) [sisters of Theresa Bywater Peterkin]	1891-1892	Studio imprint, BC recto: W. Mair / EXTRA / FINISH/ 456 BROADWAY / TORONTO.	Inscribed in black ink, TL verso: [misdated] Ruby / 4 years; TR: Irene / 1 year 4 months; in pencil, TR: 1893.	cabinet card, albumen print	13.9 x 10.4 cm	16.3 x 10.7 cm	
21	2009/180.9	Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Ruby Gordon Peterkin, (1887-1961) [sister of Theresa Bywater Peterkin]	1888	Studio imprint, BC recto: Perkins / 293 Yonge St. / Toronto.	Inscribed in pencil, TL verso: RUBY.	cabinet card, collodion print	14.7 x 10.2 cm	16.4 x 10.8 cm	
22	2009/180.10	Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Ethel May Peterkin, (1880-1929) [sister of Theresa Bywater Peterkin]	1889	Studio imprint, BC recto: Perkins/ 293 Yonge St. / Toronto; center verso: Perkins/ PHOTOGRAPHER.[diagonal];BC: 293 Yonge Street. / DUPLICATES CAN BE HAD AT ANY TIME SENDING NAME 'N FULL.	/	cabinet card, albumen print	14.7 x 10.2 cm	16.5 x 10.7 cm	

23	2009/180.11	Various artist, 19 th century	Page 11 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th – late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
24	2009/180.11a	Unknown Canadian, 19 th Century	Unknown sitter [portrait of a standing woman with an umbrella]	mid 19 th – late 19 th century	/	/	carte-de-visite, albumen print	9.2 x 5.8 cm	10.1 x 6.2 cm	
25	2009/180.11b	R. Carswell (Robert Carswell), Canadian, active Toronto 1866-1870	Unknown sitter [portrait of a seated man with a pipe]	1866-1867		Studio imprint, center verso: R. CARSWELL / PUBLISHER / 284 Yonge St. Toronto.	carte-de-visite, albumen print	9.1 x 5.9 cm	10.3 x 6.4 cm	
26	2009/180.11c	C. Bugg (Charlie Bugg), active Toronto 1866-1969	Unknown sitter [portrait of a standing girl holding on to an upholstered chair]	1866-1869		Studio imprint, BC recto: C. BUGG. Photo., 137 King Street East, Toronto.	carte-de-visite, albumen print	9.1 x 5.9 cm	10.3 x 6.4 cm	
27	2009/180.11d	Fenner & McConkey, (J.W. Fenner, and George McConkey) active Toronto 1864-1865	James Frederick Peterkin, (1837-1920) [uncle of Theresa Bywater Peterkin]	1864-1865		Studio stamp in blue ink, center verso: FENNER & MCCONKEY / TORONTO / ARTISTS.	Inscribed in pencil, TC verso: [misidentified] Charles R. Peterkin with one of the typical chairs he made.	carte-de-visite, albumen print	8.9 x 5.7 cm	10.1 x 6.1 cm
28	2009/180.12	Various artist, 19 th century	Page 12 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th – late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
29	2009/180.12a	Unknown Canadian, 19 th Century	Unknown sitter [portrait of a standing woman holding on to an upholstered chair]	mid 19 th – late 19 th century	/	/	carte-de-visite, albumen print	8.7 x 5.8 cm	10.2 x 6.1 cm	Duplicate image (AGOID:104 316, on page 5)
30	2009/180.12b	Unknown Canadian, 19 th Century	Unknown sitter [portrait of a seated man with right hand on side table]	mid 19 th – late 19 th century	/	/	carte-de-visite, albumen print	9.1 x 5.9 cm	10.2 x 6.2 cm	
31	2009/180.12c	Unknown Canadian, 19 th Century	James Howarth [uncle of Theresa Bywater Peterkin]	c.1875	/		Inscribed in black ink, TC verso: James Howarth to C. R. Peterkin.	carte-de-visite, albumen print	9.1 x 5.9 cm	10.4 x 6.2 cm
32	2009/180.12d	W. Hines (William Hines), active Toronto 1861-1896	Unknown sitter [portrait of a standing woman with right hand on pedestal]	c.1865		Studio imprint, BC recto: W. Hines, Photographer, cor. of Church & King.	carte-de-visite, albumen print	8.9 x 5.4 cm	10.2 x 6.2 cm	
33	2009/180.13	Various artist, 19 th century	Page 13 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 2 photographs	mid 19 th – late 19 th century	/	/	2 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
34	2009/180.13a	Fenner & McConkey, (J.W. Fenner, and George McConkey) active Toronto 1864-1865	Theresa Bywater (1845-1909) [mother of Theresa Bywater Peterkin]	1864-1865		Studio stamp in blue, center verso: FENNER & MCCONKEY / TORONTO/ ARTISTS.	carte-de-visite, albumen print	8.9 x 5.6 cm	10.0 x 6.1 cm	Duplicate image (AGOID:104 315, on page 7)
35	2009/180.13b	Fenner & McConkey, (J.W. Fenner, and George McConkey) active Toronto 1864-1865	Charles Robert Peterkin, (1841-1932) [father of Theresa Bywater Peterkin]	1864-1865	/	/	carte-de-visite, albumen print	5.6 x 8.9 cm	6.1 x 10.0 cm	
36	2009/180.14	Various artist, 19 th century	Page 14 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th – late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	

37	2009/180.14a	Fenner & McConkey's Photograph Galleries, (J.W. Fenner, and George McConkey) active Toronto 1864 -1865	Stuart Munro Peterkin (1842-1911) [uncle of Theresa Bywater Peterkin]	1864-1865	Studio stamp in purple ink, center verso: Fenner & Mc Conkey's / Photograph Galleries/ 146 Yonge Street/ TORONTO, / and 151 West First St. / OSWEGO, / N.Y. /		carte-de-visite, albumen print	9.2 x 5.6 cm	10.1 x 6.1 cm	Duplicate image (AGOID:104 316, on page 24) (AGOID:104 315, on page 37)
38	2009/180.14b	Bruce's Art Studio (Josiah Bruce), active Toronto 1881-1914	Unknown sitter [bust portrait of a man with a full beard]	1881-1893	Studio imprint, TC verso: FROM/ BRUCE'S / ART/ STUDIO. / 118 KING ST.WEST.	Inscribed in black ink, TC verso: 28887; BC: To S. Peterkin / with Best Wishes.	carte-de-visite, embossed albumen print	7.3 x 5.3 cm	10.6 x 6.4 cm	
39	2009/180.14c	Unknown Canadian, 19th Century	Mr. John [bust portrait of man with tall white collar]	mid 19 th - late 19 th century	/	Inscribed in pencil, TC verso: Mr. John	carte-de-visite, albumen print	6.5 x 5.1 cm	10.1 x 6.4 cm	
40	2009/180.14d	Unknown Canadian, 19th Century	Annie Gordon Peterkin (1831-1927) [aunt of Theresa Bywater Peterkin]	c.1860	/	/	carte-de-visite, albumen print	9.3 x 5.5 cm	10.2 x 6.2 cm	
41	2009/180.15	Various artist, 19 th century	Page 15 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th - late 19 th century	/	/	4 cartes-de-visite, albumen and collodion prints		Average carte-de-visite size: 10.5 x 6.3 cm	
42	2009/180.15a	Fenner & McConkey, (J.W. Fenner, and George McConkey) active Toronto 1864-1865	Unknown sitter [portrait of a standing woman with a book]	1864-1865	/	/	carte-de-visite, albumen print	8.9 x 5.5 cm	10.2 x 6.2 cm	
43	2009/180.15b	Tuner (John Tuner), active Toronto 1859-1878	Unknown sitter [portrait of a man standing with a book]	1859-1878	Studio stamp in blue ink, TC verso: TURNER, PHOTOGRAPHER / SOUTH WEST CORNER / TORONTO / KING & YONGE STS.	Inscribed number on print from the negative, BC recto: 3576.	carte-de-visite, albumen print	9.2 x 5.9 cm	10.5 x 6.3 cm	
44	2009/180.15c	Gagen & Fraser, Canadian, active Toronto 1879-1898	Unknown sitter [portrait of a girl standing with book]	1879-1898	Studio imprint, TC verso: GAGEN & / FRASER / Photographers, / 79 King St West [diagonal] / TORONTO.	Inscribed in pencil, TC verso: 13739.	carte-de-visite, albumen print	9.2 x 5.9 cm	10.5 x 6.3 cm	Duplicate image (AGO.2009/181), on page 42)
45	2009/180.15d	J. H. Noverre (John Harrington Noverre), Canadian, active Toronto 1870- c.1893	Frederick Arthur Peterkin (1865-1940) [cousin of Theresa Bywater Peterkin]	1870-1873	Studio imprint, center verso: J.H.NOVERRE, / Photographer, / 31 KING STREET EAST / OPPOSITE THE GLOBE / OFFICE / TORONTO.	/	carte-de-visite, collodion print	9.1 x 6.0 cm	10.2 x 6.3 cm	
46	2009/180.16	Various artist, 19 th century	Page 16 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th - late 19 th century	/	/	4 cartes-de-visite, albumen and collodion prints		Average carte-de-visite size: 10.5 x 6.3 cm	
47	2009/180.16a	Unknown Canadian, 19th Century	Joe Bywater (1847-1936) [uncle of Theresa Bywater Peterkin]	c.1870	/	/	carte-de-visite, albumen print	9.1 x 5.9 cm	10.2 x 6.2 cm	
48	2009/180.16b	W. O'Connor (William O'Connor), active Toronto 1862-1881	Elizabeth Binns (? – 1909) [step-grandmother of Theresa Bywater Peterkin]	1862-1865	Studio stamp in blue ink, center verso: W.O'CONNOR, / PHOTOGRAPHER, /121 King St. East, / TORONTO / OPPOSITE THE CATHEDRAL [vertical].	/	carte-de-visite, collodion print	9.4 x 5.6 cm	10.1 x 6.3 cm	
49	2009/180.16c	Unknown Canadian, 19th Century	Unknown sitters [portrait of a seated girl and a standing boy]	mid 19 th - late 19 th century	/	/	carte-de-visite, albumen print	9.1 x 5.9 cm	10.2 x 6.1 cm	
50	2009/180.16d	J. Penrose (James Penrose), active Toronto 1865-1870	Theresa Bywater (1845-1909) and her friend [mother of Theresa Bywater Peterkin]	1866-1867	Studio imprint, BC verso: J. PENROSE, / Photographer, / 75 KING-ST. EAST, / TORONTO.	/	carte-de-visite, albumen print	9.1 x 5.8 cm	10.2 x 6.1 cm	Duplicate image (AGOID:104 315, on page 45)
51	2009/180.17	Various artist, 19 th century	Page 17 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 3 photographs	mid 19 th - late 19 th century	/	/	3 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	

52	2009/180.17a	J. Inglis (James Inglis), British, active Montreal 1866- c.1882)	Unknown sitter [portrait of a seated man with a open book]	1867-1870	Studio imprint in green, center verso: CONCORIA SALUS / J.INGLIS / 101 GREAT ST.JAMES STREET. / MONTREAL.	Inscribed number on print from the negative, BC recto: 17407.	carte-de-visite, albumen print	9.0 x 5.7 cm	10.1 x 6.2 cm	Placed in pocket a Duplicate image (AGO.2009/181), on page 36)
53	2009/180.17b	Unknown Canadian, 19th Century	Unknown sitter [portrait of a standing man with a chair]	mid 19 th – late 19 th century	/	/	carte-de-visite, albumen print	8.8 x 5.9 cm	9.5 x 6.2 cm	Placed in pocket b
54	2009/180.17c	J. H. Noverre (John Harrington Noverre), Canadian, active Toronto 1870- c.1893	Unknown sitter [Portrait of a seated girl with an open cabinet card album]	1870-1873	Studio imprint, TC verso: J.H.NOVERRE, / Photographer, / 31 KING STREET EAST / OPPOSITE THE GLOBE / OFFICE/ TORONTO.	/	carte-de-visite, albumen print	9.1 x 5.9 cm	10.2 x 6.2 cm	Placed in pocket c Duplicate image (AGO.2009/181), on page 3)
55	2009/180.18	Various artist, 19 th century	Page 18 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 3 photographs	mid 19 th – late 19 th century	/	/	3 cartes-de-visite, albumen prints; 1 tintype		Average carte-de-visite size: 10.5 x 6.3 cm	
56	2009/180.18a	R. Carswell (Robert Carswell), Canadian, active Toronto 1866-1870	Clara Bywater (1849-1933) and her friend [aunt of Theresa Bywater Peterkin]	1868-1870	Studio imprint, center verso: R. CARSWELL, / No. 6 KING STREET WEST/ TORONTO.; BC: A Catalogue of twelve hundred photographs free/ on application/ Stereoscopic Views of Niagara Falls and Public/ Building of Toronto & Hamilton./ The only house in Canada where Microscopic Photographs for Rings, Charms, Slides, &c. are made.	Inscribed number on print from the negative, BC recto: 3366.	carte-de-visite, albumen print	8.9 x 5.8 cm	10.0 x 6.2 cm	Duplicate image (AGO:104 315, on page 44)
57	2009/180.18b	Unknown Canadian, 19th Century	Charles Robert Peterkin (1841-1932) and Billy Bailey [Theresa Bywater Peterkin's father and his fellow combatant in uniform of the Queen's Own No.5 Company Regiment]	1866	/	/	carte-de-visite, albumen print	8.8 x 5.7 cm	10.0 x 6.2 cm	Duplicate image (AGO.2009/181), on page 45) (AGO:104 315, on page 6)
58	2009/180.18c	S.C. Jory (Samuel C. Jory), active Toronto 1861-1880	Unknown sitters [Portrait of two girls standing]	1872-1880	Studio imprint, center verso: S.C. JORY, / Photographic Artist, / No.75 King St. East, Toronto; BC: Copies may be had.	/	carte-de-visite, albumen print	8.7 x 5.7 cm	10.1 x 6.2 cm	Duplicate image (AGO.2009/181), on page 43)
59	2009/180.18d	Unknown Canadian, 19th Century	Theresa Bywater (1845-1909) and Clara Bywater (1849-1933) [mother and aunt of Theresa Bywater Peterkin]	c.1870	/	/	tintype	9.5 x 6.0 cm	9.5 x 6.0 cm	
60	2009/180.19	Rider (Briggs L. Rider), active Chicago 1865-1896	Edith Georgina Bywater's husband [uncle of Theresa Bywater Peterkin]	1885 - 1891	Studio imprint, BC recto: Rider / 339 W. Madison St. / CHICAGO; center verso: Rider [diagonal]	Inscribed in pencil, BC verso: Theresa & Charlie/ with love.	cabinet card, albumen print	14.7 x 10.2 cm	16.5 x 10.8 cm	
61	2009/180.20	S.J. Dixon's Photo. Galleries (Samuel John Dixon), American, 1852-1891 (active Toronto 1876-1891)	Theresa Bywater (1845-1909) [mother of Theresa Bywater Peterkin]	1890	Studio imprint, BC recto: Dixon / COR. KING AND YONGE STS. / Toronto; TC verso: S.J. Dixon's Photo. Galleries; BC: ALWAYS HIGHEST AWARD AT TORONTO. / GOLD AND SILVER MEDALS AT BOSTON, ST LOUIS AND CHICAGO. / Member of the Photographers' Association of America. / All Photos made with the New Process. No change of/ Expression. The Exposure is but One Second. / STUDIOS / CORNER KING AND YONGE STREETS / TORONTO.	Inscribed in pencil, TL verso: [misidentified] Theresa/ Bywater / Peterkin / 1890.	cabinet card, albumen print	16.4 x 10.8 cm	14.0 x 10.4 cm	

62	2009/180.21	S.J.'s Photo. Galleries (Samuel John Dixon), American, 1852-1891 (active Toronto 1876-1891)	Charles Robert Peterkin, (1841-1932) [father of Theresa Bywater Peterkin]	1891	Studio imprint, BC recto: Dixon / COR. KING AND YONGE STS / TORONTO; TC verso: S.J. Dixon's Photo. Galleries; BC: ALWAYS HISGHEST AWARD AT TORONTO. / GOLD AND SILVER MEDALS AT BOSTON, ST LOUIS AND CHICAGO. / Member of the Photographers' Association of America. / All Photos made with the New Process. No change of / Expression. The Exposure is but One Second. / STUDIOS / CORNER KING AND YONGE STREETS / TORONTO.	Inscribed in black ink, TL verso: Papa to Ruby / 1891.	cabinet card, albumen print	10.2 x 14.1 cm	10.7 x 16.4 cm	Duplicate image (2009/180.7)
63	2009/180.22	J.F. Bryce (John Fraser Bryce), Canadian, active Toronto 1880-1909	Gorge Hasting [Theresa Bywater Peterkin's father business partner of Hasting & Peterkin]	c.1890	Studio imprint, BC recto: J.F. BRYCE / Toronto.	Inscribed in black ink, TL verso: Yours truly / Gorge Hastings.	cabinet card, albumen print	14.4 x 10.4 cm	16.5 x 10.8 cm	
64	2009/180.23	Those. Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Unknown sitter [bust portrait of a woman]	1879- ?1890	Studio imprint, center verso: THOS E. PERKINS, / Photographer, / 293 YONGE STREET, / TORONTO. [diagonal]; BC: Duplicates can be hand at any time by sending / name in full.	/	carte-de-visite, embossed albumen print	7.4 x 5.4 cm	10.4 x 6.2 cm	Placed in pocket a
65	2009/180.24	A. Manson (Andrew Manson), Scottish, active Bridge of Allan 1864- ?1874)	Unknown sitters [portrait of a standing man holding an umbrella next to a seated woman holding a book]	1864- ?1874	Studio imprint, center verso: A.MANSON, / PHOTOGRAPHER, / BRIDGE OF ALLAN.	/	carte-de-visite, albumen print	9.0 x 5.7 cm	10.3 x 6.4 cm	Placed in pocket b
66	2009/180.25	Various artist, 19 th century	Page 25 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains no photographs	mid 19 th – late 19 th century	/	/	/		Average carte-de-visite size: 10.5 x 6.3 cm	
67	2009/180.26	Various artist, 19 th century	Page 26 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 3 photographs	mid 19 th – late 19 th century	/	/	3 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
68	2009/180.26a	Studio of J. B. Cook (John B. Cook), active Toronto 1879-1898	Charles Robert Jr. Peterkin (1872 –1972) [brother of Theresa Bywater Peterkin]	1879-1881	Studio imprint, center verso: FROM THE STUDIO OF / J. B. COOK. / Artistic Photographer. / Albert Hall. / 191 & 193 Yonge Street / TORONTO/ Negatives Kept [diagonal].	/	carte-de-visite, albumen print	8.8 x 5.8 cm	10.2 x 6.3 cm	Placed in pocket a Duplicate image (AGO.2009/181), on page 9)
69	2009/180.26b	Studio of J. B. Cook (John B. Cook), active Toronto 1879-1898	Stuart Settle Peterkin (1869 – 1886) and James Ernest Peterkin Jr. (1874 - 1960) [brothers of Theresa Bywater Peterkin]	1879-1881	Studio imprint, center verso: FROM THE STUDIO OF / J. B. COOK. / Artistic Photographer. / Albert Hall. / 191 & 193 Yonge Street / TORONTO / Negatives Kept [diagonal].	/	carte-de-visite, albumen print	8.9 x 5.9 cm	10.4 x 6.3 cm	Placed in pocket b Duplicate image (AGO.2009/181), on page 8) (AGOID:104 315, on page 14)
70	2009/180.26c	Notman & Fraser, (Wm. Notman and J. A Fraser) Canadian, active Toronto 1868-1883)	Unknown sitter [bust portrait of a woman]	1868-1883	Studio imprint, center verso: NOTMAN & FRASER / W.NOTMAN, / PHOTOGRAPHER TO / HER MAJESTY / MONTREAL, / HALIFAX, / AND / TORONTO.	Inscribed in black ink, TR verso: 35/84.	carte-de-visite, albumen print	8.9 x 6.0 cm	10.3 x 6.2 cm	Placed in pocket d
71	2009/180.27	Various artist, 19 th century	Page 27 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th – late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	

