

Mia Jaeggli

INFO 284-11 Fall 21

Leah Gleason

October 28, 2021

Assignment 2: Cataloging

Record ID: 13.014



Header

Digital file name	13.014.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 11, 2021
Cataloger	Mia Jaeggli

Work Record: ID 13.014

Work ID	13.014
Title	The Brigade de Shoe Black, City Hall Park: Anthony's Stereoscopic Views, No. 808
Agent or creator	E. & H.T. Anthony & Co. [publisher]
Date	ca. 1863
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts a group of eight boys gathered in front of a wall papered in theater posters. Some of the headlines include "Barnum's Museum Tom Thumb and Little Wife;" "Wood's Minstrels;" "Wives of Paris;" "Duke's Motto;" "The New Idea: Immense Hit of J. Doherty The Irish Comic Singer;" "Kenneth or the Weird Woman of the Glen"
Description Source	
Inscription	William H. Parmenter, verso bottom left corner, English
Location	Seattle Photography Museum [repository] New York, (N.Y.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• City Hall Park (New York, N.Y.) • City & town life – 19 th Century • Shoe shiners • Boys • Theatrical Posters
Personal/Corporate Name Authority	E. & H.T. Anthony (Firm)
Rights	No known copyright restrictions.

Image record: ID 13.014.01

Image ID	13.014.01
Title	Digital image of “The Brigade de Shoe Black, City Hall Park Anthony’s Stereoscopic Views, No. 808” [Work ID: 13.014]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	The Brigade de Shoe Black, City Hall Park Anthony’s Stereoscopic Views, No. 808 [Work ID: 13.014]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4062 x 2033 pixels; 300 ppi 1.41 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 15.06.27



Header

Digital file name	15.06.27.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 11, 2021
Cataloger	Mia Jaeggli

Work Record: ID 15.06.27

Work ID	15.06.27
Title	Stereographic view of the 1900 Galveston, Texas flood.
Agent or creator	Universal Photo Art Co. [publisher]

Date	September 1900
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900] Stereographic view of the Jesuit church in the aftermath of the 1900 Galveston, Texas flood [Work ID: 22.27.83]
Description	The image depicts the aftermath of the 1900 hurricane and flood in Galveston, Texas
Description Source	
Inscription	Captioned bottom right, "15443 Galveston flood, Sept 1900. Among the wreckage." English
Location	Seattle Photography Museum [repository] Galveston (Tex.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Floods • Hurricanes • Floods – Texas – Galveston – 20 th century • Hurricanes – Texas – Galveston – 20 th century • Photojournalism
Personal or Corporate Name	Universal Photo Art Co.
Rights	No known copyright restrictions.

[Image record: ID 22.27.83.01](#)

Image ID	22.27.83.01
Title	Digital image of "Stereographic view of the 1900 Galveston, Texas flood." [Work ID: 15.06.27]
Agent or creator	University of California, Riverside. Museum of Photography

Date	2016
Work Type	digital image
Relation	Stereographic view of the 1900 Galveston, Texas flood. [Work ID: 15.06.27]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4062 x 2033 pixels; 600 ppi 1.41 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 15.06.27



Header

Digital file name	15.06.27.jpg
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Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 15.06.27

Work ID	15.06.27
Title	Stereographic view of the Jesuit church in the aftermath of the 1900 Galveston, Texas flood
Agent or creator	Universal Photo Art Co. [publisher]
Date	September 1900
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900] Stereographic view of the 1900 Galveston, Texas flood [Work ID: 15.06.27]
Description	The image depicts the wreckage of the Jesuit Church in the aftermath of the 1900 hurricane and flood in Galveston, Texas
Description Source	
Inscription	Captioned bottom right, "5444 Galveston Flood, Sept., 1900. Jesuit church where 400 perished." English
Location	Seattle Photography Museum [repository]

