

>> TREATMENT SPOTLIGHT

Chambersburg 1864: A Classic Civil War Photograph

Because of the constraints of photography in the art form's early days, photographs of the Civil War tended to be either posed portraits, camp scenes, or—most haunting of all—images of a battle's aftermath. Taken days or even weeks after the violent events had passed into history, the aftermath images depict tragedy recollected in tranquility.

Sometime in August 1864, Charles L. Lochman of Carlisle, Pennsylvania, drove a wagonload of photographic equipment 30 miles southwest to Chambersburg. He found a city in ruins. On July 30, 1864, Confederate troops under the command of General John McCausland had set fires throughout downtown Chambersburg, burning the center of town to the ground. It was the third and worst of

three Confederate incursions into Chambersburg during the war, and left approximately 3,000 people destitute, their homes and businesses destroyed.

Lochman captured the devastation through his lenses. In order to accommodate the vast scope of the damage, he opted to create a panoramic photograph. Usually at least twice as wide as it is high, a panoramic image is ideal for depicting a broad landscape, either natural or urban. Compared to a standard photograph, it conveys an almost epic vision—not what the eye sees when looking straight ahead, but the world as perceived when you scan the horizon.

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ABOVE RIGHT / Paper & Photograph

Conservator Jessica Keister inpainting losses in Charles L. Lochman's 1864 panoramic photograph, "View of the Ruins of Chambersburg" (Pennsylvania State Archives)

Digital Imaging: Many Options, Many Uses

Like many archival repositories, the Moravian Archives in Bethlehem, Pennsylvania, opens its reading room to those wishing to study its holdings. Scholars researching papers, family historians investigating their genealogy, and church leaders seeking information on their congregations: all are invited to visit the Archives, which preserves the records of the Moravian Church in America, Northern Province.

Although the Archives restricts researchers as little as possible, it cannot grant access to delicate artifacts that disintegrate at the slightest touch—as is the case with the second volume of Bishop Matthaues G. Hehl's diary. Hehl served as pastor to the Moravian community of Lititz, Pennsylvania, during the American Revolution. His manuscript

provides a firsthand account of the tumultuous years between 1771 and 1784, when war disrupted daily life, and other Lancaster County residents sometimes mistook the Moravians' pacifism for loyalty to the British Empire.

To reconcile the need to provide access to this unique artifact with the responsibility to protect it, the Archives brought the volume to the Conservation Center for Art & Historic Artifacts (CCAHA). In addition to conservation treatment, CCAHA recommended digital imaging.

CCAHA established its imaging studio in 2008 with support from The McLean Contributionship, The Pew Center for Arts & Heritage, and The Barra Foundation. At that time, the studio's main responsibility was to document the conservation process for treatment projects using high quality TIFF

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LETTER

from the executive director



Dear Friends,

The incredible variety of photographic processes in existence shows just how easily the medium has transformed throughout its relatively short 180-year lifespan. From cyanotypes, tintypes, and ambrotypes to collodion-on-paper photography and platinum prints—each provides photograph conservators with different treatment challenges, and each charms viewers with distinctive attributes.

Nowhere is this diversity more apparent than at the Conservation Center for Art & Historic Artifacts (CCAHA), where we treat photographs of all kinds and ages. Our staff has worked with 20th-century albumen prints by Eugène Atget, silver gelatin developed-out-paper photographs by Edward Weston, numerous 19th-century daguerreotypes, and even a rare ambrotype Abraham Lincoln campaign button (as described in this issue in “Questions for Rachel Wetzel”). Recently, we were honored to treat “View of the Ruins of Chambersburg,” an 1864 panoramic photograph by Charles L. Lochman, from the collections of the Pennsylvania State Archives. This issue of *Art-i-facts* details the image’s fascinating history in “Chambersburg 1864: A Classic Civil War Photograph.”

Photography’s variable nature is also evidenced in the ways that CCAHA has documented the conservation process for treatment projects over the years. As little as seven years ago, we used good old-fashioned slides. But with the opening of CCAHA’s digital imaging studio in 2008, before- and after-treatment documentation evolved to consist of TIFF files taken with a digital camera or flatbed scanner. The switch to digital has allowed us to expand our imaging services. Learn more about our current capabilities—including creation of digital archives and exhibition-quality facsimiles—in “Digital Imaging: Many Options, Many Uses.”