72	2009/180.27a	H. Macorquodale (Hugh Macorquodale), active Toronto 1874-?1879	Emma Bywater (1850 – c.1885) and Alfred Cornelius Hurrell (1853-?) [aunt and uncle of Theresa Bywater Peterkin]	1874-1878	Studio stamp in purple ink, center verso: H. Macorquodale, / Artistic and Photographer, / 46 YONGE STREET, / Yorkville. [diagonal].	/	carte-de-visite, albumen print	8.9 x 5.8 cm	10.2 x 6.2 cm	Duplicate image (AGO.2009/181), on page 23)
73	2009/180.27b	Studio of J. B. Cook (John B. Cook), active Toronto 1879-1898	Clara Bywater (1849-1933) [aunt of Theresa Bywater Peterkin]	c.1884	Studio stamp, center verso: FROM THE STUDIO OF / J. B. COOK. / Artistic Photographer. / Albert Hall. / 191 & 193 Yonge Street / TORONTO / Negatives Kept [diagonal].	/	carte-de-visite, albumen print	8.9 x 5.8 cm	10.4 x 6.3 cm	
74	2009/180.27c	Studio of S.J. Dixon (Samuel John Dixon), active Toronto 1876-1891	Unknown sitters [portrait of a woman and a seated man on upholstered chair]	1877-1880	Studio stamp in purple ink, center verso: From the Studio of/ S.J. Dixon, / ENTRANCE ALBERT HALL. / 191 & 193 Yonge St. / TORONTO.	/	carte-de-visite, albumen print	8.9 x 5.7 cm	10.6 x 6.3 cm	
75	2009/180.27d	The Studio of J. B. Cook (John B. Cook), active Toronto 1879-1898	Clara Bywater's friend [aunt's friend of Theresa Bywater Peterkin]	c.1884	Studio stamp, center verso: FROM THE STUDIO OF / J. B. COOK. / Artistic Photographer. / Albert Hall. / 191 & 193 Yonge Street / TORONTO / Negatives Kept [diagonal].	/	carte-de-visite, albumen print	8.9 x 5.8 cm	10.4 x 6.3 cm	
76	2009/180.28	Various artist, 19 th century	Page 28 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 4 photographs	mid 19 th – late 19 th century	/	/	4 cartes-de-visite, albumen prints		Average carte-de-visite size: 10.5 x 6.3 cm	
77	2009/180.28a	Asher's Opposition Gallery (Julius Asher), active Sacramento 1877-1890	Alfred Cornelius Hurrell (1853-?) [uncle of Theresa Bywater Peterkin]	1879	Studio imprint, center verso: ASHER'S / Opposition Gallery, / 236 J STREET, / Between Eighth and Ninth Streets, / SACRAMENTO, CAL.	/	carte-de-visite, albumen print	7.4 x 5.0 cm	10.4 x 6.2 cm	
78	2009/180.28b	J.H. Noverre (John Harrington Noverre), active Toronto 1870- c.1893	Emma Bywater (1861 – c.1885) [aunt of Theresa Bywater Peterkin]	1874-1878	Studio imprint, BC recto: J. H. NOVERRE, TORONTO; center verso: J. H. NOVERRE, / Photographer / 29 KING STREET EAST / OPPOSITE THE GLOBE / OFFICE / TORONTO.	/	carte-de-visite, embossed albumen print	7.7 x 5.4 cm	10.1 x 6.3 cm	
79	2009/180.28c	Asher's Opposition Gallery (Julius Asher), active Sacramento 1877-1890	Norman Hurrell (1878- 1953) [cousin of Theresa Bywater Peterkin]	1879	Studio imprint, center verso: ASHER'S/ Opposition Gallery, / 236 J STREET, / Between Eighth and Ninth Streets, / SACRAMENTO, CAL.	/	carte-de-visite, albumen print	7.4 x 4.9 cm	10.5 x 6.2 cm	Duplicate image (AGO.2009/181), on page 10)
80	2009/180.28d	Le Maitre's Studio (Joseph H. Le Maitre), active Toronto 1879-1881	Annie Gordon Perekin (1831- 1927) [aunt of Theresa Bywater Peterkin]	1879-1881	Studio imprint in red, center verso: Le Maitre's / Studio, / Artist and/ Photographer/ 324 Yonge St. / Toronto.	Inscribed in black in, TR verso: 347.	carte-de-visite, embossed albumen print	7.1 x 5.0 cm	10.5 x 6.3 cm	
81	2009/180.29	Thos E. Perkins (Thomas E. Perkins), active Toronto 1879– c.1905	Ethel May Peterkin (1880- 1929 [sister of Theresa Bywater Peterkin]	1881-1882	Studio imprint, center verso: THOS E. PERKINS / Photographer, / 293 YONGE STREET, / TORONTO. [diagonal]; BC: Duplicates can be hand at any time by sending/ name in full.		carte-de-visite, embossed albumen print	7.4 x 5.3 cm	10.5 x 6.3 cm	Duplicate image (AGO.2009/181), on page 11) (AGOID:104315, on page 12, 39)
92	2009/180.30	Various artist, 19 th century	Page 30 of the Peterkin Family (Theresa Bywater Peterkin) Album, contains 3 photographs	mid 19 th – late 19 th century	/	/	1 carte-de-visite, albumen print; 2 tintypes		Average carte-de-visite size: 10.5 x 6.3 cm	
83	2009/180.30a	Unknown Canadian, 19 th Century	Unknown sitter [portrait of a standing girl with tartan fly plaid]	mid 19 th – late 19 th century	/	/	tintype	10.2 x 6.5 cm	10.2 x 6.5 cm	Placed in pocket a
84	2009/180.30b	Unknown Canadian, 19 th Century	Unknown sitter [portrait of a child standing in striped tights]	mid 19 th – late 19 th century	/	/	tintype	9.0 x 6.3 cm	9.0 x 6.3 cm	Placed in pocket b
85	2009/180.30c	Thos E. Perkins (Thomas E. Perkins), active Toronto 1879– c.1905	Unknown sitter [portrait of a seated woman on armchair]	1879- c.1890	Studio imprint, center verso: Thos E. Perkins, / PHOTOGRAPHER, / No. 293 Yonge St., / TORONTO. / Duplicates can be hand at any time.	/	carte-de-visite, albumen print	9.2 x 6.0 cm	10.5 x 6.2 cm	Placed in pocket d

86	2009/180.31	R. D. Ewing (Robert D. Ewing), active Toronto 1866-1870	Joseph Bywater (1720 -1882) [grandfather of Theresa Bywater Peterkin]	1866-1870	Studio imprint in red, BC recto: Cabinet Portrait / R.D. EWING / TORONTO; center verso: AUDACITER / EWING. PHOTO. TORONTO.	Inscribed in pencil, TC verso: [misidentified] William Peteikin/ father of C.R. Peterkin/ who was father of Irene; LC: [illegible name] / wrote this/ William was/ C.R.'s older step-/brother; his/ father was James.	cabinet card, albumen print	14.1 x 10.0 cm	16.5 x 10.9 cm	
87	2009/180.32	R. D. Ewing (Robert D. Ewing), active Toronto 1866-1870	Rebecca Howarth (1866?-1920) [aunt of Theresa Bywater Peterkin]	1866-1870	Studio imprint in red, BC recto: Cabinet Portrait / R.D. EWING / TORONTO; center verso: AUDACITER / EWING. PHOTO. TORONTO / TO H.R.H PRINCE ARTHUR.	/	cabinet card, albumen print	14.0 x 10.3 cm	16.5 x 10.9 cm	
88	2009/180.33	Ewing & Co, (Robert D. Ewing), active Toronto 1870-1874	James Frederick Peterkin (1837-1920) [uncle of Theresa Bywater Peterkin]	1870-1874	Studio imprint in red, BC recto: Cabinet Portrait / EWING & Co. / TORONTO; center verso: AUDACITER / EWING. PHOTO. TORONTO / TO H.R.H PRINCE ARTHUR.	/	cabinet card, albumen print	14.1 x 10.2 cm	16.7 x 10.8 cm	
89	2009/180.34	T.E. Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Theresa Bywater Peterkin (1867-1891)	1879-1881	Studio imprint, BC recto: Cabinet/ Portrait. / T.E. Perkins, / 293 Yonge St.; center verso: Thos. E. Perkins, / PHOTOGRAPHER, / No. 293 Yonge Street, / TORONTO./ DUPLICATES CAN BE HAD AT ANY TIME.	/	cabinet card, albumen print	14.3 x 10.4 cm	16.5 x 10.8 cm	
90	2009/180.35	Perkins (Thomas E. Perkins), active Toronto 1879- c.1905	Unknown sitters [portrait of a man and seated man with hat on lap]	1879- c.1890	Studio imprint, BC recto: Perkins / 293 Yonge St., Toronto; center verso: Perkins / PHOTOGRAPHER [diagonal] / No. 293 Yonge Street, / TORONTO; BC: DUPLICATES CAN BE HAD AT ANY TIME BY SENDING / NAME IN FULL.	/	cabinet card, collodion print	14.4 x 10.4 cm	16.5 x 10.8 cm	
91	2009/180.36	Hartley Studio, active Chicago 1877- c.1900	Edith Georgian Bywater's daughter [cousin of Theresa Bywater Peterkin]	c.1900	Studio imprint, center verso: Hartley / 309 West Madison Street, CHICAGO.	Inscribed in purple pencil, TL verso: For Theresa.	cabinet card, albumen print	14.6 x 10.3 cm	16.4 x 16.6 cm	

APPENDIX D – LAYOUT MAT TEMPLATES

Front mats:

Large Arc	9
Large Arc with colour layout	1
Large Oval	4
Large Oval with colour layout	2
Small Arc 1/1	1
Small Arc 2/2	1
Small Arc 1/4 (b)	1
Small Arc 3/4 (a, b, d)	1
Small Arc 3/4 (a, c, d)	1
Small Arc 4/4	4
Small Oval 1/1	1
Small Oval 1/4 (a)	1
Small Oval 3/4 (a, b, c) with colour layout	1
Small Oval 3/4 (a, b, d)	1
Small Oval 4/4	6

Total: 35

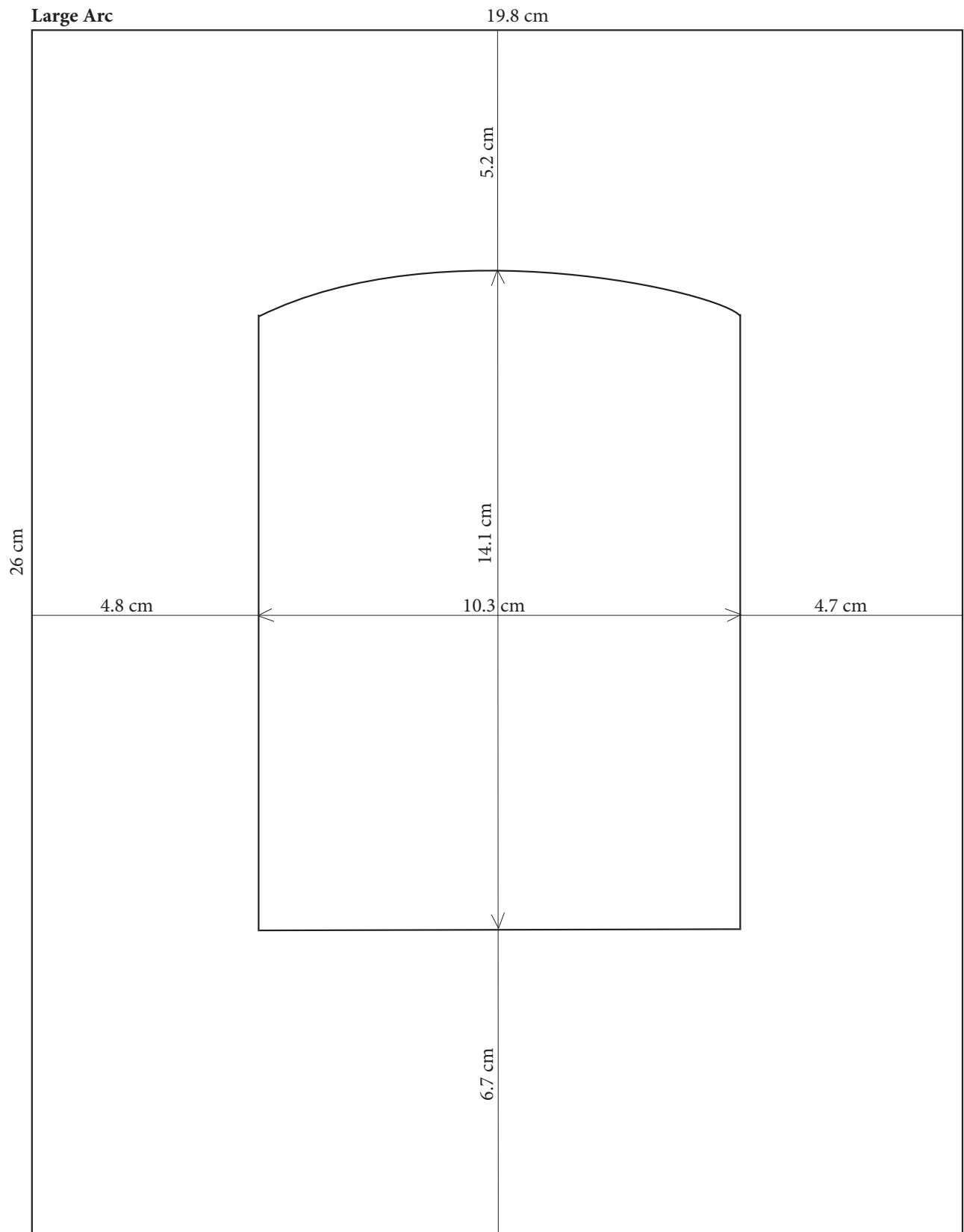
Back mats:

Large Rectangle	13
Large Rectangle for colour arc layout	1
Large Rectangle for colour oval layout	2
Small Rectangle 1/1 for arc layout	1
Small Rectangle 1/1 for oval layout	1
Small Rectangle 1/2 (a)	1
Small Rectangle 1/4 (a)	1
Small Rectangle 1/4 (b)	1
Small Rectangle 1/4 (c)	1
Small Rectangle 1/4 (d)	1
Small Rectangle 2/4 (a, c)	2
Small Rectangle 2/4 (b, c)	1
Small Rectangle 2/4 (b, d)	2
Small Rectangle 2/4 (c, d)	1
Small Rectangle 3/4 (a, b, c)	1
Small Rectangle 3/4 (a, b, d)	1
Small Rectangle 3/4 (b, c, d)	1
Small Rectangle 4/4	3

Total: 35

*Due to printing restriction the template diagrams are reduced in scale to 77%, yet the dimensions are correct and correspond to the mats.

Large Arc

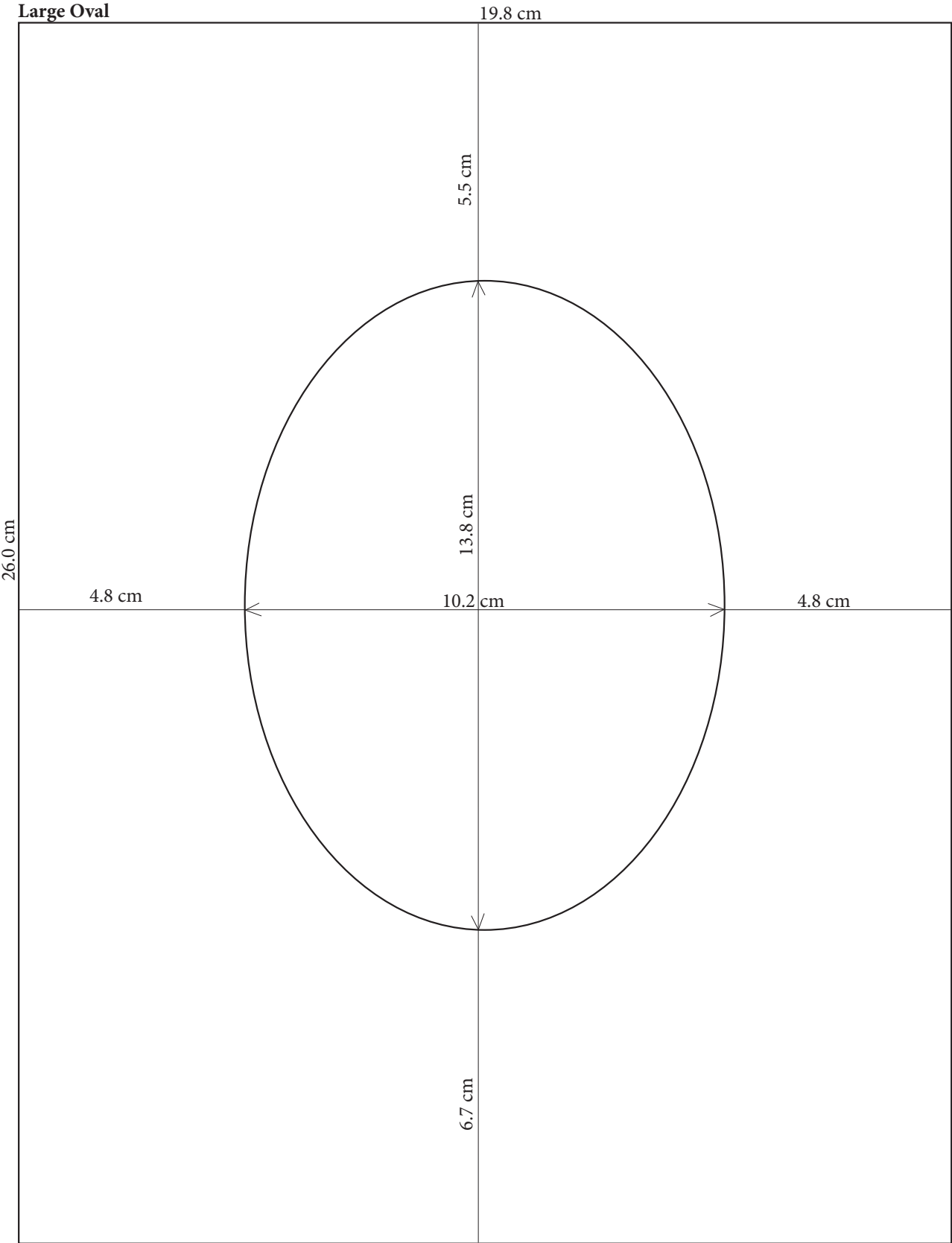


Technical drawing of a roof plan. The drawing shows a rectangular structure with a curved roof. The dimensions are as follows:

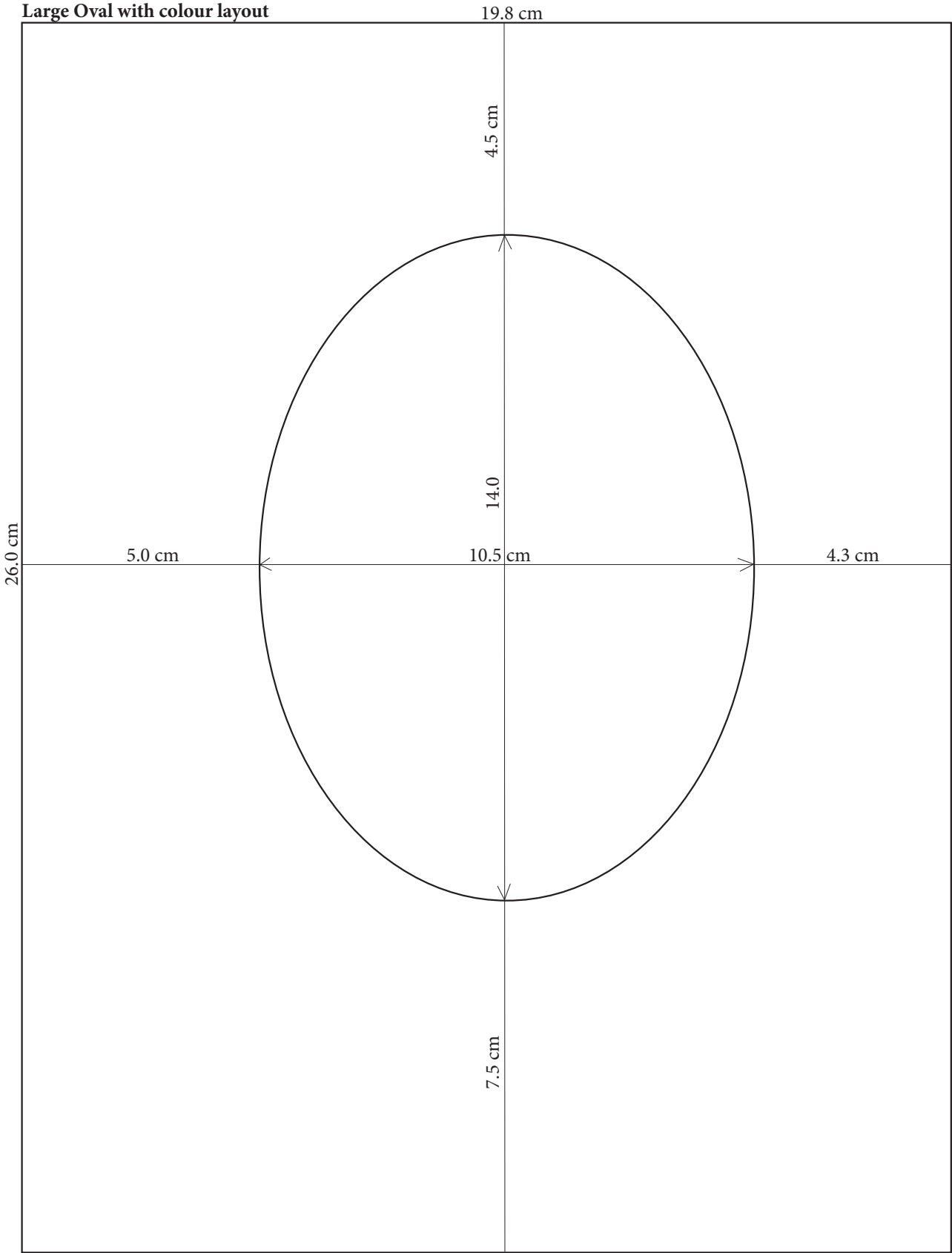
- Total width: 10.3 cm
- Total height: 20.5 cm (14.1 cm + 6.4 cm)
- Curved roof height: 5.5 cm
- Left side width: 4.8 cm
- Right side width: 4.7 cm

19.8 cm

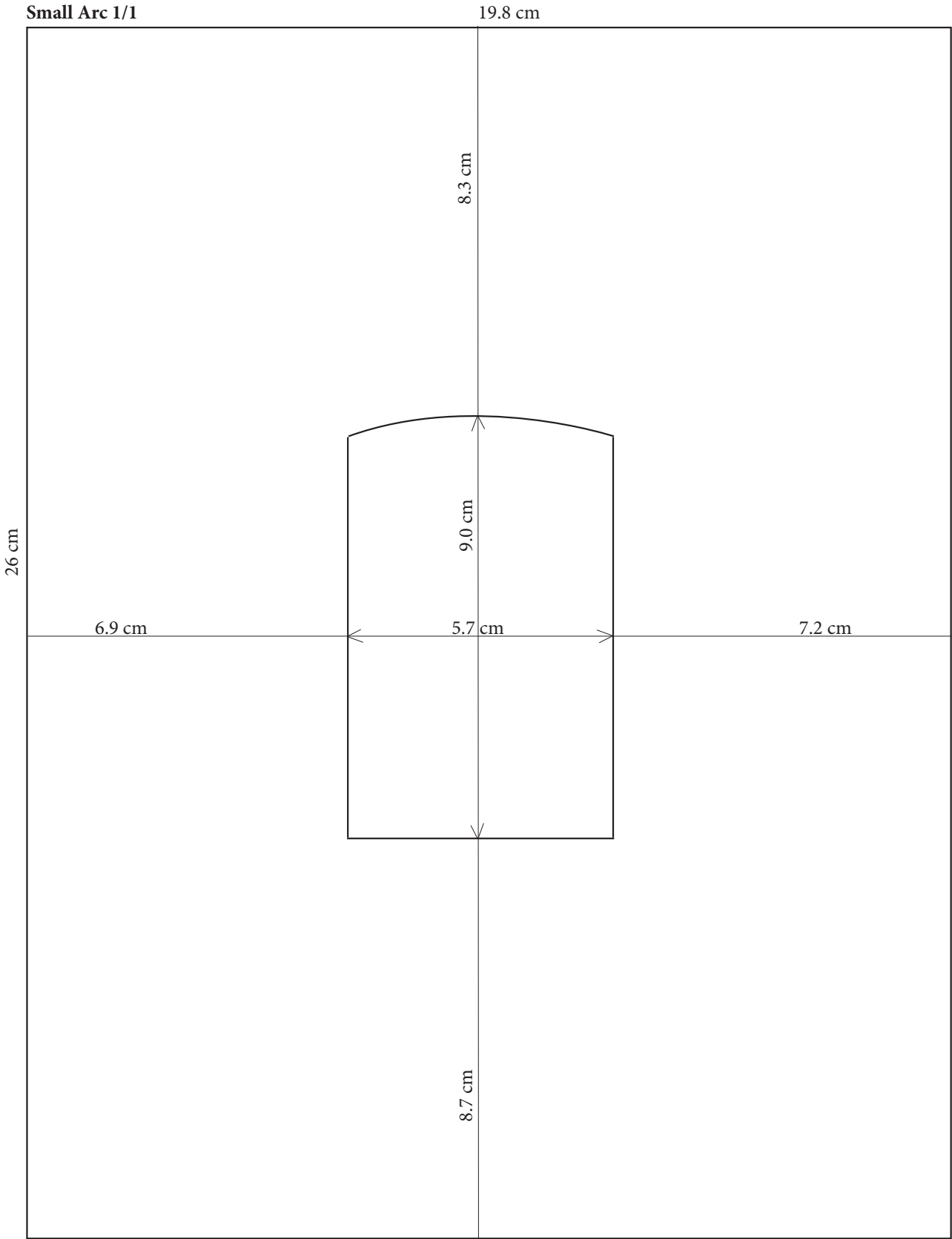
Large Oval

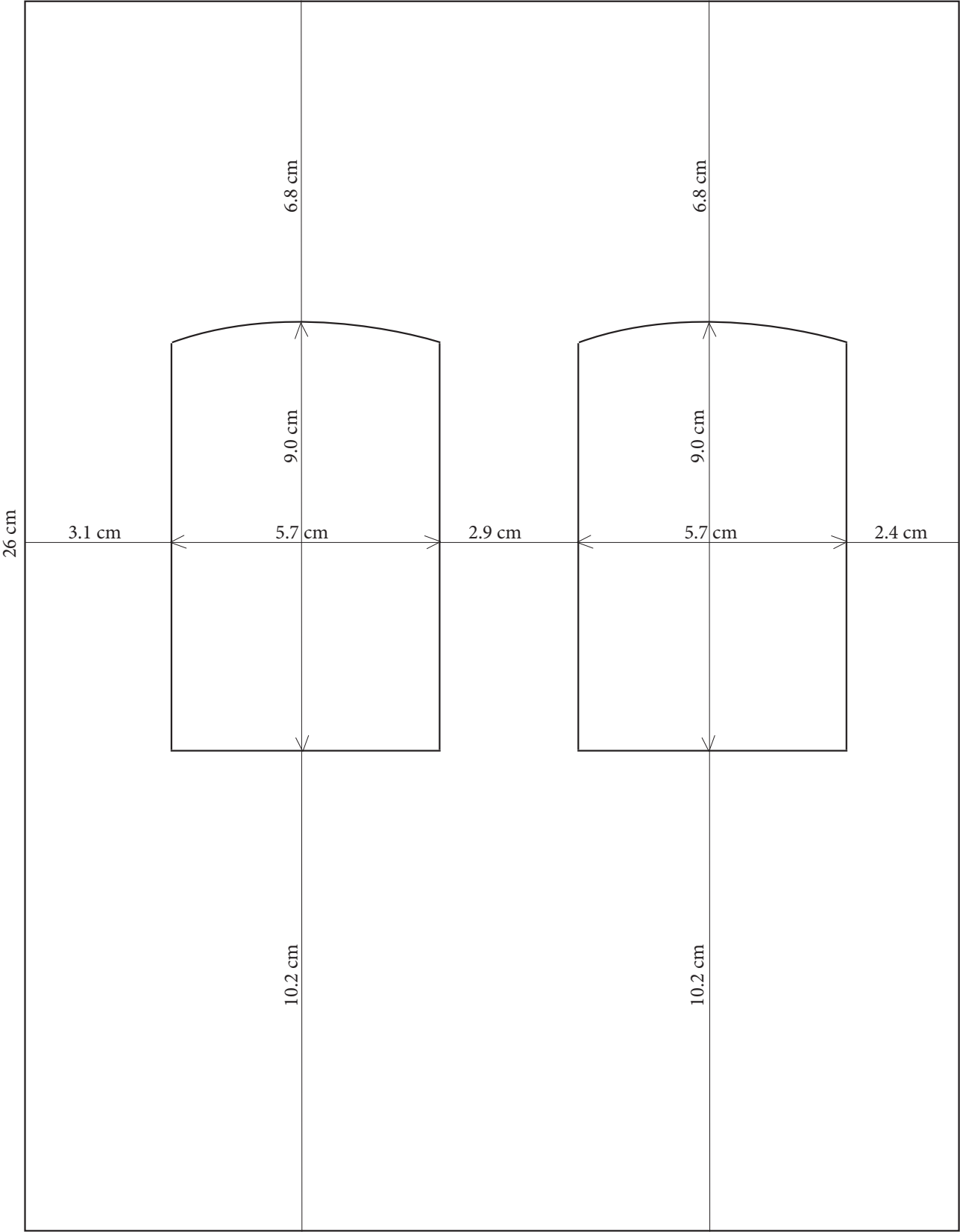


Large Oval with colour layout

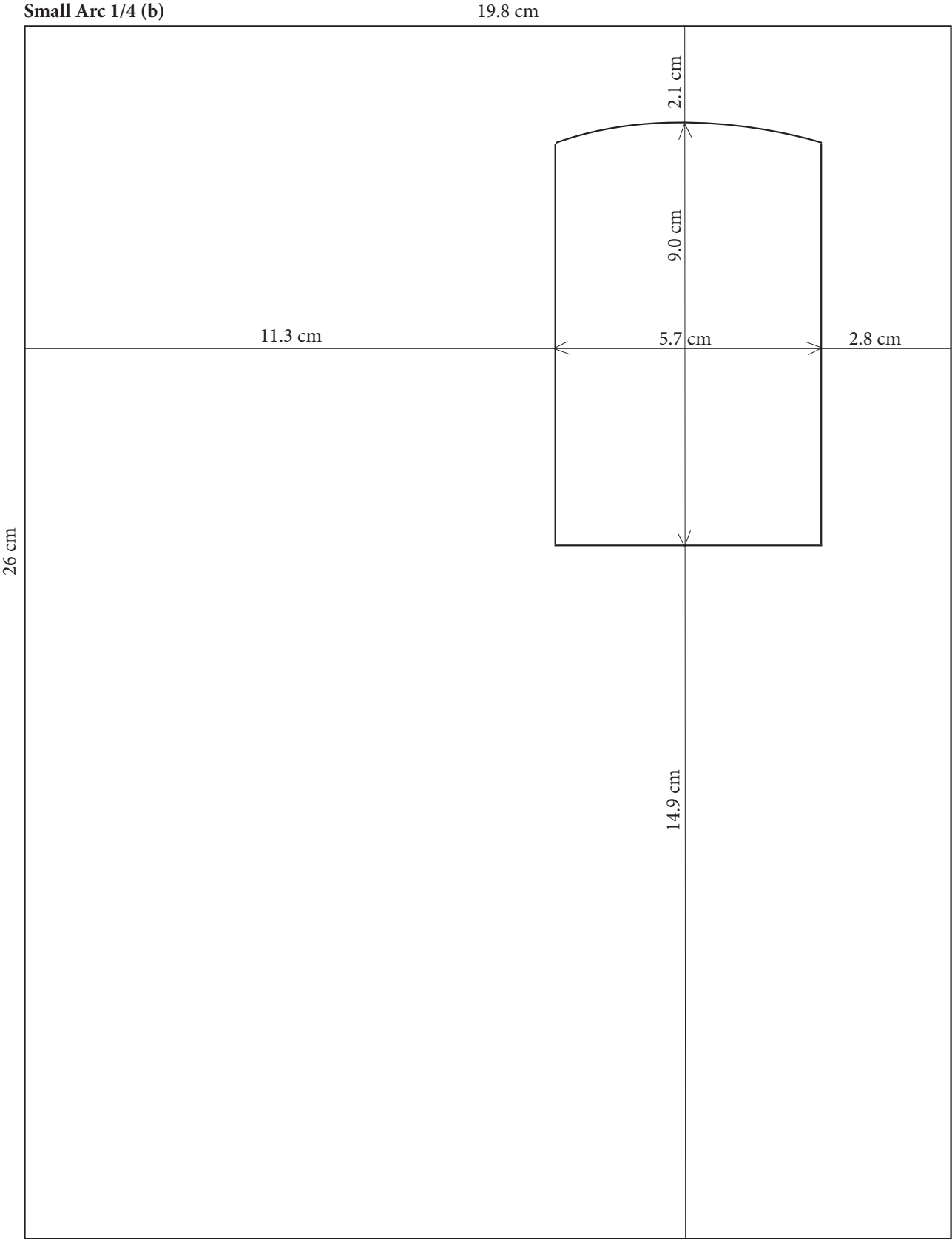


Small Arc 1/1



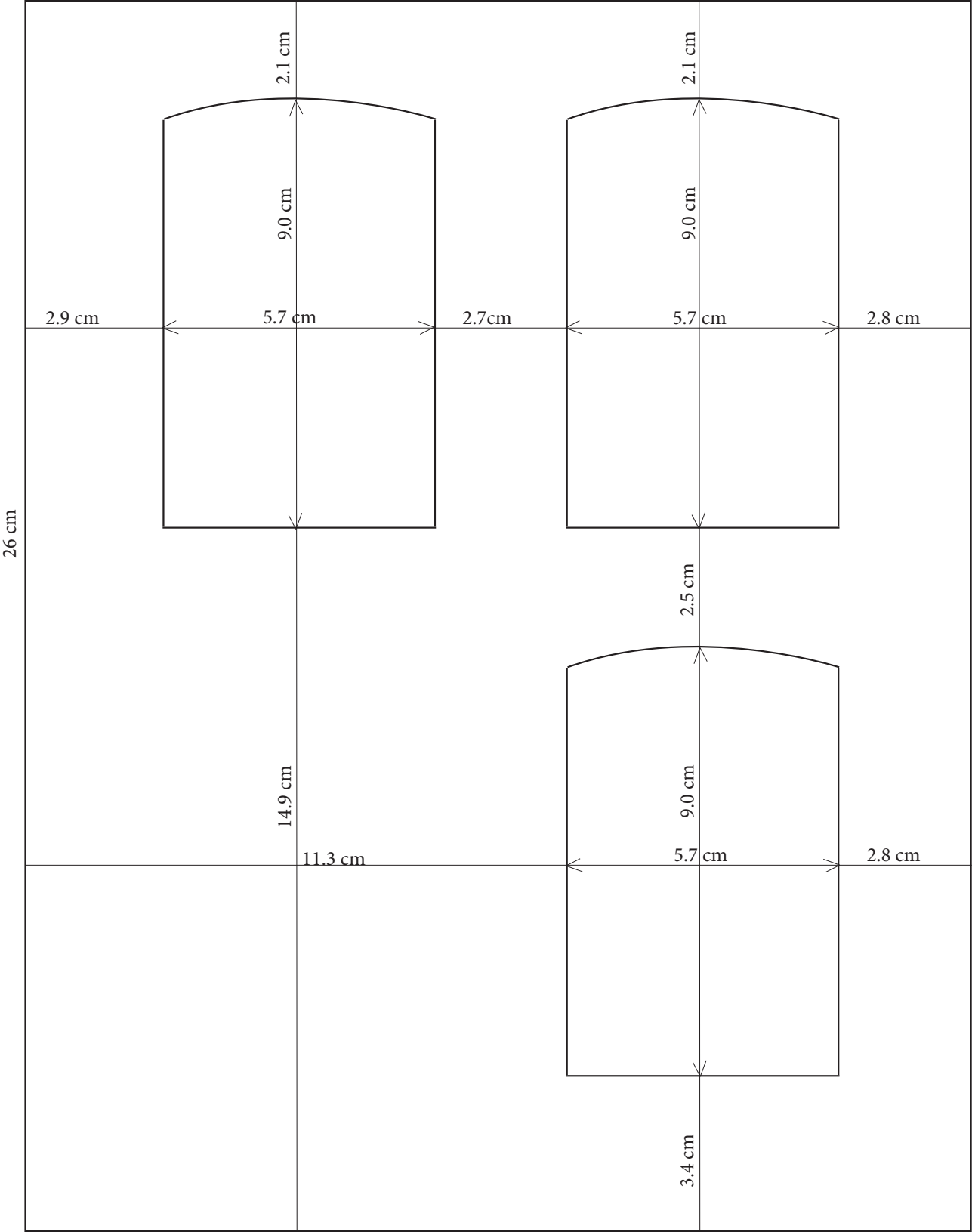


Small Arc 1/4 (b)