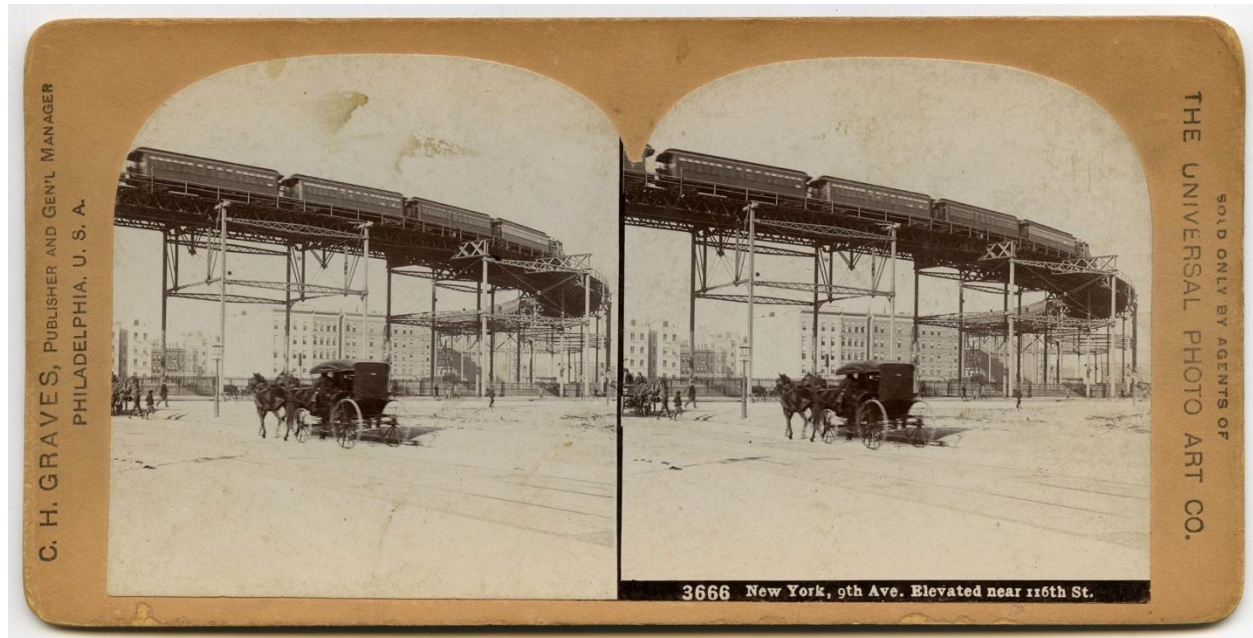
	Galveston (Tex.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Floods • Hurricanes • Floods -- Texas -- Galveston – 20 th century • Hurricanes -- Texas -- Galveston – 20 th century • Photojournalism
Personal or Corporate Name	Universal Photo Art Co.
Rights	No known copyright restrictions.

[Image record: ID 15.06.27.01](#)

Image ID	15.06.27.01
Title	Digital image of “Stereographic view of the Jesuit church in the aftermath of the 1900 Galveston, Texas flood.” [Work ID: 15.06.27]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of the 1900 Galveston, Texas flood [Work ID: 15.06.27]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4085 x 2116 pixels; 600 ppi 1.09 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image,

such as identifications, background, or corrections, email archives@seattlephotographymuseum.org.

Record ID: 15.06.42



Header

Digital file name	15.06.42.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 11, 2021
Cataloger	Mia Jaeggli

Work Record: ID 15.06.42

Work ID	15.06.42
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Title	Stereographic street view of the New York elevated train at 9 th Ave. and 116 th St.
Agent or creator	Universal Photo Art Co. [publisher]
Date	photographed between 1876 – 1886
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts an early elevated train from below on 9th Ave., New York City. Below the scaffolding is a carriage drawn by two horses. New York City's elevated train, the "El," began operating in 1868 and continued until the mid-20th Century when it was finally subsumed by the underground subway system.
Description Source	Nevius, J. (2018, June 27). <i>The elevated era</i>. Curbed NY. https://ny.curbed.com/2018/6/27/17507424/new-york-city-elevated-train-history-transportation
Inscription	Captioned bottom right, "3666 New York, 9 th Ave. Elevated near 116 th St." English
Location	Seattle Photography Museum [repository] New York, N.Y. [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Elevated railroads – New York – New York (City) • City & towns – 19th Century • Mass transit – New York – New York (City)
Personal or Corporate Name	Universal Photo Art Co.
Rights	No known copyright restrictions.

Image record: ID 15.06.42.01

Image ID	15.06.42.01
Title	Digital image of “Stereographic street view of the New York elevated train at 9 th Ave. and 116 th St.” [Work ID: 15.06.42]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic street view of the New York elevated train at 9 th Ave. and 116 th St. [Work ID: 15.06.42]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4076 x 2092 pixels; 300 ppi 1.4 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 15.06.45



Header

Digital file name	15.06.45.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 12, 2021
Cataloger	Mia Jaeggli

Work Record: ID 15.06.45

Work ID	15.06.45
Title	Stereographic view of pedestrians promenading on the Brooklyn bridge, New York, N.Y.

Agent or creator	Universal Photo Art Co. [publisher]
Date	ca. 1900
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts a group of pedestrians passing each other on the Main Promenade of the Brooklyn Bridge.
Description Source	
Inscription	Captioned bottom right, "2834 Brooklyn Bridge. Main Promenade. New York." English
Location	Seattle Photography Museum [repository] Brooklyn Bridge (New York, N.Y.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Brooklyn Bridge (New York, N.Y.) • Pedestrians • City & town life – 19 th Century
Personal or Corporate Name	Universal Photo Art Co.
Rights	No known copyright restrictions.