Sincerely,

Ingrid Bogel
Executive Director

ABOVE / Paper & Photograph
Conservator Jessica Keister
lining the 1864 panoramic
photograph “View of the Ruins
of Chambersburg” (Pennsylvania
State Archives)

The Conservation Center for Art & Historic Artifacts (CCAHA) is the country’s largest nonprofit conservation facility serving cultural, research, and educational institutions, as well as individuals and private organizations. CCAHA’s mission is to provide expertise and leadership in the preservation of the world’s cultural heritage. CCAHA specializes in the treatment of works of art and artifacts on paper, such as drawings, prints, maps, posters, historic wallpaper, photographs, rare books, scrapbooks, and manuscripts, along with related materials like parchment and papyrus. CCAHA also offers digital imaging services, on-site consultations, educational programs and seminars, fellowships, and emergency conservation services.

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1 / "View of the Ruins of Chambersburg," after conservation treatment (Pennsylvania State Archives) 2 / Close-up of the street-level photograph showing a man (in the left foreground) amid the building ruins (Pennsylvania State Archives)

(Chambersburg 1864: A Classic Civil War Photograph, continued from page 1)

From the roof of the Chambersburg Market House on Second and Queen Streets, Lochman framed a view that looked down upon the western side of town, which had sustained the greatest damage. Using his heavy and cumbersome equipment, he took three glass plate negative images, pivoting the camera to a new position for each shot, carefully allowing for image overlap. After making three albumen prints from the negatives, Lochman cut and pasted the pieces together to create a final panoramic image. The resulting photograph, labeled "View of the Ruins of Chambersburg," is nearly two feet in length and 7¾ inches high.

Today, this powerful photographic image resides in the collections of the Pennsylvania State Archives. In late 2013, Paper & Photograph Conservator Jessica Keister was privileged to treat the photograph at the Conservation Center for Art & Historic Artifacts (CCAHA). When it arrived at CCAHA, it was discolored and had a thick layer of surface grime.

While aging is natural for a 150-year-old image, this particular albumen photograph additionally suffered from a heavy application of a shellac-based varnish. The yellowing of the varnish made the natural shifts in the tonality of the albumen prints more severe. Keister successfully removed the varnish with a series of solvent baths,

reducing the overall discoloration to a considerable degree. The results of the treatment brought out details that were previously obscured by the discolored varnish.

Even with this increased clarity, you have to look closely and take some time with the image to begin to comprehend its mute witness to history. At first, some of the buildings on Queen Street, the main avenue that bisects the center of the image, appear to be undamaged, until you notice that they are just façades, with the roofs burnt away and nothing left inside. Behind these structures are ruins in even worse shape, sometimes consisting only of free-standing single walls. Second-floor windows that would have once looked into bedrooms now gaze out on open space. And in the distance, offering an ironic counterpoint, lies a bucolic Pennsylvania landscape on what appears to be a quiet, clear summer day.

Two smaller, street-level photographs were pasted beneath the main panoramic image on the paperboard support of the artifact from the Pennsylvania State Archives. At this level, you can see the rubble piled along the sidewalks. The photograph on the left depicts a close view of the center of town at the flagpole, including the remains of the Golden Lamb Hotel, the oldest stone structure in town before it was consumed by fire.

The photograph on the right is the only one to capture human life amid the wreckage. The tiny figure of a man can be seen in the left foreground, the precarious façade of a building rising high above him.

In the years that followed, the people of Chambersburg rebuilt their town. Two years later, the Pennsylvania Legislature passed an act that compensated the citizens who lost property on the day their town burned. The resulting inventories provide a rich historical view of the world of Chambersburg before disaster occurred. The imaginative historian can reconstruct a world that vanished in a day. Behind the empty windows in the photographs, there were rooms filled with tables, chairs, cupboards, wardrobes, washstands, bedsteads, and lamps; kitchens teeming with sugar, syrup, coffee, chocolate, spices, and soda; and people moving ahead with their lives, attired in the period's dresses, bonnets, aprons, trousers, suspenders, shoes, stockings, shawls, and coats.

On July 30, 1864, that world was reduced to ash and rubble. Charles L. Lochman's panoramic photograph eloquently captures the loss that inevitably accompanies war's aftermath.

The conserved photograph is on display at the Burning of Chambersburg Exhibit at the State Museum of Pennsylvania through June 2014.

—LEE PRICE



(Digital Imaging: Many Options, Many Uses, continued from page 1)

files, processed from raw data digitally captured by a camera or flatbed scanner.