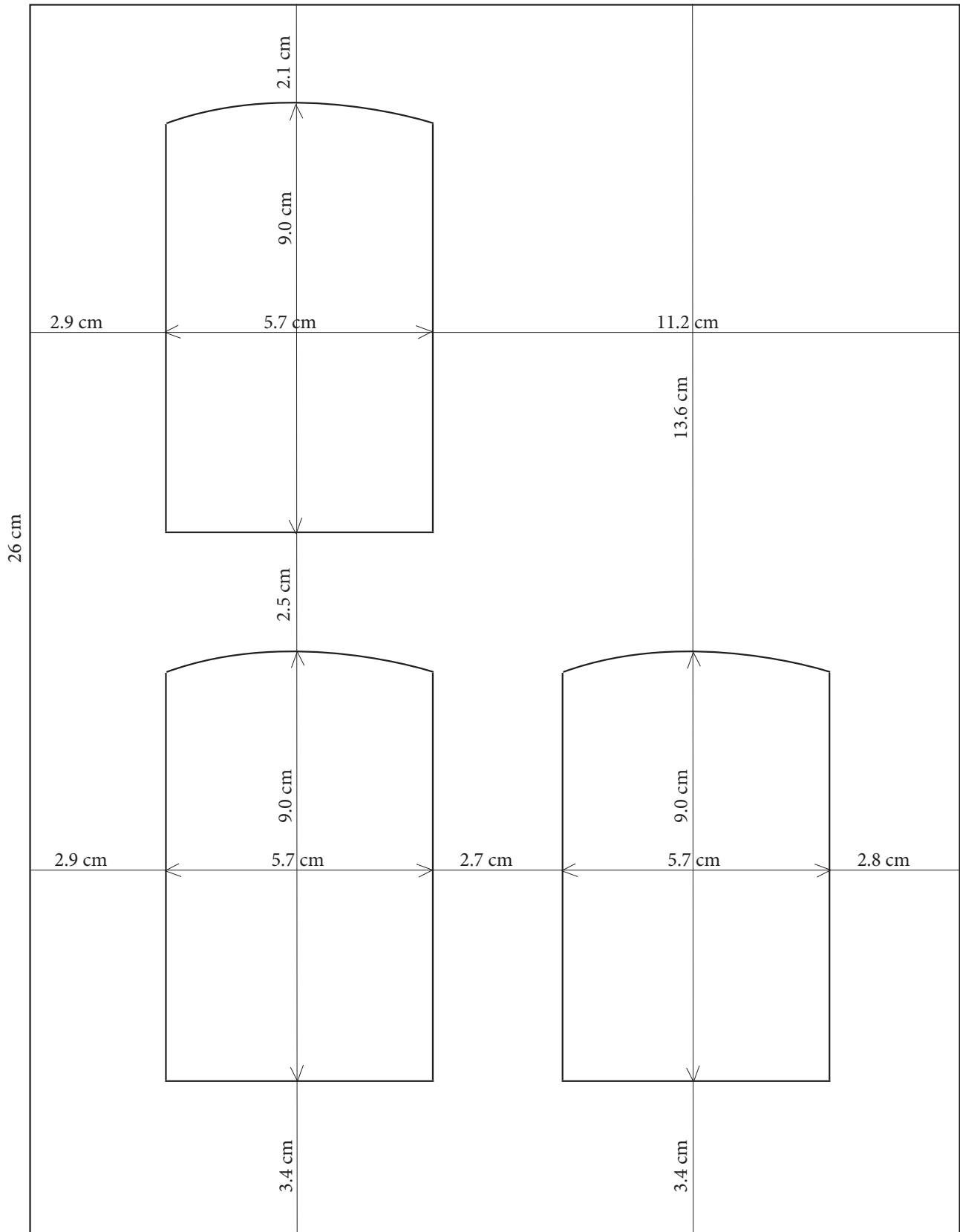
Small Arc 3/4 (a, b, d)

19.8 cm



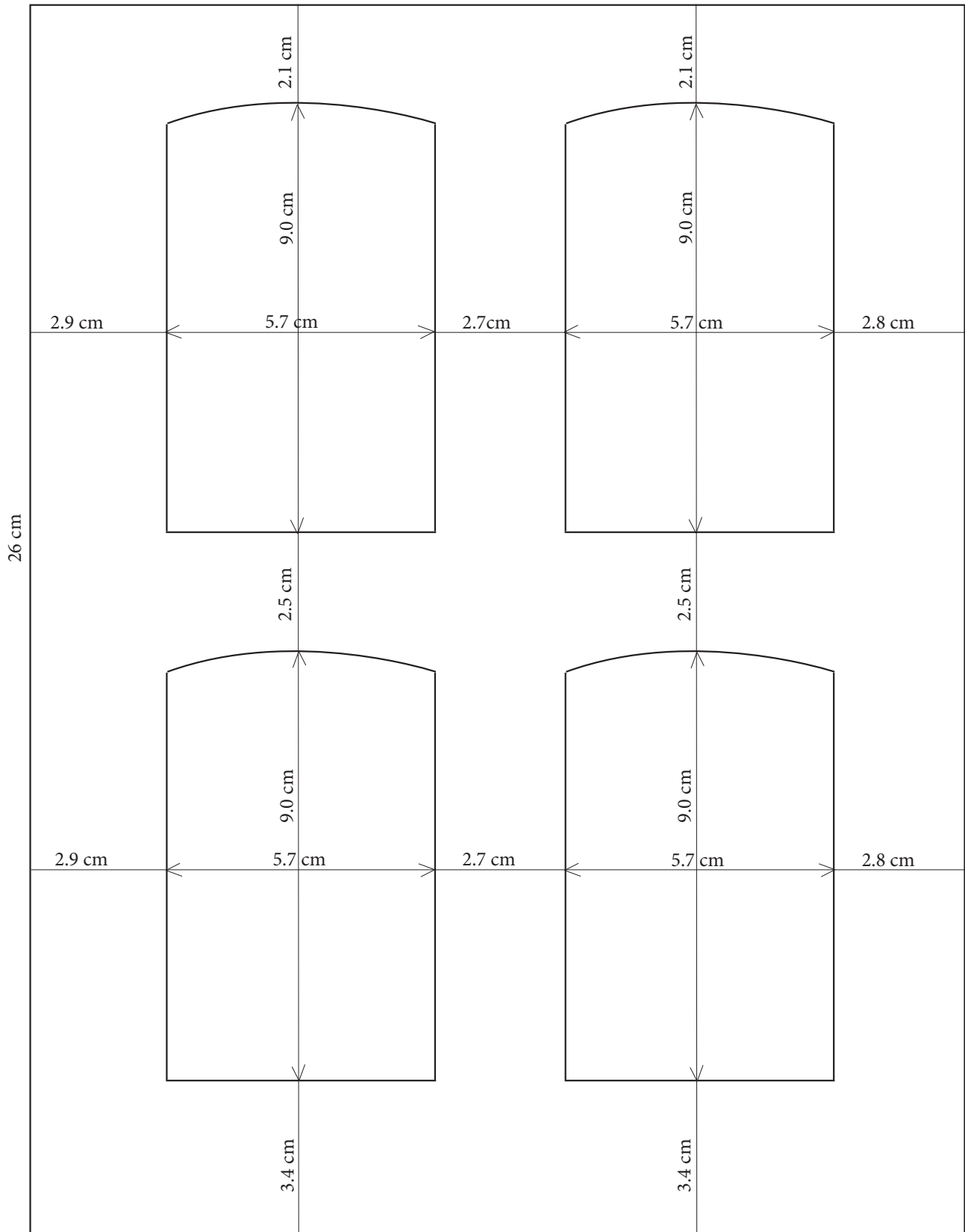
Small Arc 3/4 (a, c, d)

19.8 cm

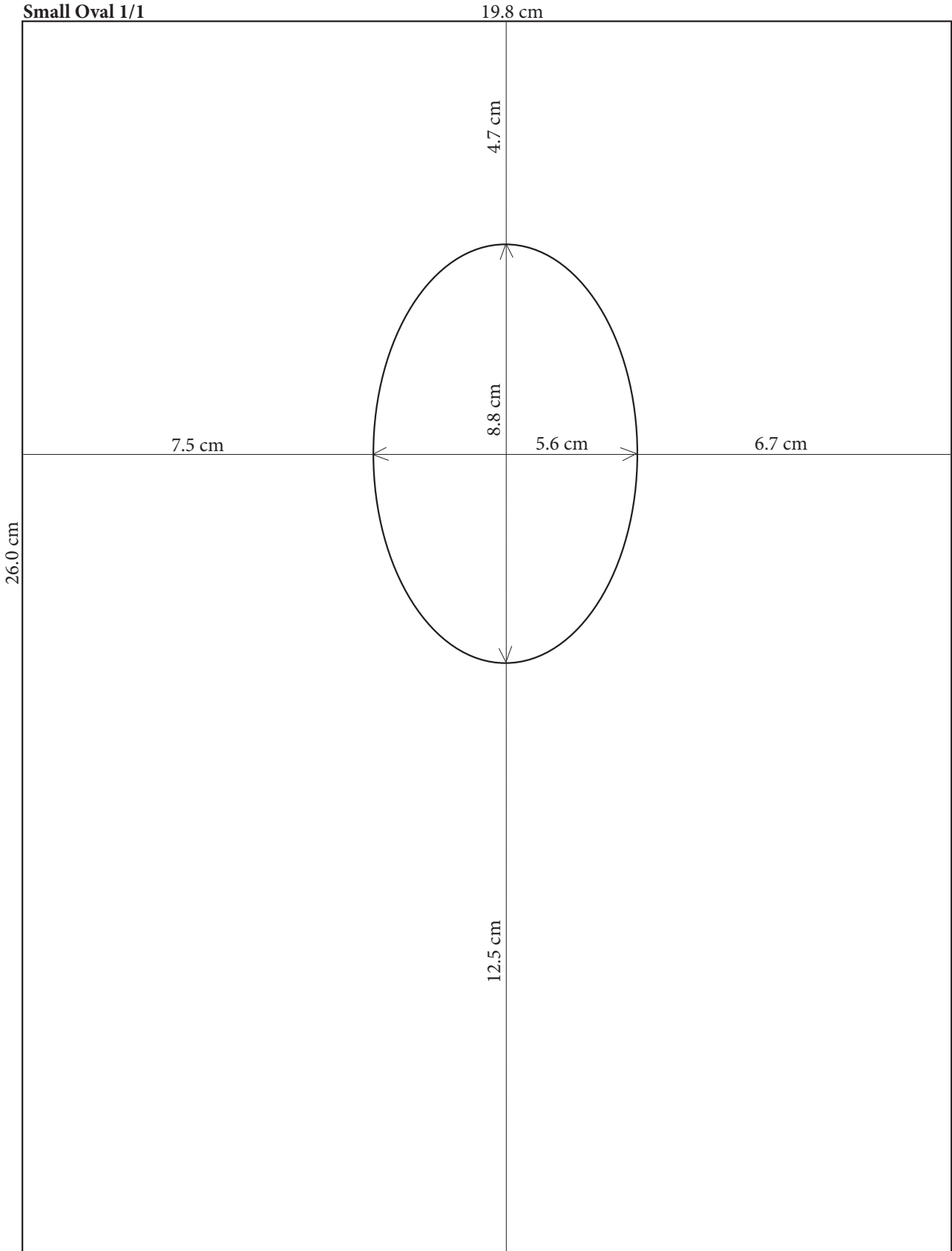


Small Arc 4/4

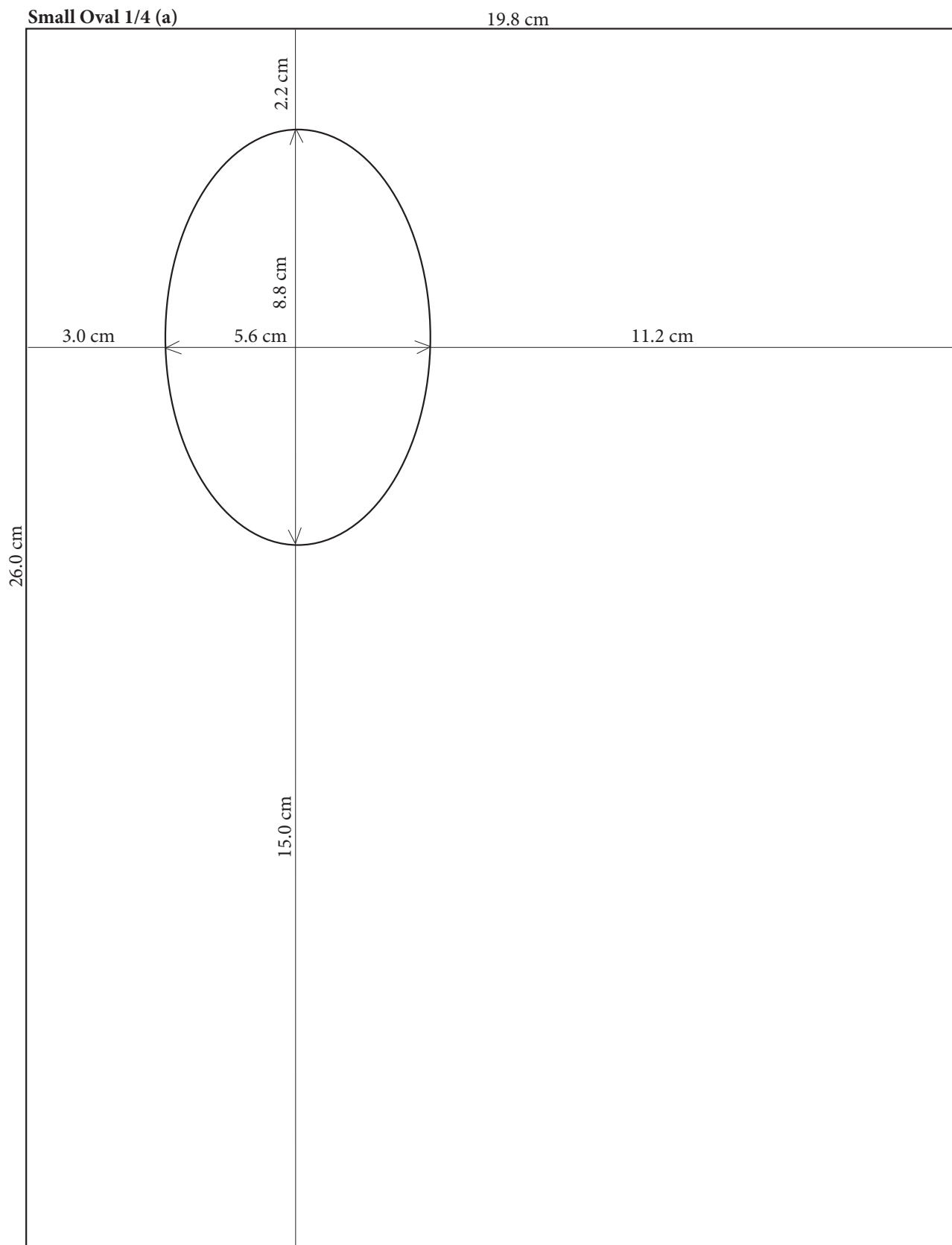
19.8 cm



Small Oval 1/1

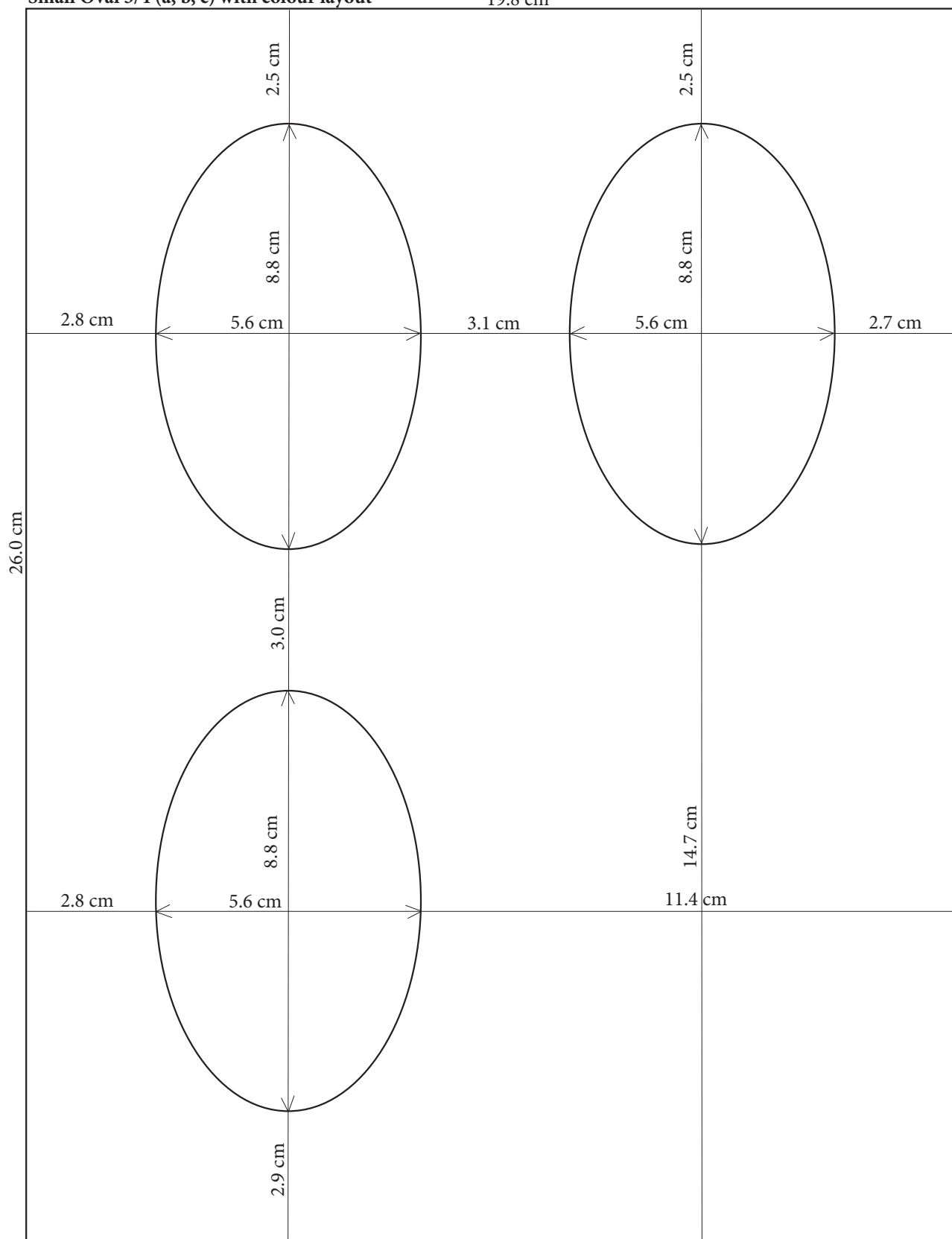


Small Oval 1/4 (a)