[Image record: ID 15.06.45.01](#)

Image ID	15.06.45.01
Title	Digital image of the "Stereographic view of pedestrians promenading on the Brooklyn bridge, New York, N.Y." [Work ID: 15.06.45]
Agent or creator	University of California, Riverside. Museum of Photography

Date	2016
Work Type	digital image
Relation	Stereographic view of pedestrians promenading on the Brooklyn bridge, New York, N.Y. [Work ID: 15.06.45]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4086 x 2056 pixels; 600 ppi 2 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 20.20.07.01



Header

Digital file name	20.20.07.01.jpg
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Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 12, 2021
Cataloger	Mia Jaeggli

Work Record: ID 20.20.07.01

Work ID	20.20.07.01
Title	Stereographic view of the residence of Episcopal Reverend E.T. Walker
Agent or creator	unknown [publisher]
Date	ca. 1850s
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts a small rural home in the Southern United States. Individuals captured in the group portrait include both white and African Americans. It is unclear whether or not the African American individuals were enslaved. E.T. Walker was a minister at St. Luke's church in Newberry South Carolina from circa 1848 through at least 1855.
Description Source	Carolina, E. C. D. of S. (1848). <i>Journal of the Proceedings of the Annual Convention of the Protestant Episcopal Church in the Diocese of South Carolina</i> . A.E. Miller.

	O'Neill, J. B. (1892). <i>The Annals of Newberry: In Two Parts</i> . Aull & Houseal.
Inscription	Captioned verso top, "The Retreat. Former residence of E.T. Walker, Episcopal Minister." English
Location	Seattle Photography Museum [repository] possibly from Newberry County, South Carolina or Florida [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Spiritual retreat – Episcopal • [Requested that LCSH add Vestry retreats – Episcopal] • Group portraits • African Americans – 19 th century • Social classes – Southern States
Personal or Corporate Name	Walker, E.T.
Rights	No known copyright restrictions.

[Image record: ID 15.06.45.01.01](#)

Image ID	20.20.07.01.01
Title	Digital image of "Stereographic view of the residence of Episcopal Reverend E.T. Walker" [Work ID: 15.06.45]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of the residence of Episcopal Reverend E.T. Walker [Work ID: 15.06.45.01.]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4100 x 1926 pixels; 1200 ppi

	1.9 mb (JPG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 22.27.52



Header

Digital file name	22.27.52.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 22, 2021

Cataloger	Mia Jaeggli
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[Work Record: ID 22.27.52](#)

Work ID	22.27.52
Title	Stereographic view of President Theodore Roosevelt's 1905 second inauguration ceremony, review of the Grand Army.
Agent or creator	Universal Photo Art Co. [publisher]
Date	March 4, 1905
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900] Stereographic view of President Theodore Roosevelt's 1905 second inaugural address [Work ID: 22.27.53]
Description	The image depicts a review of the United States Grand Army by Generals Oliver Otis Howard (1830-1909) and Adna Romanza Chaffee (1842-1914) before the Capitol building. The event was part of the inauguration ceremony of President Theodore Roosevelt.
Description Source	
Inscription	Captioned bottom right, "4449 Inauguration of President Roosevelt, March 4, 1905. Review of the Grand Army by Generals Howard and Chaffee (Copyright, 1905, by C. H. Graves." English
Location	Seattle Photography Museum [repository] United States Capitol (Washington, D.C.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches

Subject	• United States Capitol (Washington, D.C.) • Presidential inaugurations – Washington (D.C.) – 1900-1910 • Armies – United States • Grand Army of the Republic • Photojournalism
Personal or Corporate Name	• Universal Photo Art Co. • Roosevelt, Theodore, 1858-1919 • Chaffee, Adna Romanza, -- 1842-1914 • Howard, O. O.--(Oliver Otis), -- 1830-1909
Rights	No known copyright restrictions.

Image record: ID 22.27.52

Image ID	22.27.52.01
Title	Digital image of “Stereographic view of President Theodore Roosevelt’s 1905 second inauguration ceremony” [Work ID: 22.27.52]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of President Theodore Roosevelt’s 1905 second inauguration ceremony [Work ID: 22.27.52]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4031 x 2017 pixels; 600 ppi 1.5 mb (JPG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 22.27.53



Header

Digital file name	22.27.53.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 24, 2021
Cataloger	Mia Jaeggli