Today, Manager of Digital Imaging Andrew Pinkham and technicians Keith Jameson and Tamara Talansky produce much more than before- and after-treatment images. They can create digital archives recording every leaf of a book, photograph in an album, or item in a collection, treated or not. Individuals might use these digital collections to organize their personal histories or share information with family members. Collecting institutions add the images to their websites and printed promotional materials, send them to media outlets to accompany articles, and—perhaps most importantly—offer them to researchers.

For the Moravian Archives' Hehl diary, Pinkham suggested digitization of the entire volume, resulting in TIFF, JPEG, and PDF files of each page. Completed with funding from Dr. Scott Paul Gordon, a Lititz scholar and Lehigh University professor, this image library will allow the Archives' visitors to study the diary's contents without jeopardizing the fragile original, which will remain susceptible to damage from handling, even after treatment.

The use of facsimiles, high resolution copies produced from digital images of objects, can also protect originals from handling and exposure. Reference facsimiles are the most basic option. Because only minimal color adjustments are made to the digital image before a reference facsimile is printed, the print's colors will not exactly match those of the object. Although not appropriate for exhibition, a reference facsimile provides readers with the same needed information as an original letter, journal, or manuscript.

Exhibition-quality facsimiles require a few more steps. After comparing an initial print to the original object, Pinkham and Jameson return to the computer to make further color corrections to the digital image. With each adjustment, they create a small test print for comparison. Color matching can be tricky—factors such as ink behavior and printer age can cause variations in color between the digital image, the print, and the original—so multiple tests are necessary. Once the color is correct, they print a full-size copy almost indistinguishable from the original.

When displayed in place of the original, an exhibition-quality facsimile helps to limit the

artifact's exposure to light. It also offers other benefits, as client John Lombard discovered last year. Lombard wanted to give each of his grandchildren a copy of *1951 Packard*, a watercolor he painted when he was 16 years old and an art major at La Salle College High School in Philadelphia, Pennsylvania. After treating the original—surface cleaning it, reducing a disfiguring stain, and mending tears—CCAHA produced 23 exhibition-quality facsimiles.

Because Lombard's watercolor received treatment, facsimile production did not include digital restoration work. But in other cases, such as when it is impossible to safely treat an object, CCAHA's imaging studio uses Adobe Photoshop to reduce stains, mend tears, reverse fading, and remedy other imperfections in the digital version. The owner's wants and needs determine the changes, and the result can be printed as a facsimile, saved as digital files, or both.

Digital restoration helped Awbury Arboretum in Philadelphia when it needed a legible copy of a historic bird list. Several years after five Quaker women joined their properties in 1916 to create the Arboretum, someone, perhaps a family member, started a list describing the birds that migrated through it each season. Almost a century later, discoloration, stains, smudges, and fading ink left the list practically unreadable, but it appeared to reference species no longer seen in Philadelphia—and Awbury, which still welcomes birders on its 55-acre property, wanted to know more.

Through Restoring Ideals, a Philadelphia-wide, conservation-themed project funded by The Barra Foundation and organized by Temple Contemporary, CCAHA's imaging studio digitally captured the two documents that compose the list. Jameson then reduced the appearance of stains in the images and enhanced the text by increasing contrast. Awbury's visitors can now read the full-size facsimiles, printed from the restored images and placed into window mats, while alkaline paperboard folders store the original documents, protecting them from further damage.

—KATHERINE MAGAZINER

FACSIMILE PRODUCTION AT CCAHA

Manager of Digital Imaging Andrew Pinkham explains the careful work of facsimile production step by step.



Digitally restored, exhibition-quality facsimile



Exhibition-quality facsimile



Reference facsimile

START

Check the copy stand—a flat, cloth-covered black surface that supports the object during photography—to make sure that it is level with the camera suspended above it. This will prevent distortion in the digital image.

Place the object and the color chart on the stand so that both are square with the camera.

Photograph, or “capture,” the object.

In Adobe Photoshop, make corrections to the resulting digital image for white balance by adjusting the on-screen object to the color chart. White balancing helps correct for lighting conditions during capture that can cause unavoidable variations in color between the object in the digital image and the original.

Print a first test of the image.

Collecting institutions and individuals can use this white-balanced print as a reference facsimile. Its colors will not exactly match those of the original, but they are similar.

END

.....
The reference facsimile is complete.

Under a viewing hood that provides ideal lighting conditions, compare the test print to the original object.