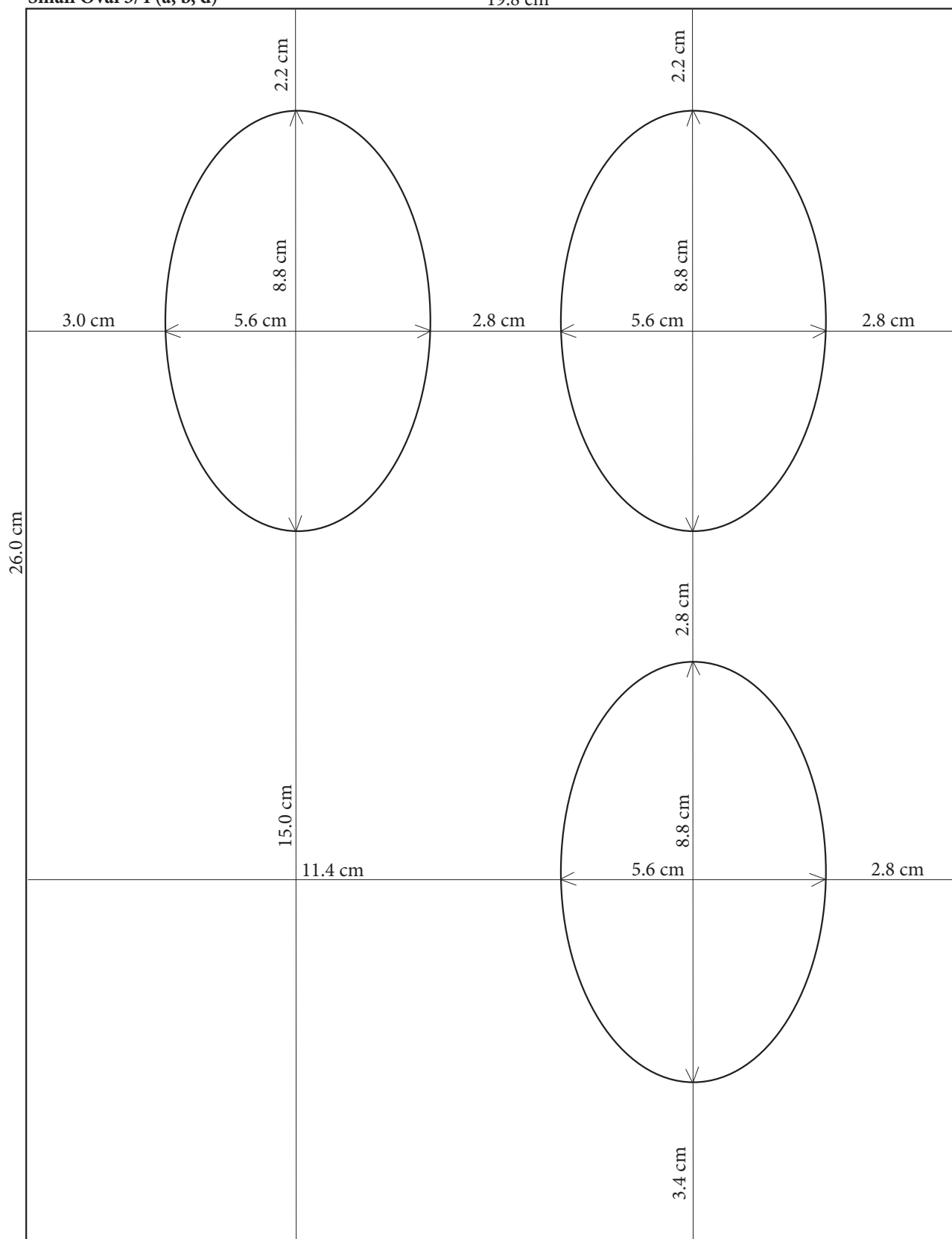
Small Oval 3/4 (a, b, c) with colour layout

19.8 cm



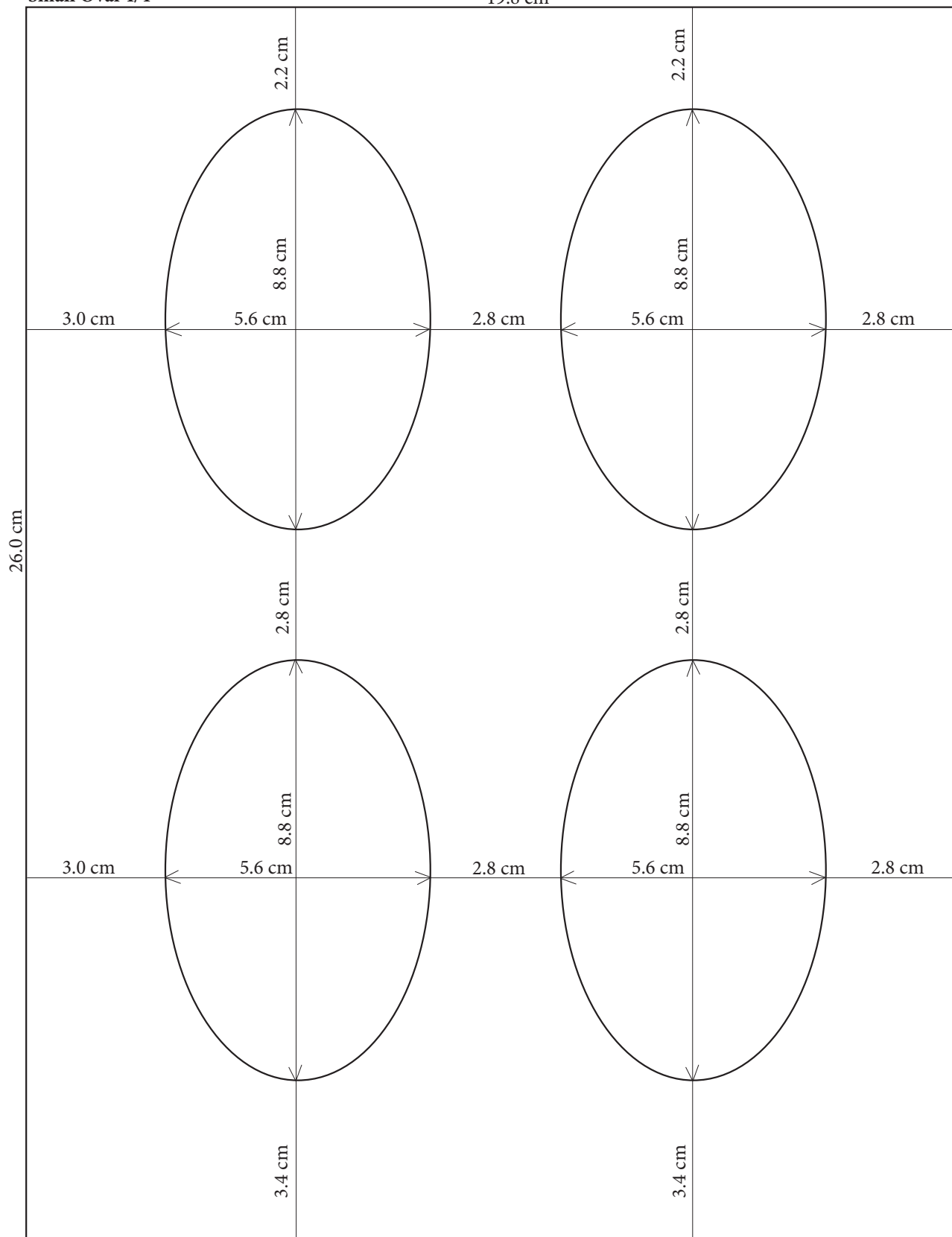
Small Oval 3/4 (a, b, d)