Work Record: ID 22.27.53

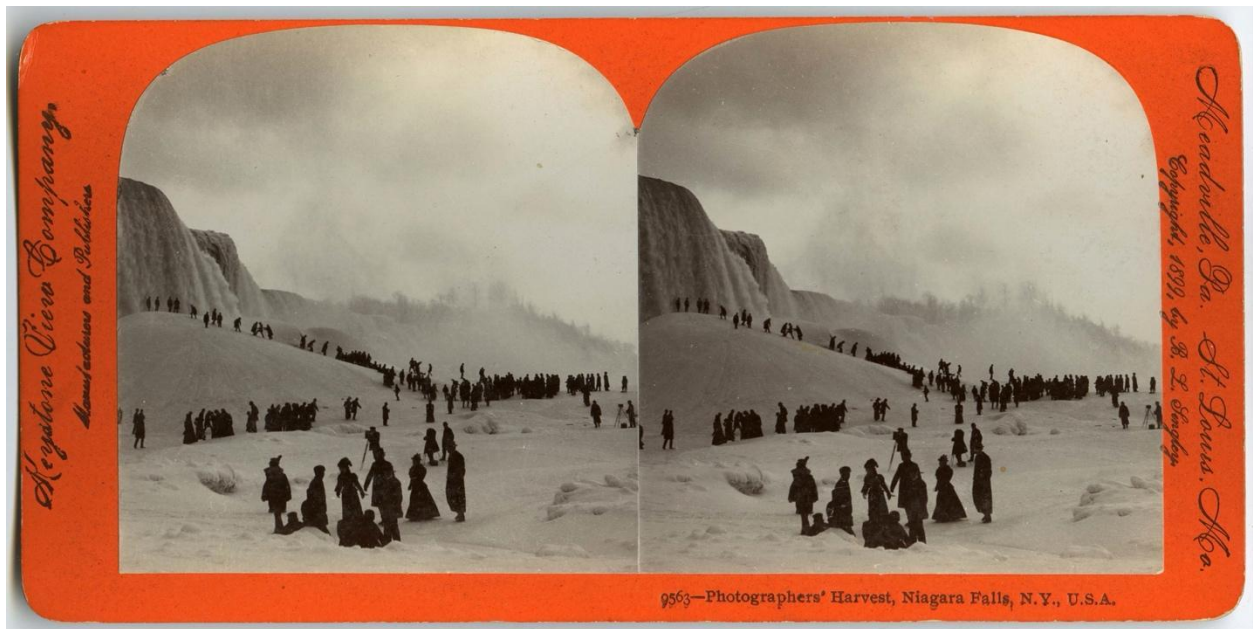
Work ID	22.27.53
Title	Stereographic view of President Theodore Roosevelt's 1905 second inaugural address.

Agent or creator	Universal Photo Art Co. [publisher]
Date	March 4, 1905
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900] Stereographic view of President Theodore Roosevelt's 1905 second inauguration ceremony [Work ID: 22.21.52]
Description	The image depicts a large audience in front of, around, and on top of the Capitol building. The event was the second inauguration of President Theodore Roosevelt on March 4, 1905. President Roosevelt stands on a raised platform at the center of the photograph.
Description Source	
Inscription	Captioned bottom right, "4452—Inauguration of President Roosevelt, March 4, 1905. The Inaugural Address. (Copyright, 1905, by C. H. Graves." English Event description on verso.
Location	Seattle Photography Museum [repository] United States Capitol (Washington, D.C.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• United States Capitol (Washington, D.C.) • Presidential inaugurations – Washington (D.C.) – 1900-1910 • Photojournalism • Spectators
Personal or Corporate Name	Universal Photo Art Co. Roosevelt, Theodore, 1858-1919
Rights	No known copyright restrictions.

Image record: ID 15.06.45.01.01

Image ID	22.27.53.01
Title	Digital image of “Stereographic view of President Theodore Roosevelt’s 1905 second inaugural address” [Work ID: 22.27.53]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of President Theodore Roosevelt’s 1905 second inaugural address [Work ID: 22.27.53]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4023 x 2014 pixels; 600 ppi 1.6 mb (JPG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 22.27.62



Header

Digital file name	22.27.62.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 22.27.62

Work ID	22.27.62
Title	Stereographic view of Niagara Falls, N.Y. in the winter.

Agent or creator	Keystone View Company [publisher]
Date	ca. 1890 – ca. 1900
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts a gathering of photographers drawn by the winter spectacle of the Niagara. The stereograph is also notable for capturing the growing enthusiasm for photography in an era where it was becoming widely accessible
Description Source	
Inscription	Captioned bottom right, “9563—Photographers’ Harvest, Niagara Falls, N.Y., U.S.A” English Event description on verso.
Location	Seattle Photography Museum [repository] Niagara Falls (N.Y.) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Niagara Falls (N.Y. and Ont.) • Ice crossings • Spectators • Photographers • Landscape photographs • Winter
Personal or Corporate Name	Keystone View Company
Rights	No known copyright restrictions.

[Image record: ID 22.27.62.01](#)

Image ID	22.27.62.01
Title	Digital image of “Stereographic view of Niagara Falls, N.Y. in the winter.” [Work ID: 22.27.62]

Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of Niagara Falls, N.Y. in the winter. [Work ID: 22.27.62]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4069 x 2049 pixels; 600 ppi 1 mb (JPG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 22.27.0170



Header

Digital file name	22.27.0170.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 22.27.0170

Work ID	22.27.0170
Title	Mess Time Out on the Rifle Range of a Southern Cantonment.

Agent or creator	Keystone View Company [publisher]
Date	ca. 1917
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts American army WWI recruits at leisure and lined up during mess time in a Cantonment—a temporary training camp. At the forefront of the image stands rifles stacked in pyramid shapes.
Description Source	
Inscription	Captioned bottom right, “19080—Mess Time Out on the Rifle Range of a Southern Cantonment.” English Image description on verso.
Location	Seattle Photography Museum [repository] United States [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Military training – United States • Military camps – United States • Military life • World War, 1914-1918 – United States • Photojournalism
Personal or Corporate Name	Keystone View Company
Rights	No known copyright restrictions.