Use Photoshop retouching techniques to minimize the appearance of tears, losses, or stains; reverse fading; or enhance desired characteristics according to the owner's wishes.

Make additional color corrections to the digital image as needed through adjustment layers, such as levels, color balance, hue, and saturation, in Photoshop. Produce a small test print with each adjustment and compare it to the original.

After the color is completely corrected, create a full-size test print and make a final comparison to the original under the viewing hood for color accuracy and overall quality.

If the colors match and no more corrections are needed, print the final facsimile on water- and fade-resistant Premium Epson matte photo paper using durable pigmented inks.

END

.....
The digitally restored, exhibition-quality facsimile is complete.

END

.....
The exhibition-quality facsimile is complete.



QUESTIONS

for Rachel Wetzel

CCAHA Photograph Conservator / Education: Postgraduate Certificate in Photograph Conservation, Andrew W. Mellon Advanced Residency Program, George Eastman House / Rochester Institute of Technology; M.A., Art Conservation, SUNY Buffalo State; B.A., History of Art and Architecture and Studio Arts, University of Pittsburgh / **Years at CCAHA:** 9

What led you to conservation?

While I was in college, majoring in pharmacy, I took an art history class. My teacher pulled me aside one day and asked what my major was, and when I told her, she almost fell on the floor! She had been teaching at the school for 20 years and had never had a pharmacy student come through. She asked me why I was in pharmacy, and I told her that I really liked science. The next day, she came to class with a pile of magazine articles about art conservation. I had one look at them and that was it: I quit pharmacy school and went right into art conservation.

What's the best thing about being a photograph conservator?

I like when I treat someone's family photograph—the only one they have of that family member—and see that they're overwhelmed with joy when they come to pick it up.

Is being a professional photographer a prerequisite?

No. I've never exhibited a photograph anywhere—but I certainly take a lot of pictures. Before I went to graduate school, I took photography classes while I was working as a technician at CCAHA. I used to make pinhole cameras and sit in Fitler Square at lunchtime to try to make experimental photographs. I loved the chemistry of photography, and it meshed with conservation into one larger interest.

Which photographic process do you find most fascinating?

The parallax stereogram. It was the first lenticular process, invented by Frederic Eugene Ives here in Philadelphia in 1903. It's made in a special camera, and the resulting image is either three-dimensional, or changes as you move it back and forth. I've seen only four of them in my lifetime.

Do you have a favorite treatment from your nine years at CCAHA?

While I was working with the Robert W. Woodruff Library of the Atlanta University Center [as part of the Historically Black Colleges & Universities Photographic Preservation Project], we found an Abraham Lincoln campaign button from 1860 in their collection. It had been appraised as a tintype, but when it arrived for treatment at CCAHA in 2009, I realized that it was actually a rare ambrotype. It was like finding a diamond in the rough. I got to do research about where it came from, and I ended up speaking to several Lincoln scholars. So few of these buttons remain intact today that even they hadn't seen one before.

You've been a regular speaker at CCAHA's long-running *Focusing on Photographs: Identification & Preservation* program. What do you like about the education side of preservation?

Information about photographs and how to preserve them isn't really covered anywhere else, even at schools for archival management or library science. [CCAHA

Senior Photograph Conservator] Barbara Lemmen and I have been teaching this program for a long time, so we've streamlined a practical teaching method to make the topic simple. My favorite part is that I start with a room of people who don't know what to do with their photographs, and at the end, they leave with an incredible amount of knowledge. Photographs aren't going to last unless people take care of them, so I feel I'm helping not only the people at my workshops, but generations to come.

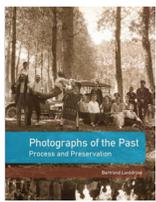
One of your outside-of-CCAHA artistic pursuits is working with *dreambook*, your band. Have you always been into music, or is it a more recent interest?

I've always been into listening to music. My grandma would buy me records when I was a kid, and I started collecting them at age four or five and haven't stopped. Then a couple years ago, my boyfriend, Jim, built an electric guitar for my birthday. I figured that since he spent so much time making me this custom guitar, I should probably learn how to play it. And I picked it up very fast! Within six months, I was in *dreambook*. I'm still learning as we move into recording our second record.

—KATHERINE MAGAZINER

HIGH WATERMARKS

In each newsletter, CCAHA highlights a few books or websites we think will be of interest to collections managers, conservators, and collectors. This issue's suggestions focus on the preservation of photographic collections, whether held within an institution or a home.