19.8 cm

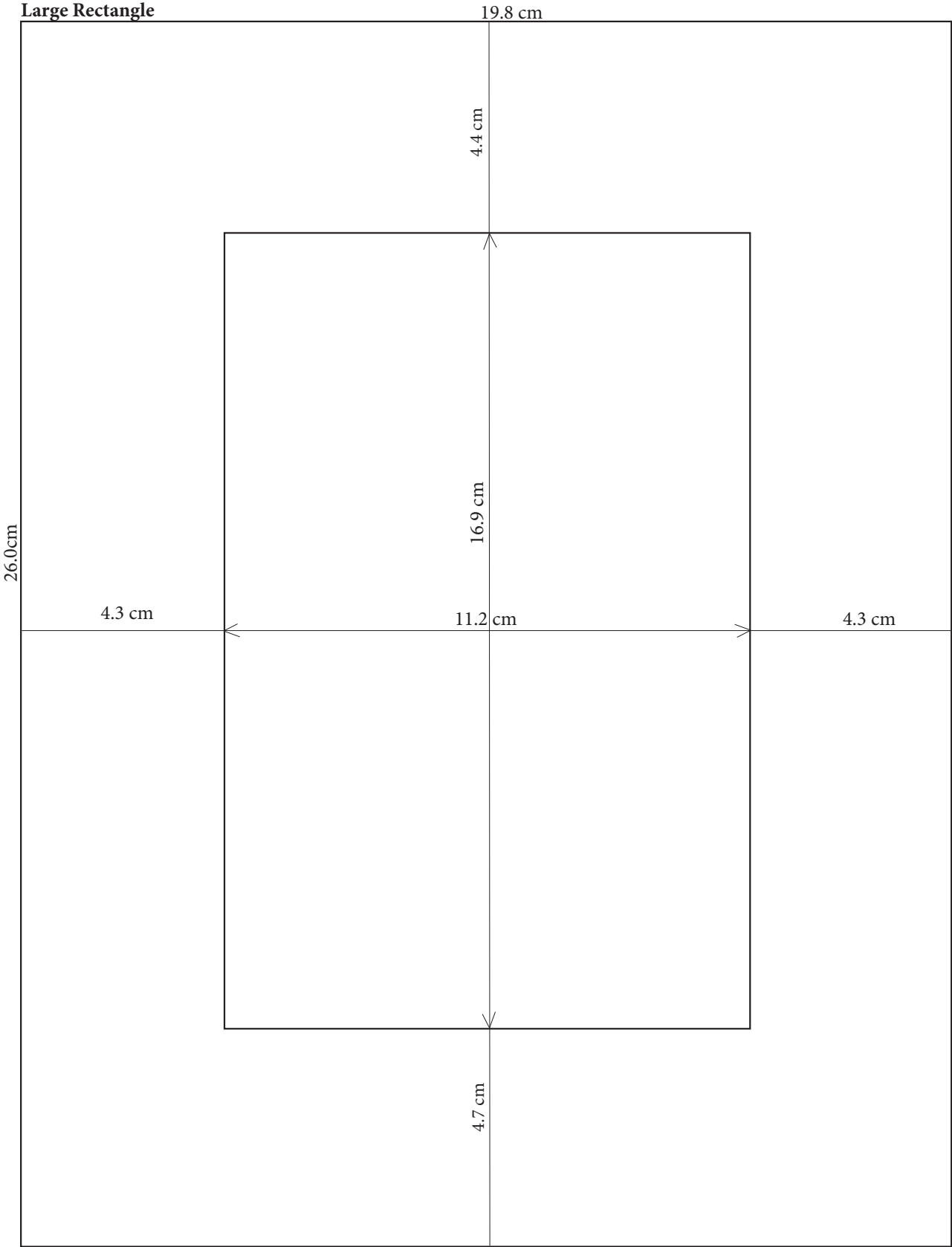


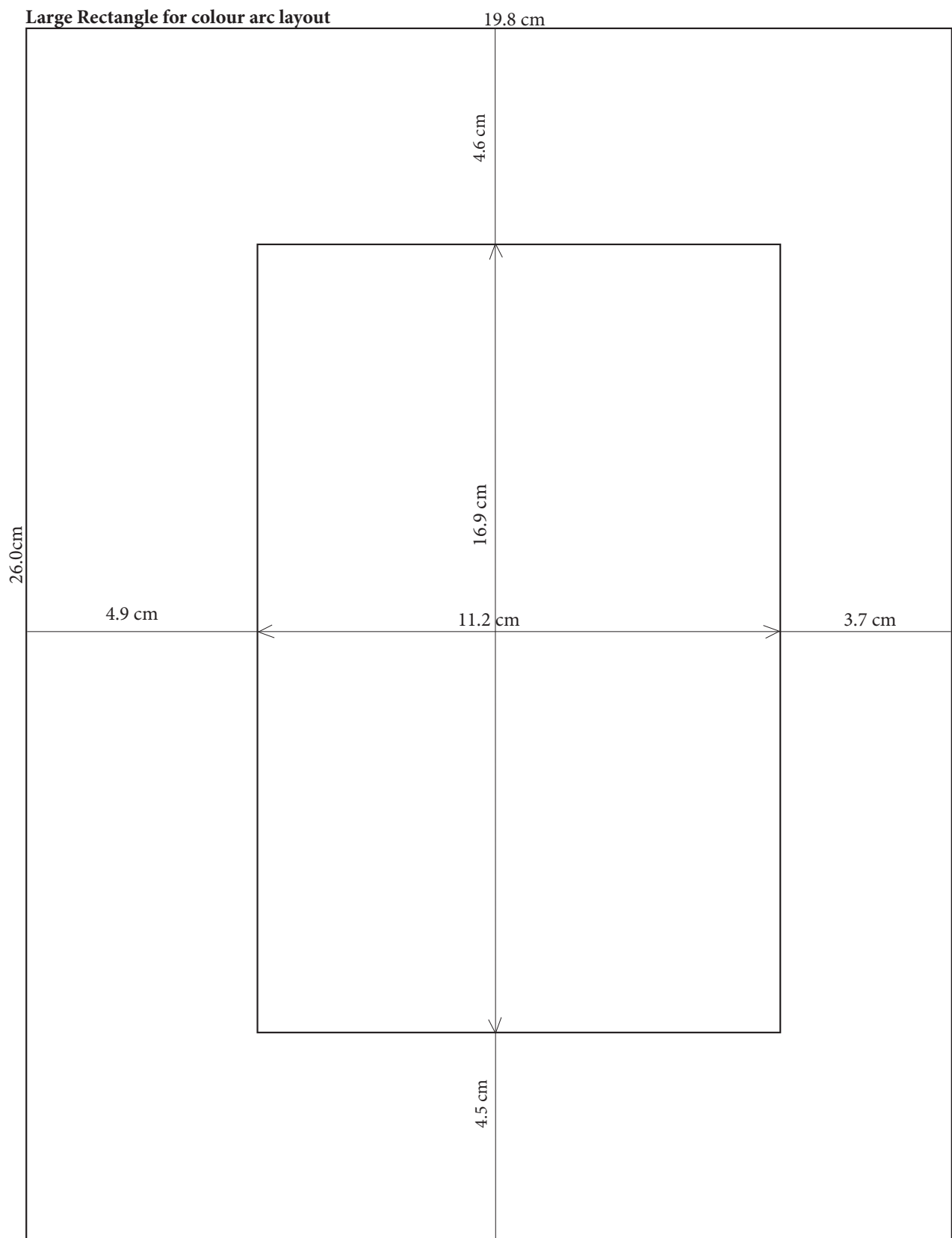
Small Oval 4/4

19.8 cm

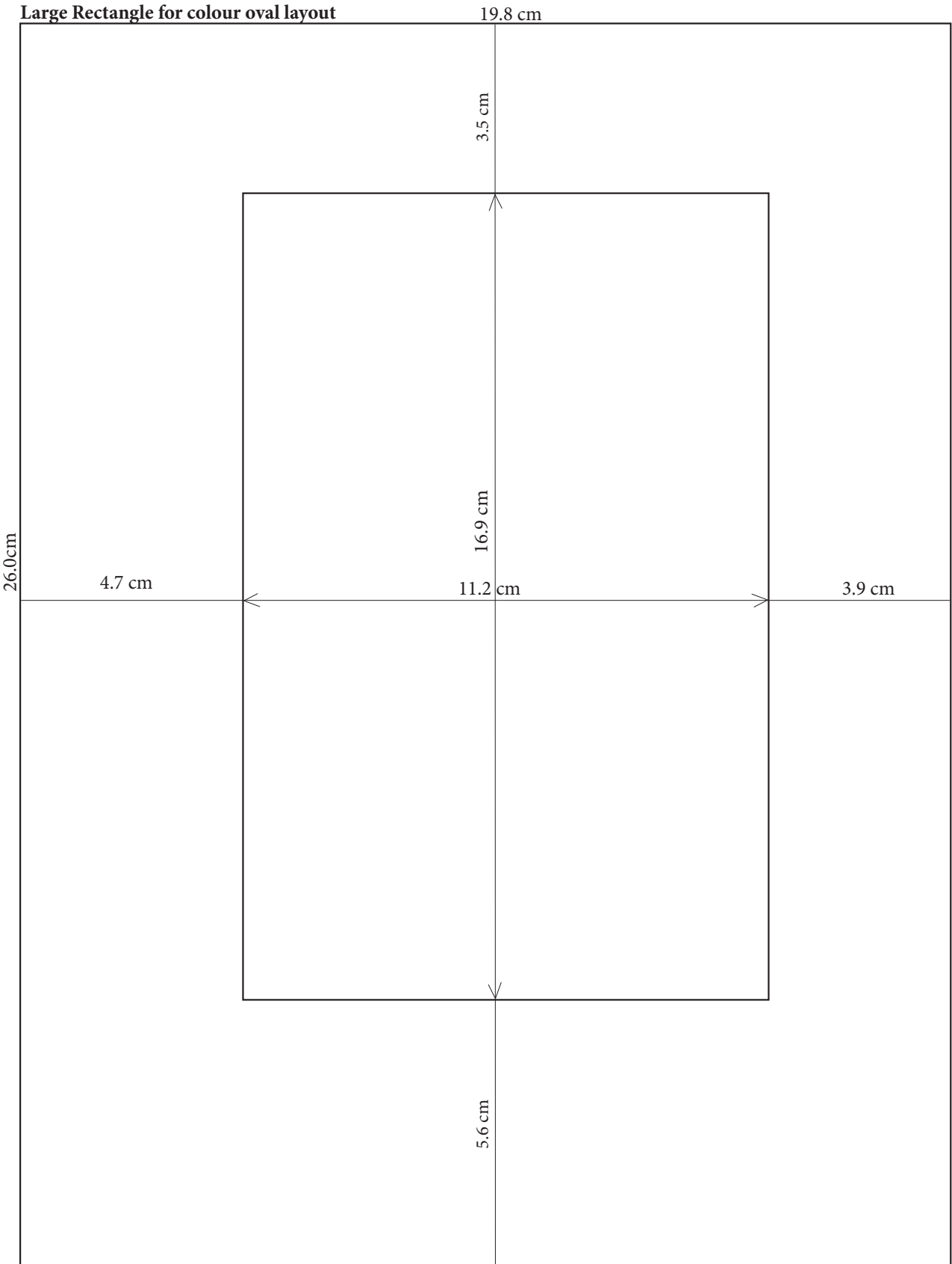


Large Rectangle

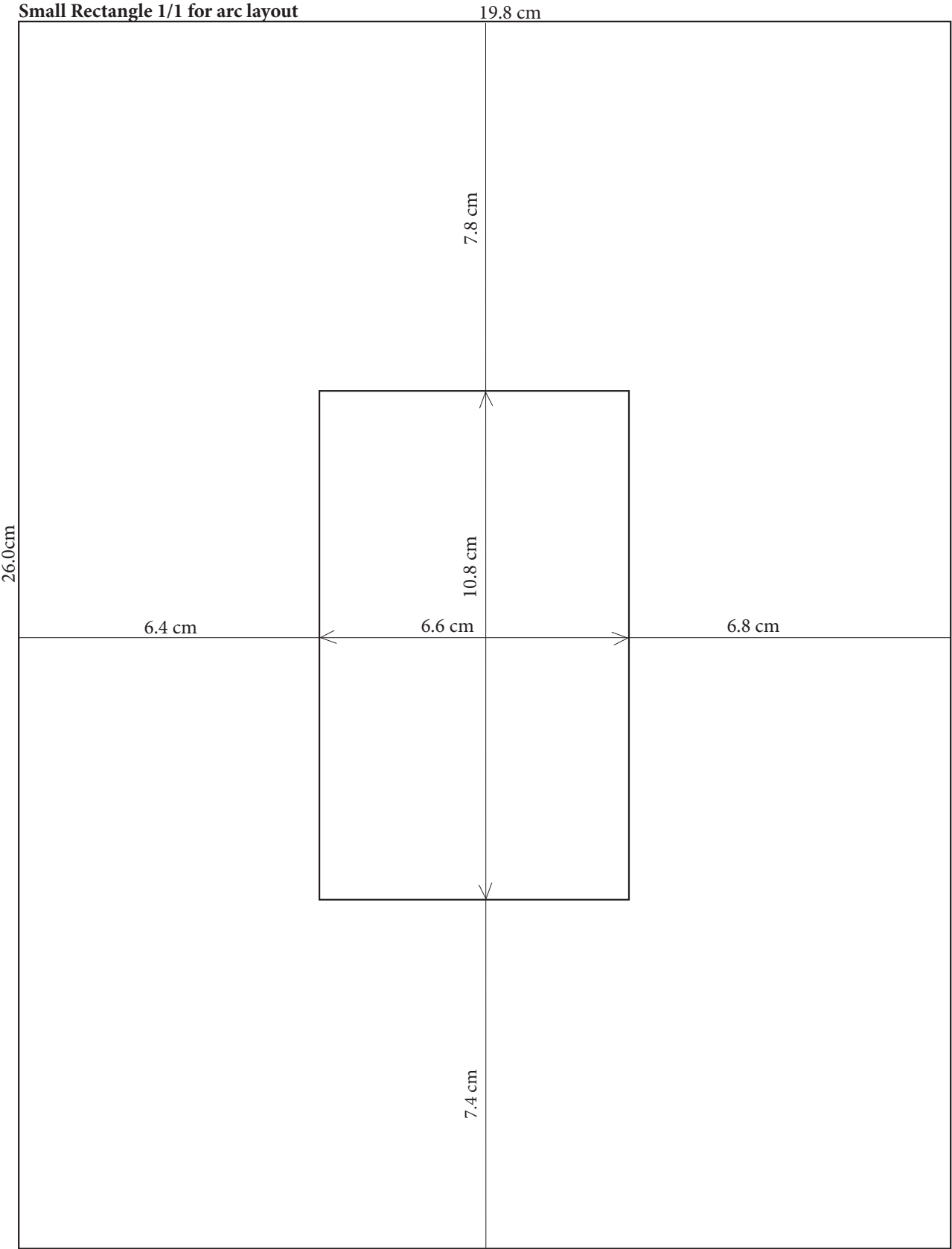




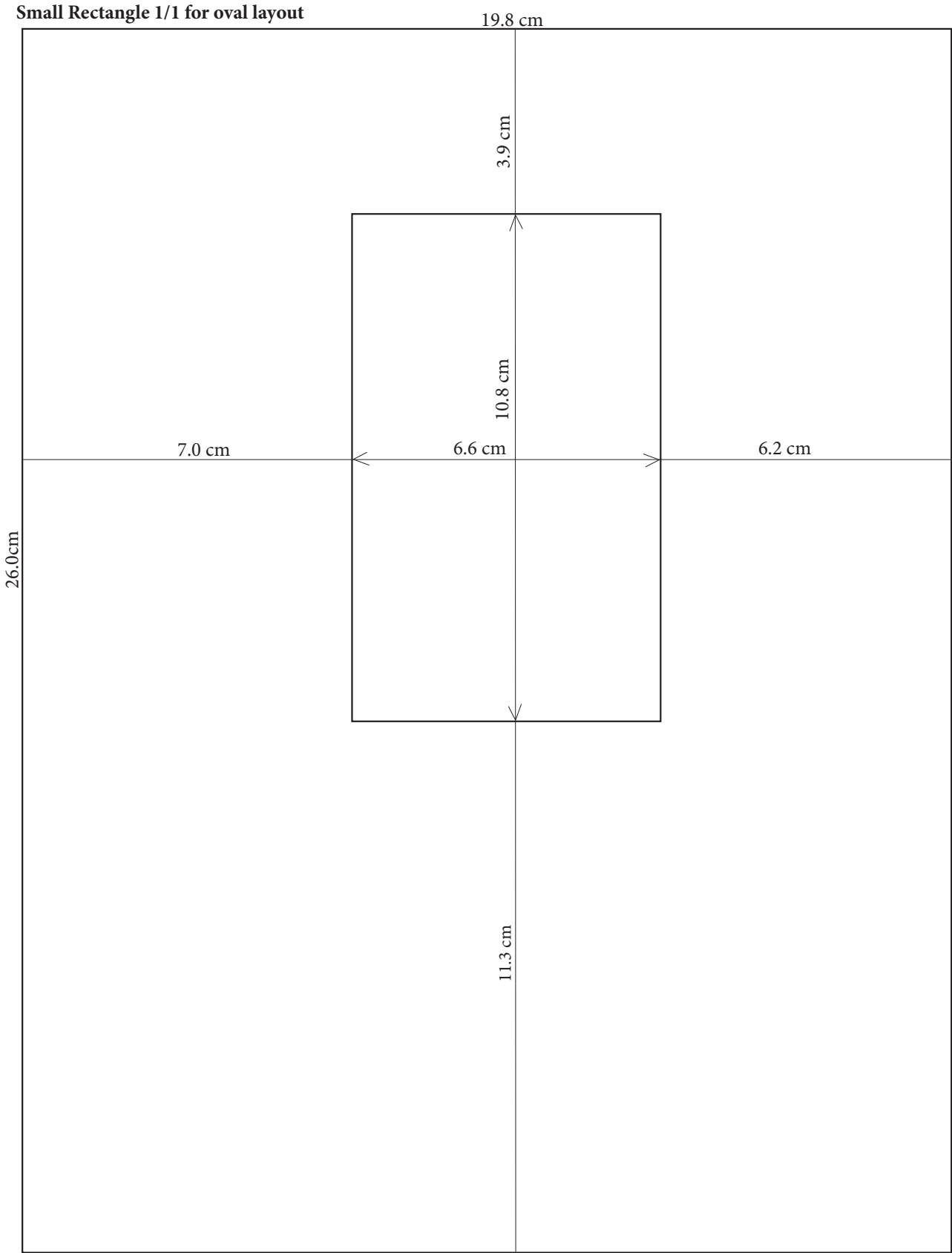
Large Rectangle for colour oval layout



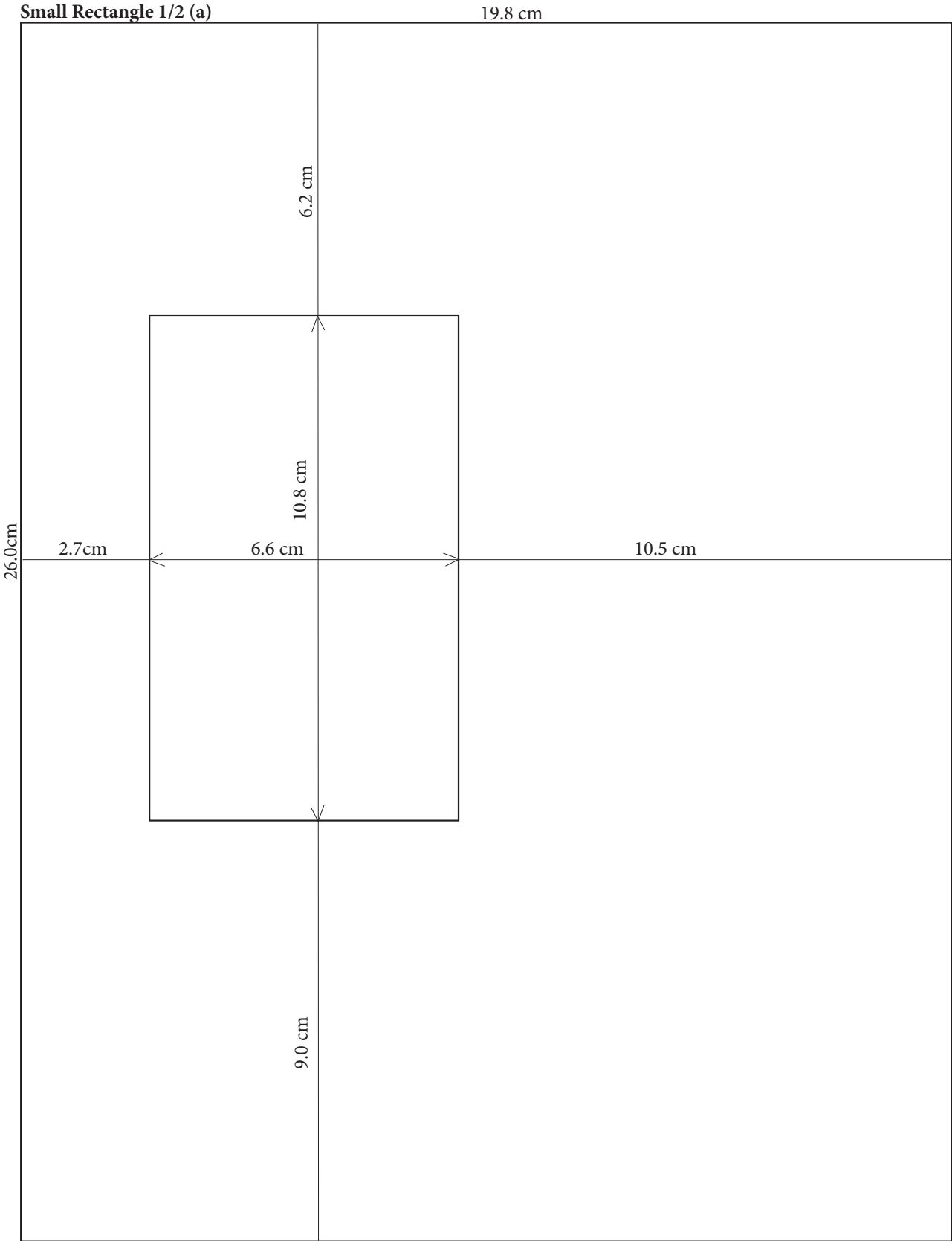
Small Rectangle 1/1 for arc layout



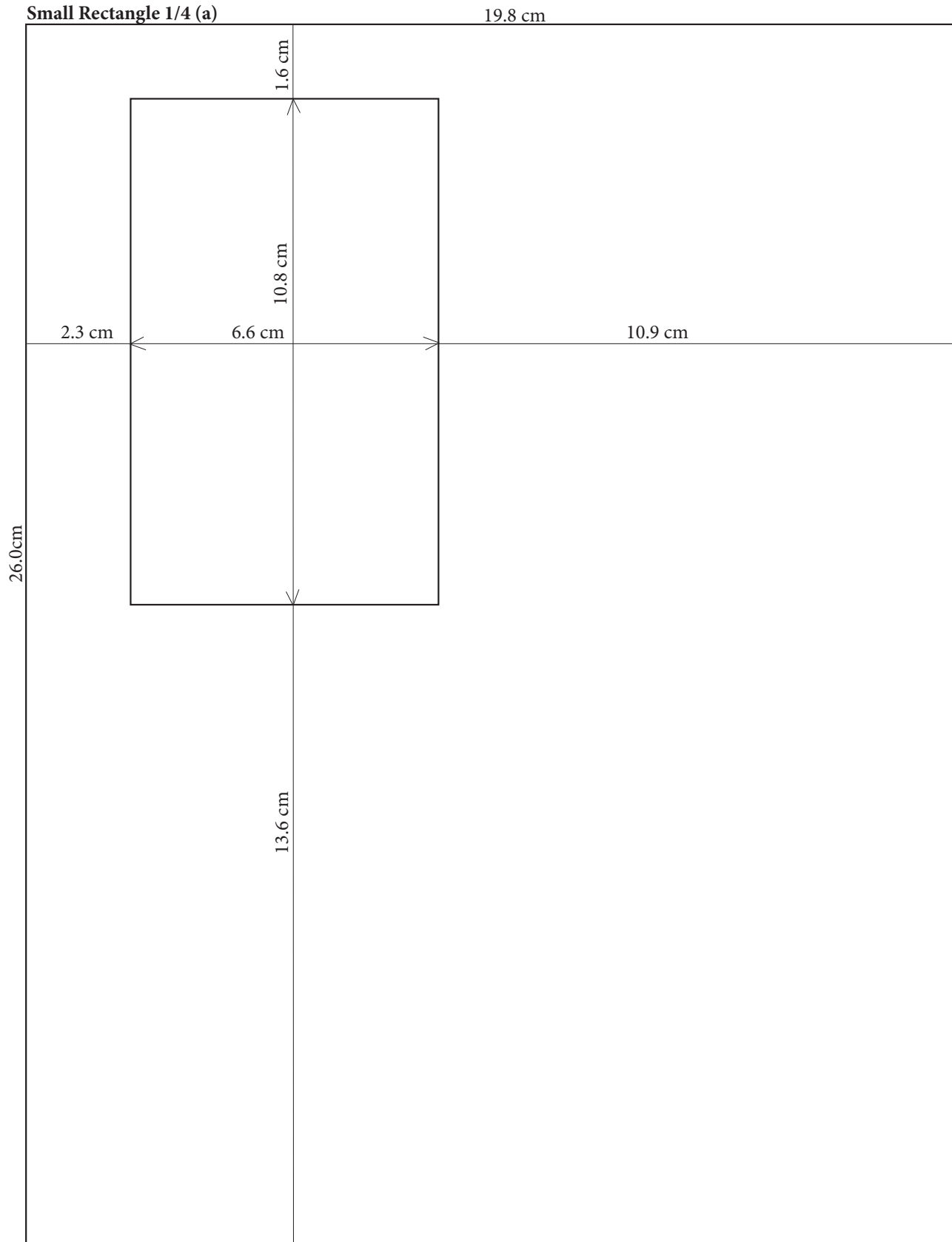
Small Rectangle 1/1 for oval layout



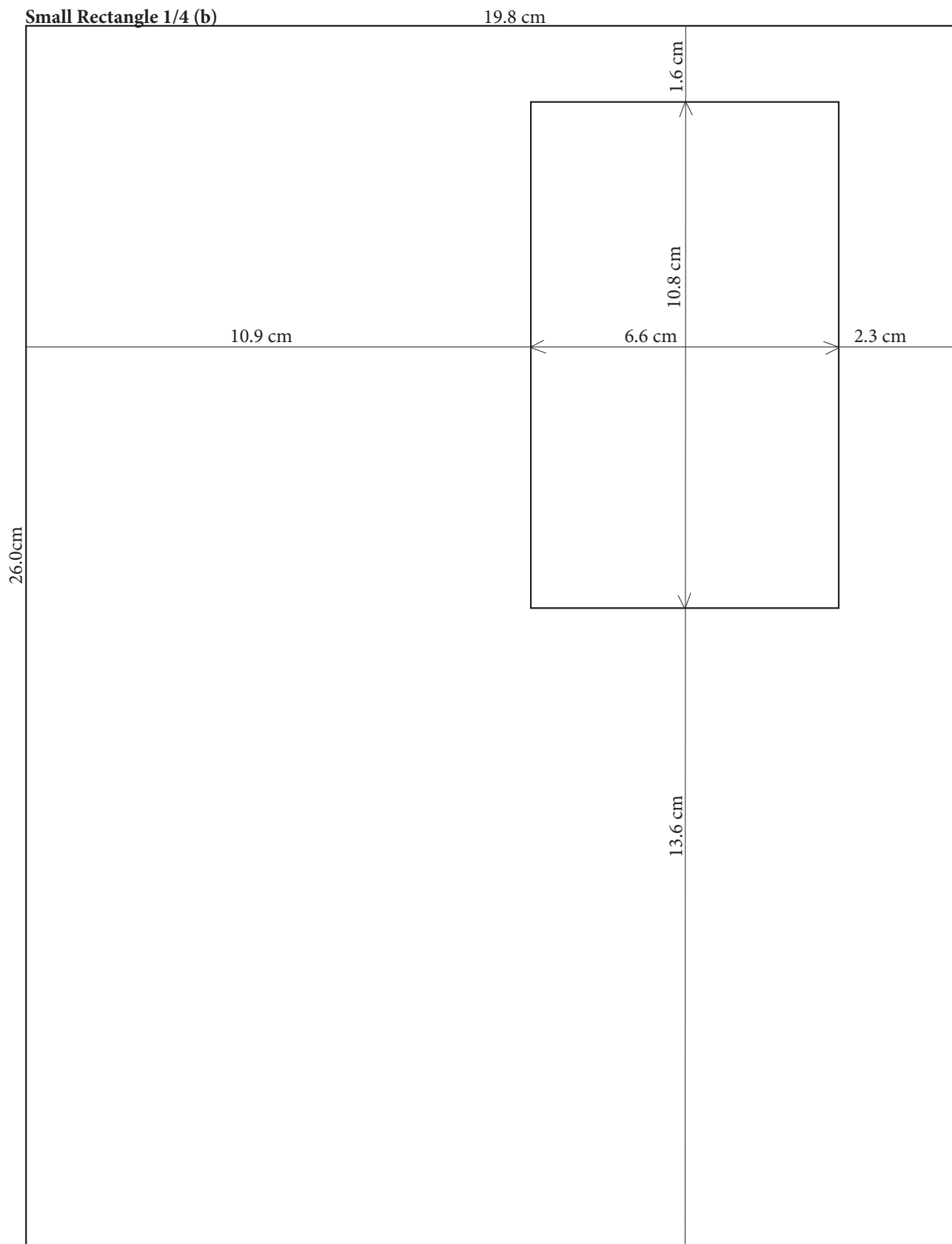
Small Rectangle 1/2 (a)