[Image record: ID 22.27.0170.01](#)

Image ID	22.27.0170.01
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Title	Digital image of “Mess Time Out on the Rifle Range of a Southern Cantonment.” [Work ID: 22.27.0170]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Stereographic view of Mess Time Out on the Rifle Range of a Southern Cantonment. [Work ID: 2.27.0170]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4026 x 2054 pixels; 600 ppi 1.34 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 22.27.0185



Header

Digital file name	22.27.0185.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 22.27.0185

Work ID	22.27.0185
Title	Filipino farmer and Water Buffalo plowing a rice field.
Agent or creator	Underwood & Underwood [publisher]

Date	unknown
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts a Filipino farmer smoking and a Water Buffalo resting in between plowing a flooded rice field. Behind the farmer stands thatched buildings on stilts. To the right of the farmer stands a young boy.
Description Source	
Inscription	Captioned bottom right, "Typical Filipino Farming scene, a Rice Field and Water Buffalo—resting between furrows—Luzon, P.I. Copyright 1900 by Underwood & Underwood." English Image title on verso in English, French, German, Spanish, possibly Russian, and possibly Dutch.
Location	Seattle Photography Museum [repository] Luzon, Philippines [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Agricultural laborers—Philippines • Luzon (Philippines) • Water buffaloes • Rice paddies
Personal or Corporate Name	Underwood & Underwood
Rights	No known copyright restrictions.

[Image record: ID 22.27.0185.01](#)

Image ID	22.27.0185.01
Title	Digital image of "Filipino farmer and Water Buffalo plowing a rice field." [Work ID: 22.27.0185]

Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Filipino farmer and Water Buffalo plowing a rice field. [Work ID: 22.27.0185]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4009 x 2023 pixels; 600 ppi 1.31 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 13.01.02



Header

Digital file name	13.01.02.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 22.27.0185

Work ID	13.01.02
Title	Church of the Nativity in Old Moscow, Russia.
Agent or creator	Underwood & Underwood [publisher]
Date	1898
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts the ornately spired Church of the Nativity, a Greek Orthodox church in Moscow, Russia. The nearby street is sparsely populated with people, wagons, and horses. A guard or soldier stands at the bottom center of the photograph.
Description Source	
Inscription	Captioned bottom right, "(73) Church of the Nativity, one of the 500 Greek Churches in Old Moscow, Russia. Copyright 1898 by Underwood & Underwood." English

Location	Seattle Photography Museum [repository] Moscow, Russia [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Church of the Nativity (Moscow, Russia) • Orthodox churches – Russia • City & town life – 19 th Century
Personal or Corporate Name	Underwood & Underwood
Rights	No known copyright restrictions.

[Image record: ID 13.01.02.01](#)

Image ID	13.01.02.01
Title	Digital image of “Church of the Nativity in Old Moscow, Russia.” [Work ID: 13.01.02]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Filipino farmer and Water Buffalo plowing a rice field. [Work ID: 22.27.0185]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4034 x 2052 pixels; 600 ppi 1.25 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image,

such as identifications, background, or corrections, email archives@seattlephotographymuseum.org.

Record ID: 15.06.55



Header

Digital file name	15.06.55.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 15.06.55

Work ID	15.06.55
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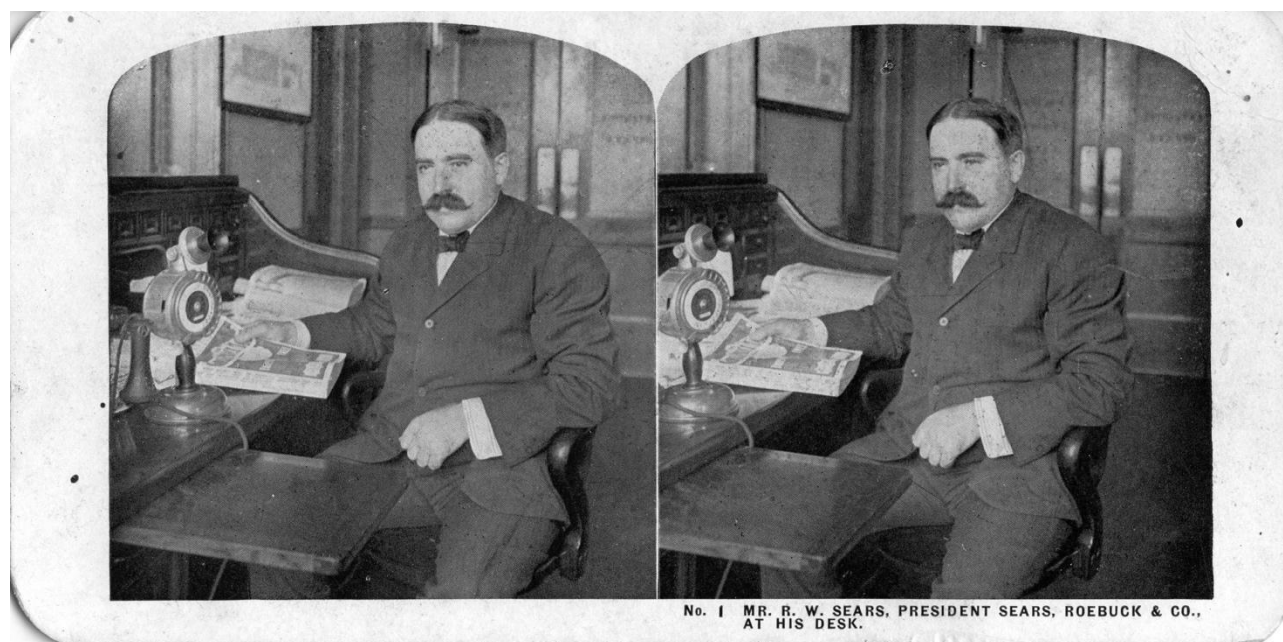
Title	Volcano Mont [Mount] Pelée in Martinique erupting in June 1902.
Agent or creator	Underwood & Underwood [publisher]
Date	June 1902
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts the volcano Mont [Mount] Pelée in Martinique erupting in June 1902.
Description Source	
Inscription	Captioned bottom right, “(4) A terrible volcanic explosion—Mont Pelée in Eruption, June, 1902, Martinique. Copyright 1902 by Underwood & Underwood.” English
Location	Seattle Photography Museum [repository] Pelée, Mount (Martinique) [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Pelée, Mount (Martinique) • Volcanic eruptions • Landscape photography
Personal or Corporate Name	Underwood & Underwood
Rights	No known copyright restrictions.