PHOTOGRAPHS OF THE PAST: PROCESS AND PRESERVATION

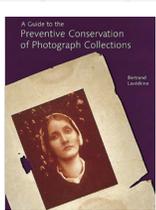
BY BERTRAND LAVÉDRINE

Described by CCAHA Senior Photograph Conservator

Barbara Lemmen as “the best

all-around book for photo preservation and identification,” this volume covers the wide range of photographic processes—daguerreotypes, albumen negatives, black-and-white prints, and more—developed during the medium’s 180-year lifespan. Because each process presents unique preservation challenges, each gets its own chapter detailing its history and the evolution of its technology. The rest of the book is devoted to conservation issues. Conservators, curators, collectors, dealers, conservation students, and photographers, as well as the general public, will find this a useful reference work.

>> [Getty Publications/350 pages/\\$50](#)



A GUIDE TO THE PREVENTIVE CONSERVATION OF PHOTOGRAPH COLLECTIONS

BY BERTRAND LAVÉDRINE

Written for photograph conservators, conservation scientists, curators, and professional collectors, this

comprehensive guide summarizes 30 years of research on the preservation of photographic collections. It describes common forms of deterioration seen in photographs, surveys a variety of housings suitable for photographs, and discusses the maintenance of these fragile objects and the precautions that must be taken when exhibiting them.

>> [Getty Publications/304 pages/\\$45](#)

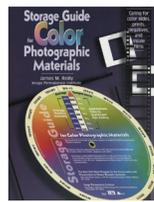


IMAGE PERMANENCE INSTITUTE

A nonprofit laboratory devoted to preservation research, the Image Permanence Institute (IPI) provides libraries, archives, and museums with information,

practical tools, and technology. Available free of charge on IPI’s website are guides for storing color photographic materials; acetate film; and mixed-media collections containing film, glass plate negatives, photographic paper prints, and more. Also included are booklets dealing with the care and survival of family photo collections, with subjects such as preservation framing and the recovery of water-damaged prints.

>> www.imagepermanenceinstitute.org/resources/publications

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION

The National Archives and Records Administration (NARA) offers a number of basic resources, geared toward individuals and families, that provide expert yet practical advice on preserving a variety of photographic materials. Check out NARA’s website for information on storing photographic prints and negatives, choosing a photo album, digitizing collections, and framing and displaying photographs.

>> www.archives.gov/preservation/formats.html



264 S. 23RD STREET PHILADELPHIA, PENNSYLVANIA 19103
t 215.545.0613 f 215.735.9313 www.CCAHA.ORG

CALENDAR

of events

Throughout the year, CCAHA offers a number of programs to provide staff at collecting institutions with the knowledge and skills to support their collections care efforts. To register for any of these programs, please visit our website at www.ccaha.org/education/program-calendar.

JUNE

FINANCIAL PLANNING & TOOLS FOR COLLECTING ORGANIZATIONS

June 11, 2014
Monmouth County Library—Headquarters Manalapan, NJ

FINANCIAL PLANNING & TOOLS FOR COLLECTING ORGANIZATIONS

June 17, 2014
WheatonArts Millville, NJ

FINANCIAL PLANNING & TOOLS FOR COLLECTING ORGANIZATIONS

June 18, 2014
Free Public Library of Hasbrouck Heights Hasbrouck Heights, NJ

PROTECTING COLLECTIONS: DISASTER PREVENTION, PLANNING, & RESPONSE (PART I)

June 24, 2014
Bryn Mawr College Special Collections Bryn Mawr, PA

JULY

A MONUMENTAL TASK: MANAGING & PRESERVING ARCHITECTURAL RECORDS

July 17, 2014
SUNY Buffalo State Art Conservation Department Buffalo, NY

ARCHIVESSPACE: OPEN SOURCE ARCHIVES MANAGEMENT SOFTWARE

July 21 & 22, 2014
Rutgers University—New Brunswick New Brunswick, NJ

ARCHIVESSPACE: OPEN SOURCE ARCHIVES MANAGEMENT SOFTWARE

July 24 & 25, 2014
Rutgers University—Camden Camden, NJ

CULTURAL INSTITUTIONS & EMERGENCY MANAGEMENT: PARTNERS IN DISASTER RESPONSE & RECOVERY

July 30, 2014
Monmouth University West Long Branch, NJ

Register online at www.ccaha.org!