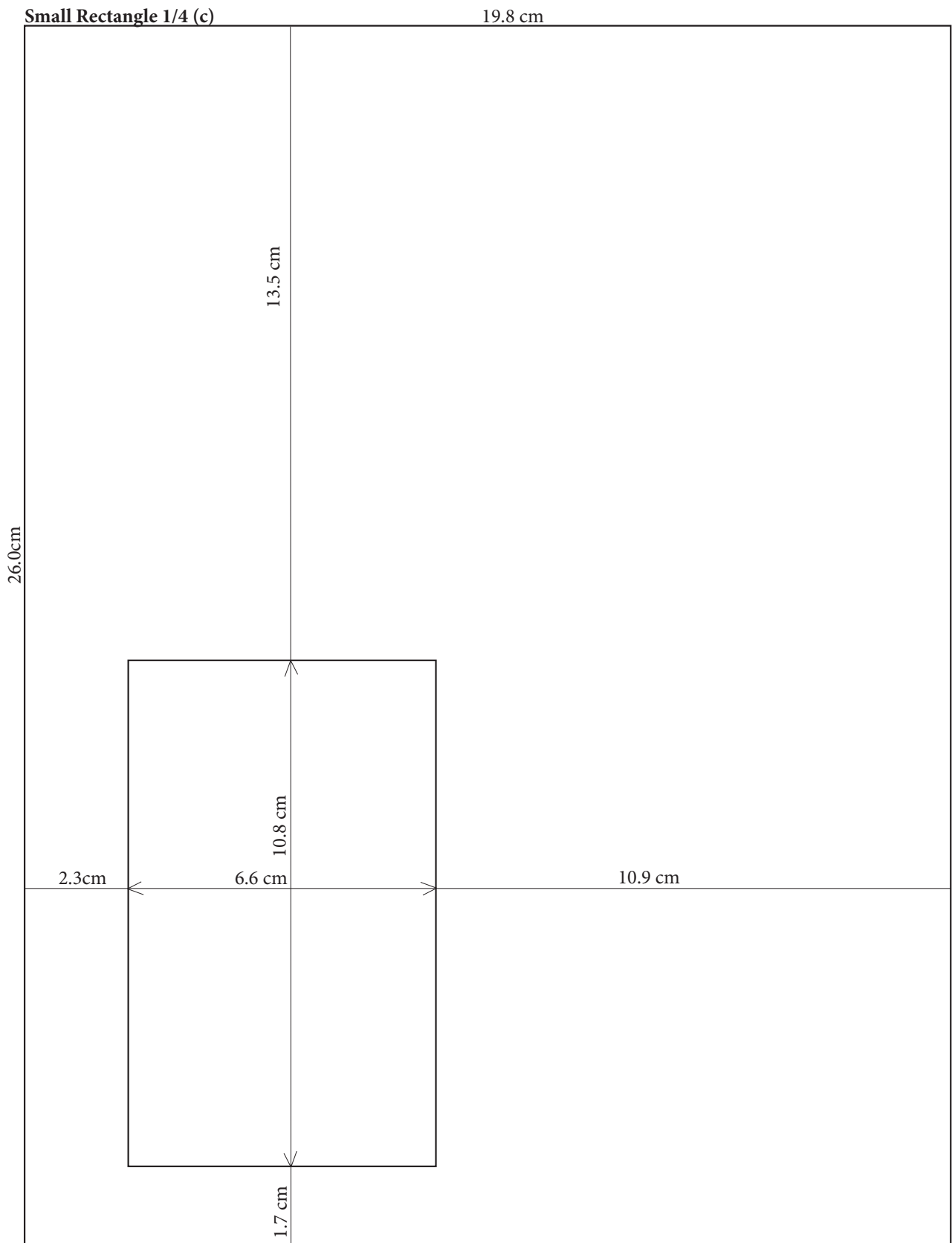


Small Rectangle 1/4 (a)



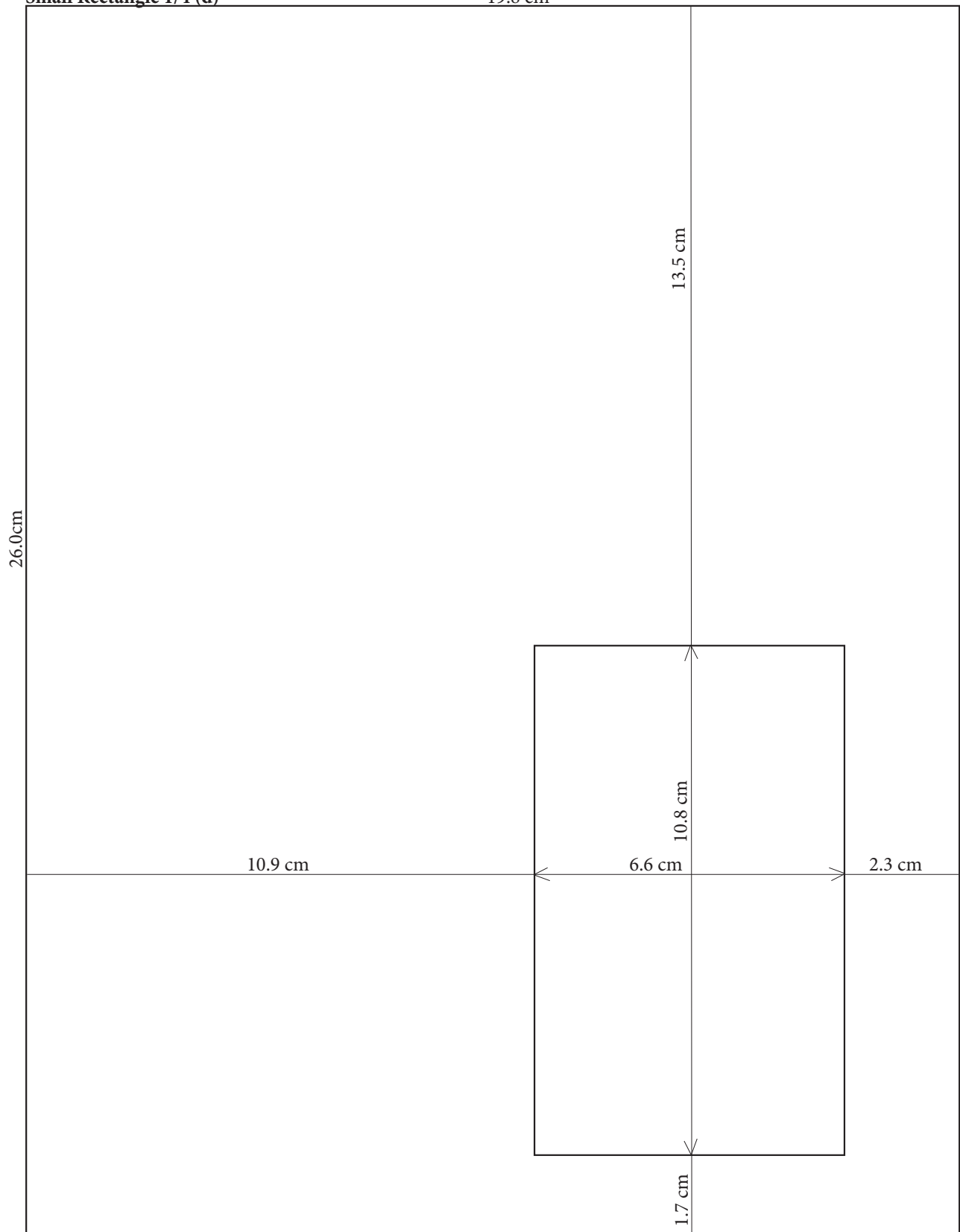
Small Rectangle 1/4 (b)



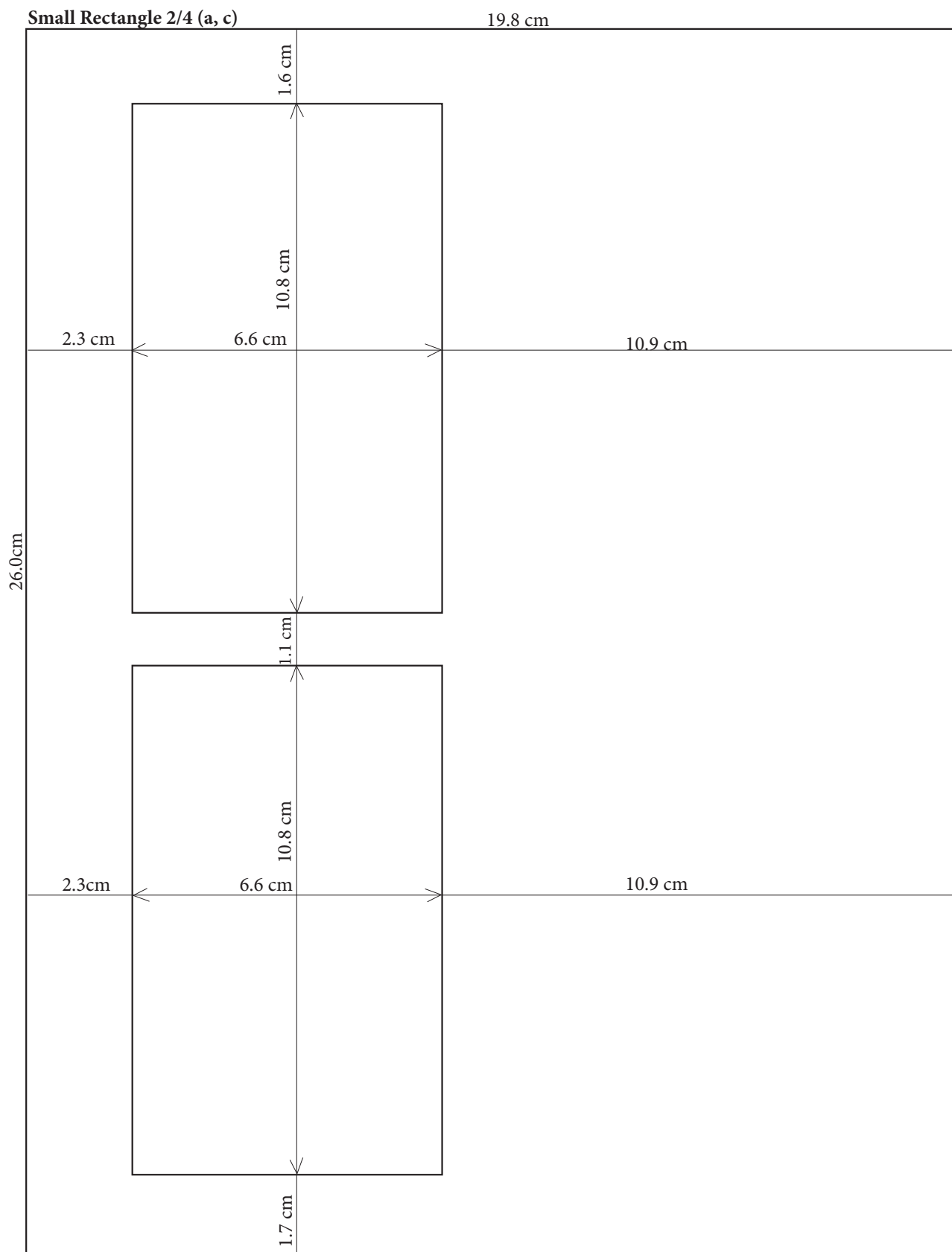


Small Rectangle 1/4 (d)

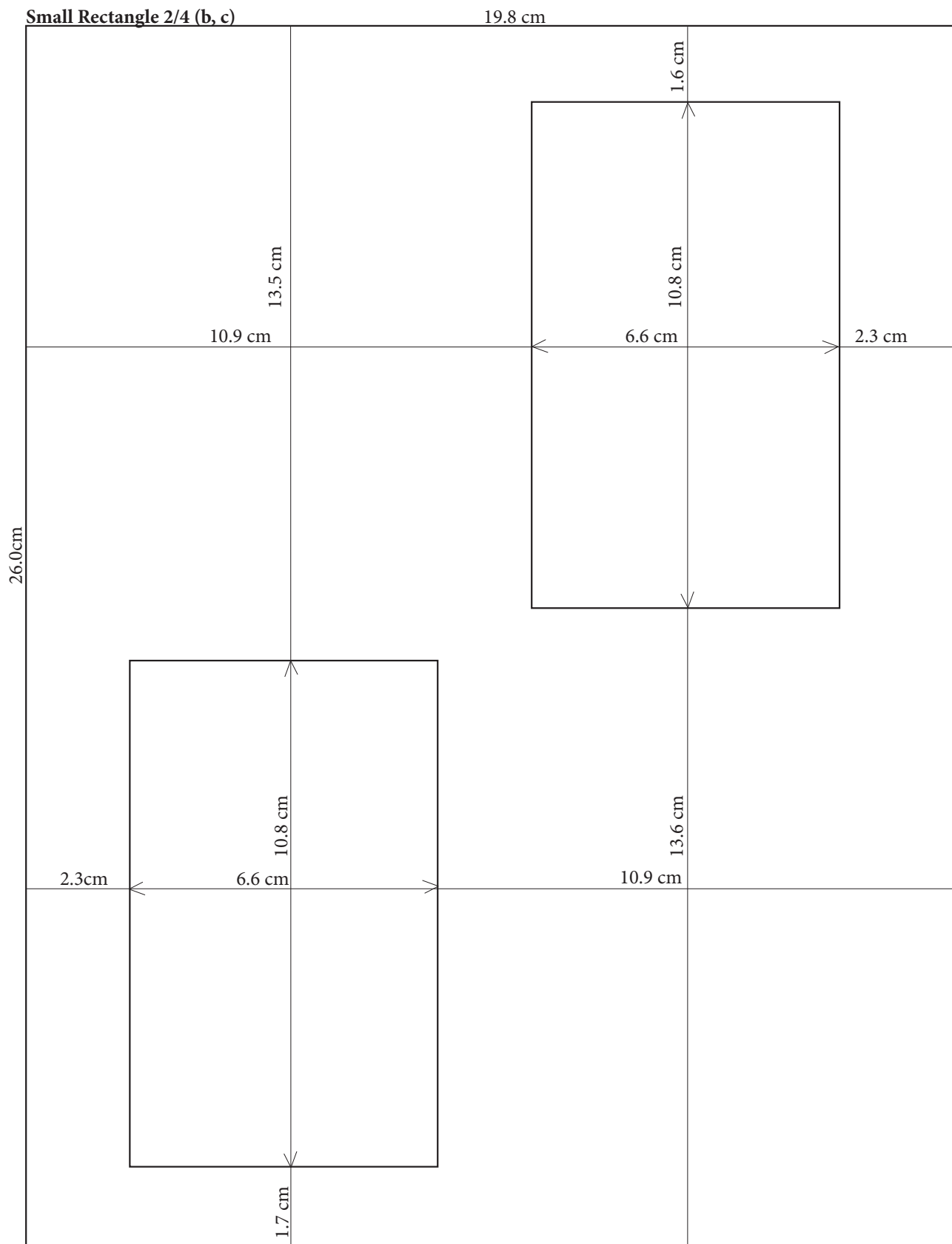
19.8 cm



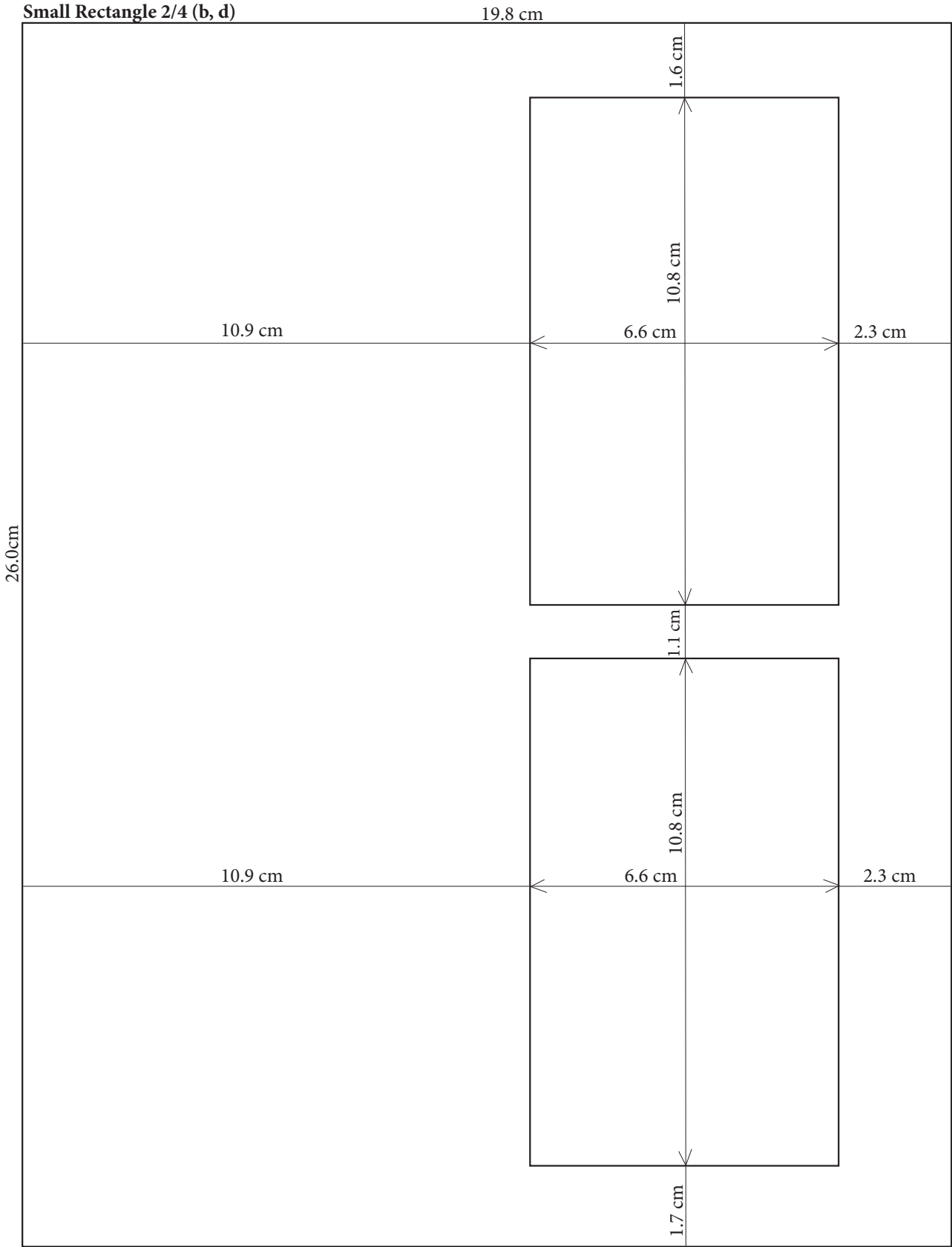
Small Rectangle 2/4 (a, c)



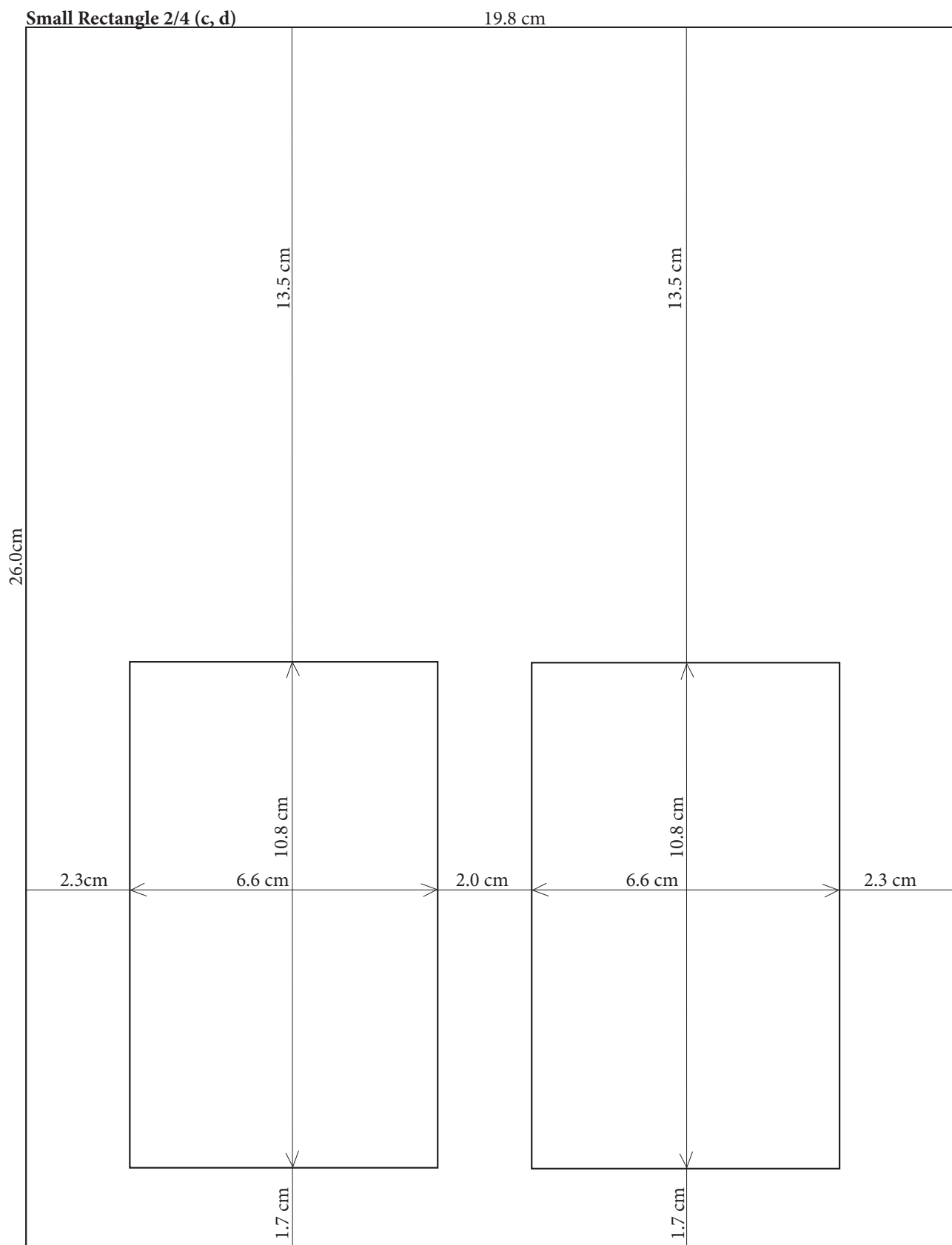
Small Rectangle 2/4 (b, c)