[Image record: ID 15.06.55.01](#)

Image ID	15.06.55.01
Title	Digital image of “Volcano Mont [Mount] Pelée in Martinique erupting in June 1902.” [Work ID: 15.06.55]

Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Volcano Mont [Mount] Pelée in Martinique erupting in June 1902. [Work ID: 15.06.55]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4123 x 2117 pixels; 300 ppi 1 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Record ID: 20.20.07.16



Header

Digital file name	20.20.07.16.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 20.20.07.16

Work ID	20.20.07.16
Title	Richard Warren Sears, President of Sears, Roebuck & Co. at his desk.
Agent or creator	Sears, Roebuck and Company [publisher]
Date	June 1902
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts Richard Warren Sears, founder and president of Sears Roebuck & Co. from 1886-1908, seated at his desk with what appears to be a catalog in hand.
Description Source	
Inscription	Captioned bottom right, "No. 1 Mr. R. W. Sears, President Sears, Roebuck & Co., at his desk." English

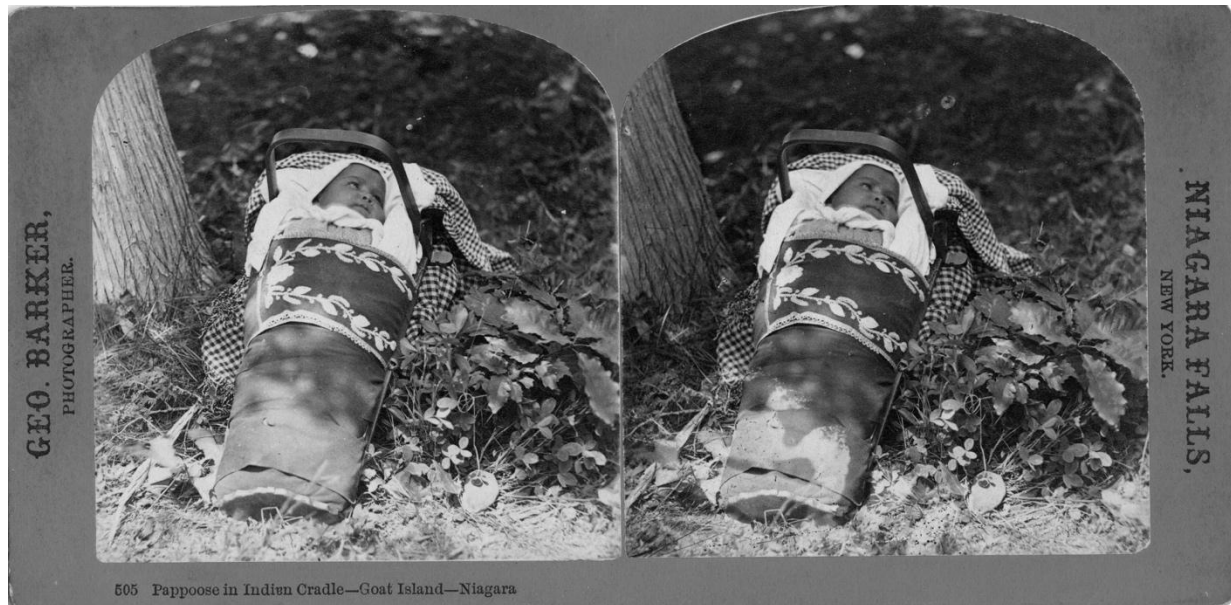
	Message to customers from Richard W. Sears on verso.
Location	Seattle Photography Museum [repository]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Sears, Richard Warren, 1863-1914 • Business people—1900-1910 • Portrait photographs
Personal or Corporate Name	• Sears, Roebuck and Company, publisher • Sears, Richard Warren, 1863-1914
Rights	No known copyright restrictions.

Image record: [ID 20.20.07.16.01](#)

Image ID	20.20.07.16.01
Title	Digital image of “Richard Warren Sears, President of Sears, Roebuck & Co. at his desk.” [Work ID: 20.20.07.16]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	Richard Warren Sears, President of Sears, Roebuck & Co. at his desk. [Work ID: 20.20.07.16]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	3800 x 1887 pixels; 1200 ppi 2.88 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image,

such as identifications, background, or corrections, email archives@seattlephotographymuseum.org.

Record ID: 20.20.07.43



Header

Digital file name	20.20.07.43.jpg
Digital file format	image/jpeg [MIME_type]
Acquisition	Accessioned January 15, 2020 from the University of California, Riverside. Museum of Photography.
Language	English
Vocabulary	Encoded: VRA Core 4; Descriptive: CCO
Date cataloged	October 25, 2021
Cataloger	Mia Jaeggli

Work Record: ID 20.20.07.43

Work ID	20.20.07.43
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Title	American Indian infant swaddled and bound to a cradleboard.
Agent or creator	Geo. Barker, Photographer [publisher]
Date	June 1902
Work Type	stereograph
Relation	The Maxwell Franklin Stereographic Photographs [Collection ID: ST-900]
Description	The image depicts an American Indian infant swaddled and bound to a cradleboard placed at the foot of a tree. The cloths and coverings are embroidered with leaves and a flower. The infant's tribe is unknown.
Description Source	
Inscription	Captioned bottom left, "Pappoose in Indian Cradle—Goat Island—Niagara." English Message to customers from Richard W. Sears on verso.
Location	Seattle Photography Museum [repository] Goat Island, Niagara Falls, New York [creation]
Material	photographic print [material]
Technique	stereographic photography
Measurements	3 1/2 x 7 inches
Subject	• Indians of North America • Goat Island (Niagara Falls, New York) • Portrait photographs
Personal or Corporate Name	Barker, George, 1844-1894, photographer
Rights	No known copyright restrictions.

[Image record: ID 20.20.07.43.01](#)

Image ID	20.20.07.43.01
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Title	Digital image of “American Indian infant swaddled and bound to a cradleboard.” [Work ID: 20.20.07.43]
Agent or creator	University of California, Riverside. Museum of Photography
Date	2016
Work Type	digital image
Relation	American Indian infant swaddled and bound to a cradleboard. [Work ID: 20.20.07.43]
Location	Seattle Photography Museum [repository]
Technique	digital imaging
Measurements	4100 x 2018 pixels; 1200 ppi 1.7 mb (JPEG)
Personal or Corporate Name	California Museum of Photography
Rights	To order a reproduction, inquire about permissions, or obtain information about prices, contact the Seattle Photography Museum. To provide additional information about this image, such as identifications, background, or corrections, email archives@seattlephotographymuseum.org .

Response Text

1. *What data content standard did you use to catalog your stereographs? What led you to pick this standard?*

I chose VRA Core 4.0 and Cataloging Cultural Objects (CCO) in part because I was interested in exploring how they were different or similar to standards like Dublin Core or RDA. Additionally, VRA Core 4.0 and CCO seemed appropriate for a museum collection of stereographs like these. Both standards were designed for encoding and describing visual and cultural objects.

What I found significant about the two standards is their handling of digital surrogates, which after completing the assignment, seems pragmatic and necessary. Each object is given multiple records, the original work, and any associated images that document it in some form. For digital surrogates, the creator is usually different from the physical object, and as we have discussed in class, they bring their unconscious interpretation to the object. Additionally, one of the CCO training videos (VRA, 2021) showed how multiple images from different creators and contexts tell the story of an object such as a dress: where it was worn, by whom, and if it appears in a textual document. As a result of this cataloging strategy, the relationship between the work, image, and collection records creates a valuable narrative about the context and history of an object.

2. Give an example of an entry where the guidelines provided by the data content standard affected the way you cataloged a field.

The inscription field is an insightful example of CCO's syntax and its structuring of descriptive metadata. The descriptive data follows the form of inscription type, location, text, author, and language (Baca et al., 2006; Eklund, 2007). The inscription user display is simplified, whereas the xml display includes far more information about the author authority vocabulary and refid, text type, and xml language for the original inscription and possible translation. Because my records are display only, I omitted the additional xml data.

3. Did you add or subtract any fields from the fields suggested to you in the assignment 2 prompt? If so, why? What is gained by these additions or omissions?

I added several fields more than those given by the prompt. CCO is surprisingly complex and requires not only thirteen core fields but also a network of records. I included two record

types, work and image, but CCO record groups includes collection, work, image, and authority records.

Fear's (2010) article "User Understanding of Metadata in Digital Image Collections..." was in the forefront of my decision-making about what were vital fields and how they should be labeled. Where it made sense, I made minor alterations to VRA 4 field names to make them more understandable to users. As Fear points out, users bring their own cognitive roadmaps to searching, and field labels like "Agent" do not make as much sense as Creator, Collector, or Publisher. I used "Agent or Creator" as a concession to both the structural standard and clarification for the researcher. I also subtracted the Subjects field—highly recommended by CCO—from the image record because it repeated the work record subjects and was, therefore, redundant.