Small Rectangle 2/4 (b, d)

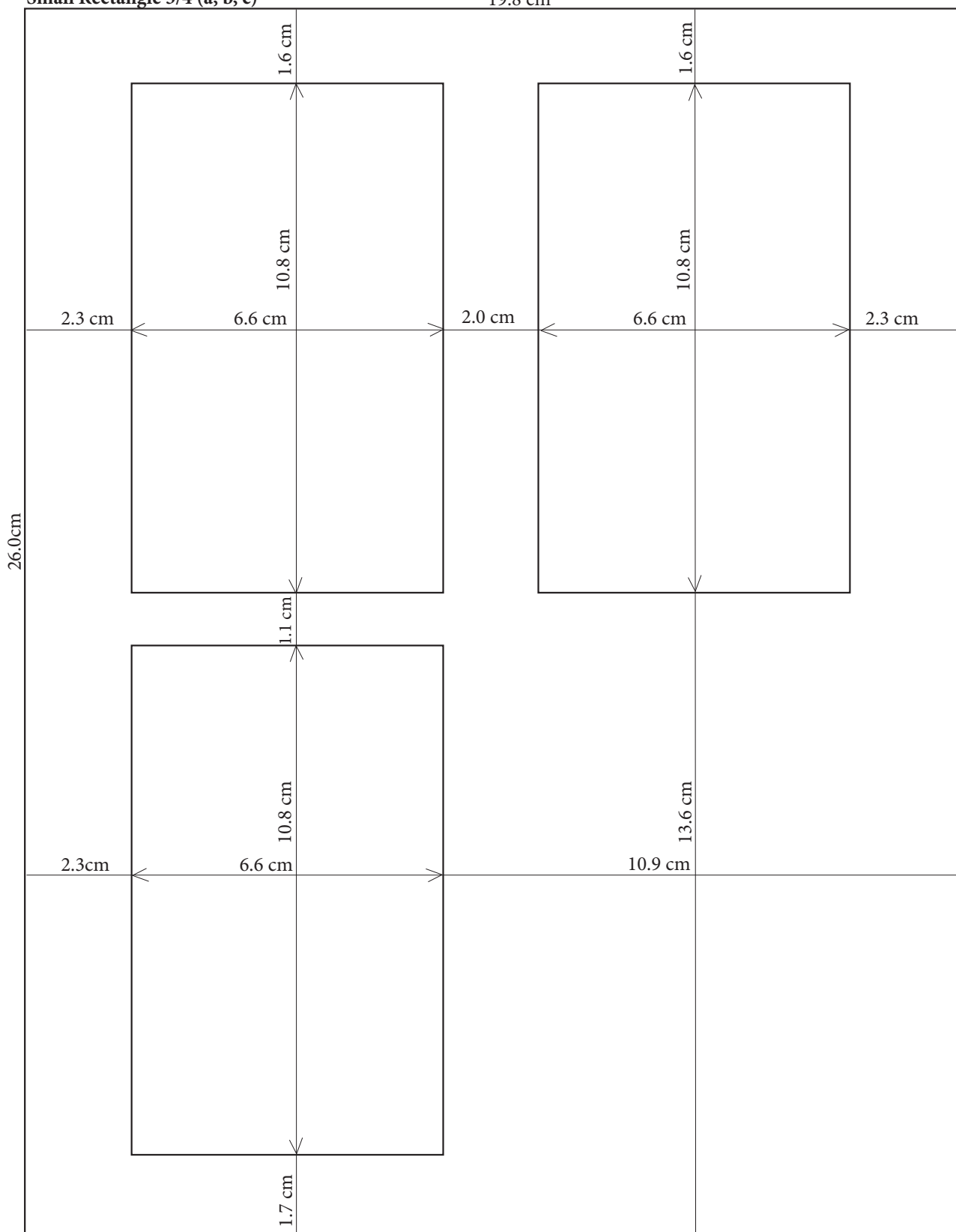


Small Rectangle 2/4 (c, d)

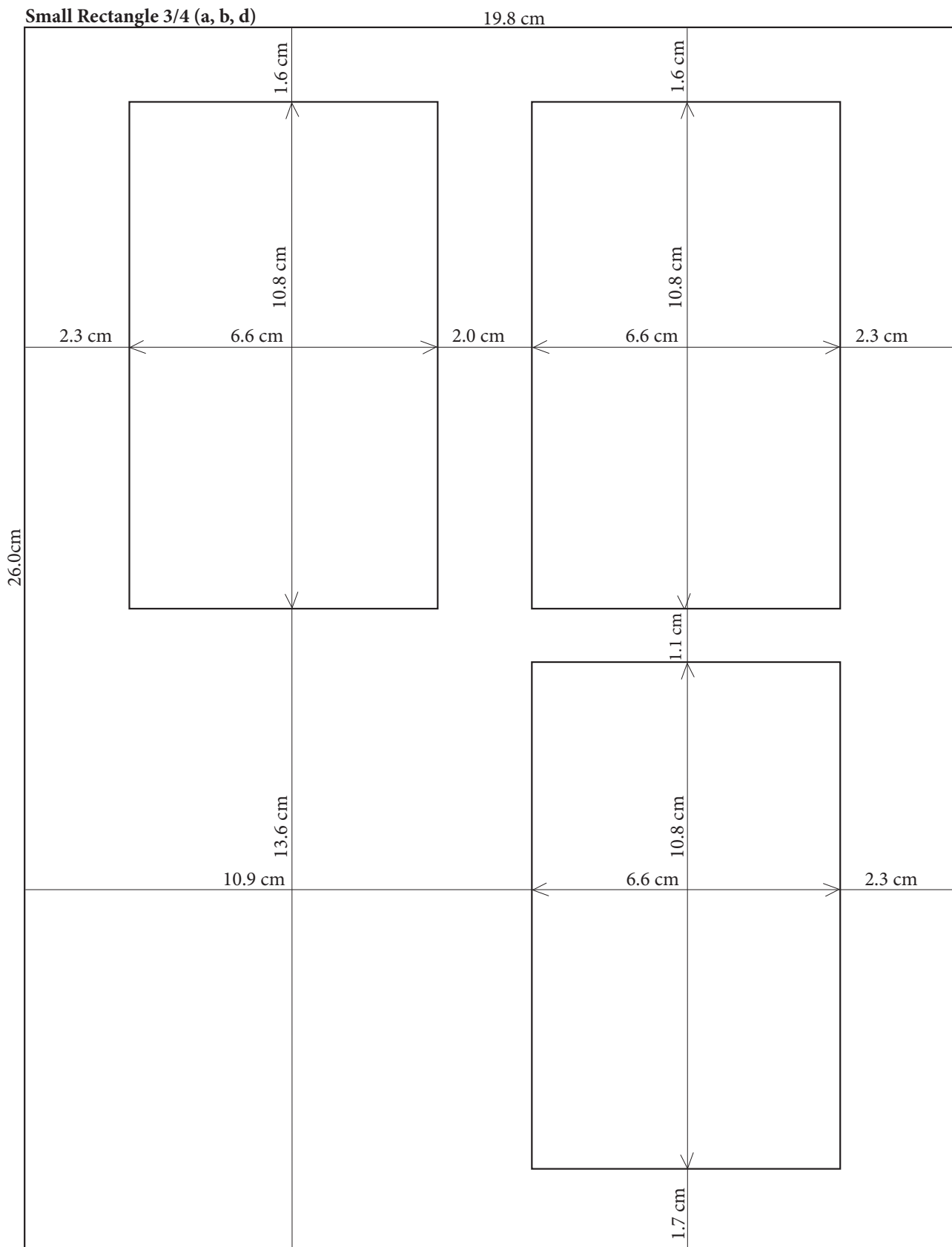


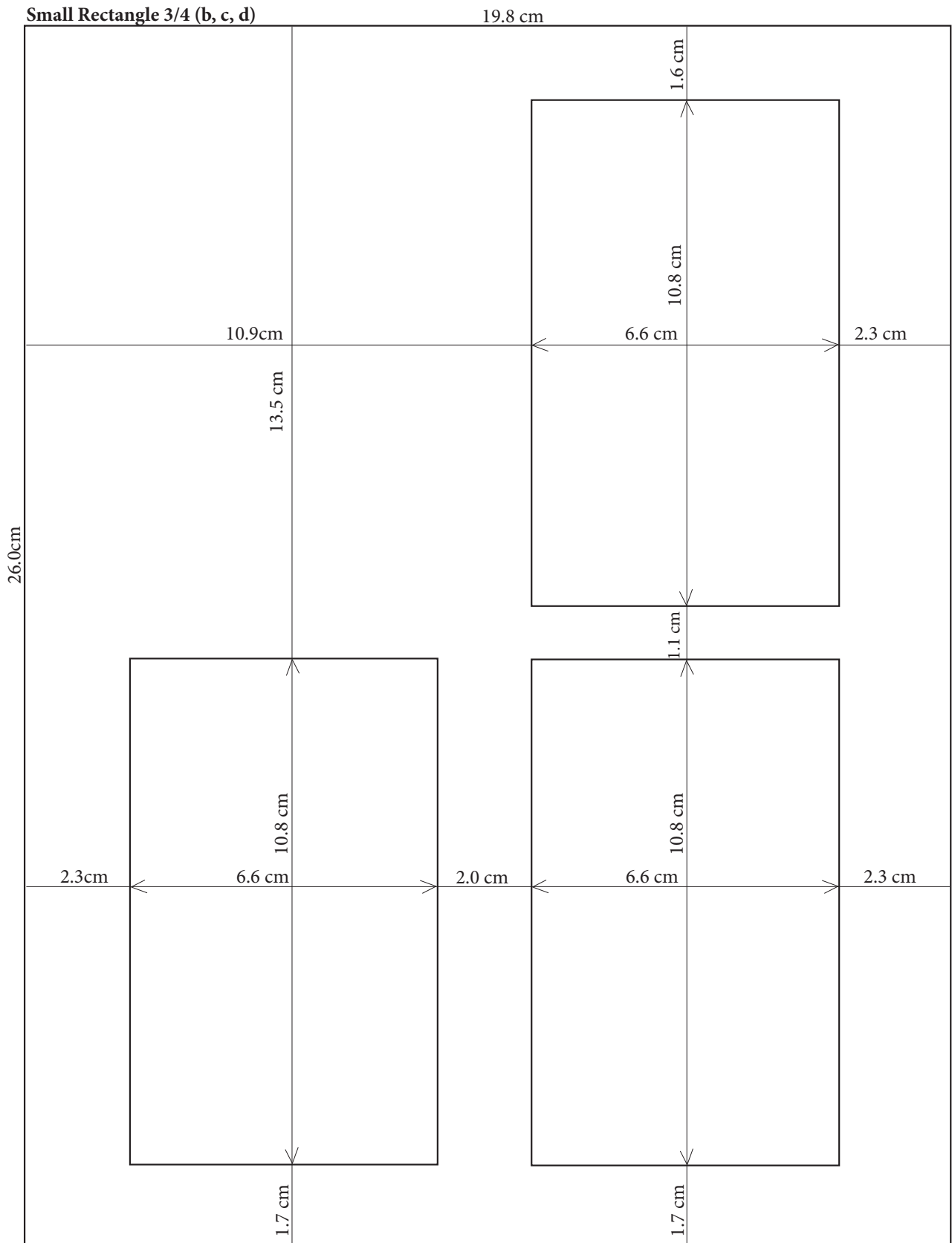
Small Rectangle 3/4 (a, b, c)

19.8 cm

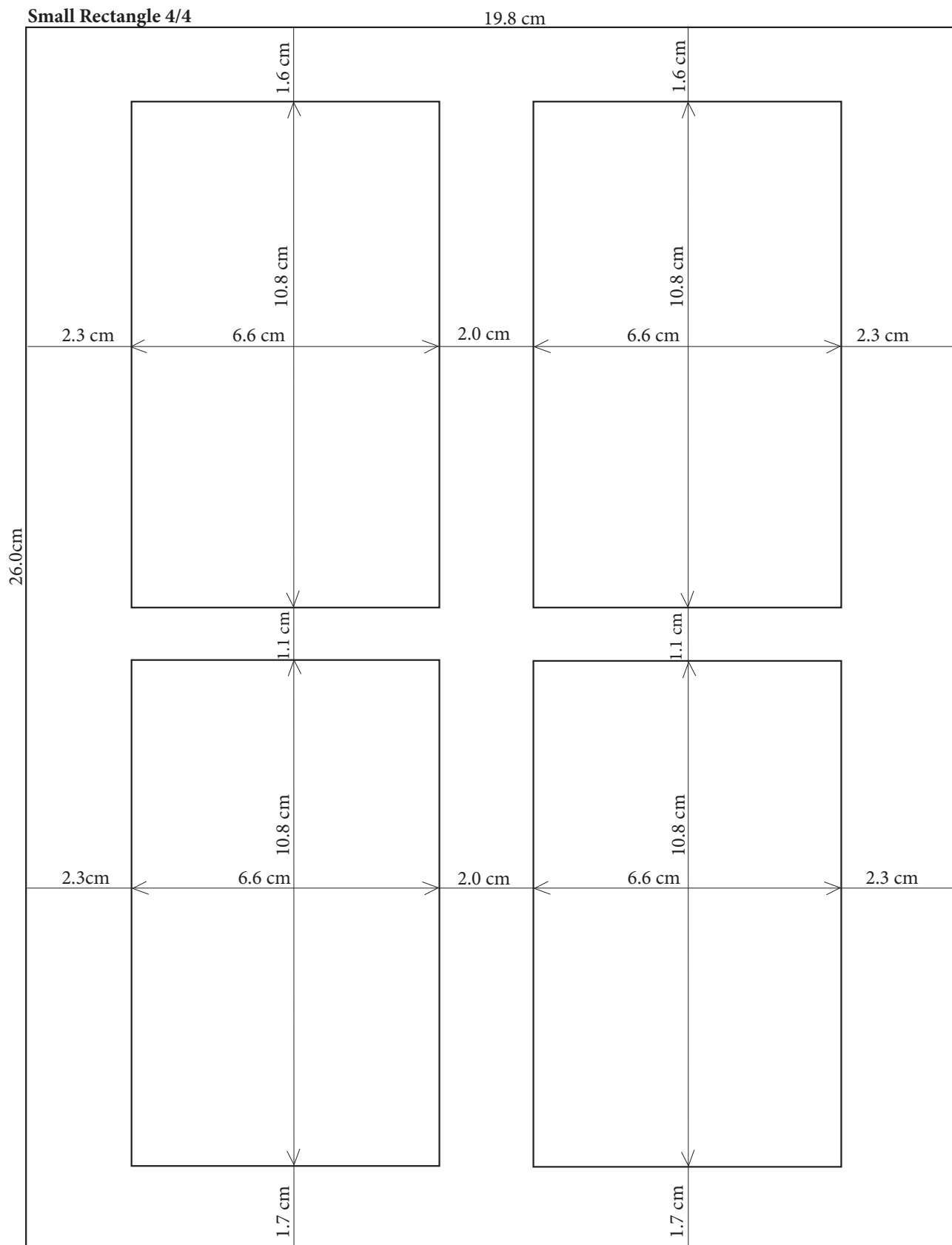


Small Rectangle 3/4 (a, b, d)





Small Rectangle 4/4



APPENDIX E – HOUSING MATERIALS

Items: 74 cartes-de-visite, cabinet cards and tintypes

From Woolfitt's Art Enterprises Inc.:

9 x Maidstone Acid Free Mat Warm White Board
(32" x 40") 4 PLY \$ 8.05 each

From Above Ground Art Supplies:

3 x Scotch Double Sided Tape 665
(33mm x 12.7m) \$ 10.99 each roll

LINECO Archival Polypropylene Photo Corners
(0.625", 500 per package) \$7.99 each package

LINECO Self-Adhesive Linen Hinging Tape
(1.25" x 35 ft) \$13.99 each roll

Staedtler Mars Lumograph Pencil
8B \$1.29 each

Ordered from Carr McLean Archival & Museum Supplies:

3 x Hollinger Drop Front Box A-10590
(3" x 10"-1/2 x 8-1/2") \$10.65 each

From Visteck:

2 x Epson Cold Press Natural Paper –Texture Matte
(8.5" x 11", 25 sheets per package) \$ 31.99 each package

Item: Album shell

Ordered from Carr McLean Archival & Museum Supplies:

Hollinger Drop Front Box A-10610
(3" x 12"-1/2 x 9-1/2") \$17.25 each

Polyester Book Cover 22-369 *
4 Mil (12" x 50") \$38.25 each roll

Cellu-Cushion Roll White 82-302 **
(1/4" x 25" x 48") \$68.00 each roll

* It is also used for the mats

** Applied available ethafoam supplies at the AGO from previous projects

CONTACT INFORMATION:**Adina Photo & Custom Frames**

3 Gosvernor Street
Toronto, Ontario, M4Y 1A9
(416) 960-9252
www.adinaphoto.ca

Above Ground Art Supplies

74 McCaul Street
Toronto, Ontario, M5T 1G1
(416) 591-1601
1-800-591-1615
www.abovegroundartsupplies.com

Carr McLean Archival & Museum Supplies

461 Horner Avenue,
Toronto Ontario, M8W 4X2
1-800-268-2123
www.carrmclean.ca

Vistek

496 Queen Street East
Toronto, Ontario, M5A 4G8
416-365-1777
1-888-365-1777
www.vistek.ca

Woolfitt's Art Enterprises Inc.

1153 Queen Street West,
Toronto, Ontario, M6J 1J4
(416) 536-7878
(800) 490-3567
www.woolfitts.com

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