A specific field I struggled with was Description which is not a required element. At times, the Description field seemed redundant because it repeated what was in the inscription and title. However, I eventually decided that it played a role in balancing interpretation with object content. The object's title and inscription could present issues with bias, whereas the description field can both acknowledge that and then describe the image within a historical context. The descriptive field also provides space for expanding upon the object with information about the creator, subjects, or era. All of which gives users insight into the piece beyond an inscription. Indeed, one of Fear's subjects specifically use the field "to look for textual information that I can apply for my project." (as cited in Fear, 2010, p. 43). In fact, her subjects wanted more content information that helped them understand or interpret the object (Fear, 2010). Therefore, I kept and used the descriptive field.

4. *Describe the data value standards and resource(s) you used to select your subject headings and any other controlled vocabulary utilized.*

I am most familiar with LC Subject Headings (LCSH), the LC Name Authority File, and now the Thesaurus for Graphic Materials (TGM). I chose to use these because they are closely compatible with VRA Core 4 and CCO than the Getty vocabularies are (Baca et al., 2006). TGM provided the general subject description, and I augmented that with geographic and era facets where applicable. The facets created a specificity otherwise hard to pin down with the TGM vocabulary, such as Military training – United States.

5. *Describe your rationale for selecting subject headings. How did you decide what was appropriate to use or omit? Give an example. Was there a term that you wanted to add that you could not find in your resources? How did you reconcile that?*

When selecting subject headings, I tried first to capture the “aboutness” of an image and create precise headings—geographically, temporally, and topically. That said, cataloging the "aboutness" of some images was challenging, such as the image of Niagara Falls in winter. It is *of* a winter scene at Niagara Falls with groups of photographers. However, the photograph is *about* witnessing how the excitement and beauty of the falls drew crowds of photographers in an era where photography was becoming widely accessible. That last statement presents a more complicated iconographical analysis or higher-order interpretation (Collins, 1998).

Unfortunately, TMG and LCSH fall short in providing terminology to express that. “Winter” is unhelpful because it is a broad term, and a search for winter will bring up a spectrum of results that will bury this particular image. “Winter scenery” is more specific, but TMG and LCSH do not include it. “Winter sports” does not conceptually fit.

In other words, it is easy to describe the “of” aspects of images, but describing and finding Niagara Falls within this specific context illudes both cataloger and researcher.

Ultimately, I had to accept the shortcomings of the standards and rely on users to conduct a multipart search, such as Niagara Falls AND Landscape photography AND Winter.

I also struggled with the subject headings for record ID 20.20.07.43, *American Indian infant swaddled and bound to a cradleboard*. One, I could not identify the tribe of the infant in question and had to use the unsatisfying blanket heading of “Indians of North America.” Our awareness of how we describe different ethnic groups within the United States is evolving, including my own and, more slowly, those within descriptive standards. For example, the stereograph refers to the infant as a “pappoose,” however, the term is culturally inaccurate. In Algonquian languages, papoose originally referred to the cradleboard the infant was bound to (Bright & Campbell, 2016; Farabee, 1920). Later, it was used by white settlers and their descendants to uniformly refer to American Indian infants. This erasure of meaning is one area where the descriptive field provided an opportunity to more accurately and respectfully describe the scene.

6. *What information is important to harvest in technical metadata? How did you gather this information, and by what other means might an archive be able to capture this data?*

In addition to this course, I’m taking a Digital Curation course with Alyce Scott. For preservation strategies, we analyzed the significant properties of file, their metadata needs and what information was necessary for constructing an Archival Information Package (AIP). The normalization and preservation process for digital images is guided by technical metadata. This is why I included the file format and its MIME Type.

The metadata regarding pixel dimensions and ppi informs both archivist and user what the best output will be in creating a print version (Gleason, 2021). I found this information using Adobe Bridge under File Properties. If I were working with contemporary images, such as those created by Cindy Sherman, Exif information would be valuable, as would any information she

supplied under IPTC. The advantage of IPTC information is establishing and tracking authenticity, reliability, and accuracy (Keough & Wolfe, 2012). Preserving those aspects of born-digital or digital surrogates creates user and institutional trust in the repository (Research Libraries Group, 2002). However, capturing descriptive metadata requires a partnership between the repository and creator, as outlined in Keough & Wolfe's (2012) proposal "Moving the Archivist Closer to the Creator."

7. Did you identify any fields that might be considered internal-use fields (that is, fields where you felt data was important to catalog, but should not be seen by the general public)? Why?

Under the Header section, which is not intended for public display, I added several fields that tracked the history of the digital and physical object and information about cataloging of the records. In addition to providing technical information for preservation, administrative metadata establishes transparency for collections processing. Additionally, internal-use fields establish an processing history and record of interventions with the physical and digital objects. My logic was based on DACS best practices, Principle 6 (Jackie Dean & Nimer, 2021), and digital repository needs.

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