

# Photographs Processing Guide for BYU Library Special Collections

## Contents

Negatives and Transparencies.....	3
Film Negatives.....	3
Differentiating Film Negatives .....	3
Nitrate Negative Deterioration .....	4
Acetate Negative Deterioration.....	4
Polyester Negative Deterioration.....	5
Housing Film Negatives and Transparencies.....	5
4x5 Negative Sleeves .....	5
5x7 Negative Sleeves .....	7
8x10 Negative Sleeves .....	8
35 mm Negatives.....	9
Slides and Transparencies .....	9
Storage Conditions for Negatives and Transparencies .....	10
Glass Plates.....	11
Glass Plate Sleeves.....	11
Glass Plate Boxes.....	12
Glass Plate Folders .....	13
4x5 Glass Plate Folders.....	13
5x7 Glass Plate Folders.....	13
8x10 Glass Plate Folders .....	14
Oversize glass plates.....	14
Glass plate rehousing quick reference .....	14
Storage Conditions for Glass Plates.....	15
Lantern Slides .....	15
Media Boxes .....	15
Glass Plate Boxes.....	15
Storage Conditions for Lantern Slides .....	16

Cased Images..... 16

    Daguerreotypes, Ambrotypes, and Autochromes ..... 16

    Tintypes ..... 16

    Storage Conditions for Cased Images ..... 16

Photographs (Prints) ..... 17

    Sleeving Photographic Prints..... 17

        Standard sizes ..... 17

        Oversize folders ..... 17

        Cutting photo sleeves ..... 18

    Interleaving Photographs..... 19

    Boxes and Folders for Photographic Prints ..... 20

        Standard-sized photographs ..... 20

        Scrapbooks and photograph albums ..... 20

        Oversize photographs ..... 20

    Storage Conditions for Photographic Prints..... 21

        Cyanotypes ..... 21

        Polaroids..... 21

    Numbering Photographs ..... 21

Storage Conditions Quick Reference ..... 22

Describing Photographic Materials..... 23

    General Guidelines ..... 23

    Restriction Box ..... 23

    Extent..... 24

        Collection, Series, Subseries, File Level ..... 24

        Item Level..... 25

    Subjects..... 26

    Notes ..... 28

        Conditions Governing Access Note..... 28

        Scope and Contents Note ..... 30

        General Note ..... 30

    Copy Negatives ..... 31

Space Considerations..... 31

Content Warning..... 31

Photographic materials are fragile, which means they require careful handling and proper storage to enable their long-term preservation.

The most important preservation principle for photographic materials is to maintain a stable and consistent environment. At the BYU Library Special Collections, the storage areas are closely monitored to ensure little to no change in relative humidity or temperature. However, there are some photographic materials that require a lower temperature for preservation. This means that manuscript collections that have photographic materials may need to be flagged for cold storage. If separating these materials is required due to degradation, coordinating with the collection's curator, Collections Care, and/or the Archival Processing Section Librarian will be necessary.

There are loosely two categories of photographic materials: prints and negatives/transparencies. These materials need to be handled in different ways to each other and there are different types within each category that sometimes need to be handled differently. Photographic prints and negatives are generally stored separately due to off-gassing—though there are some rare instances where, at the direction of the curator and Collections Care, they are stored together. We'll discuss how to handle, house, and describe each of these categories and sub-types below.

## Negatives and Transparencies

All negatives and transparencies ("negatives") should be handled with clean, dry hand—or latex gloves, if possible—and held by the edges. Avoid touching the face of the negative, particularly the emulsion side (where the image is directly printed. It will appear matte, as opposed to the other side, which is only glass or plastic and appears shinier). Also refrain from any bending of the materials as this can crack the emulsion.

### Film Negatives

Of film negatives, we mainly interact with acetate and nitrate negatives, with polyester film coming around in the 1970s. Acetate and nitrate negatives will be stored in the freezer while polyester may be stored in cold storage. Though they are generally stored together even if all types are present, we'll start by discussing the characteristics of each type of negative so that you can be aware of signs of deterioration.

### Differentiating Film Negatives

In many cases, sheet negatives have notch codes and/or edge printing on one edge that can be used to differentiate acetate or polyester negatives from nitrate negatives. In most cases the first notch from the edge is a square or U shape for acetate and polyester film and a V shape for nitrate film. If you're not sure about the notch code, you can look up negative notch codes online and there are a lot of resources that list notch code patterns and whether they're acetate/polyester or nitrate film (some of these resources are linked below). Almost all 35mm photographic films we encounter are either acetate or polyester.

Safety film is usually acetate (unless it's specifically marked as "nitrate safety"), so if the phrase "safety film" or "safety" is printed on the edge of the negative then it's most likely acetate but could be polyester. Nitrate film may have "nitrate" or "nitrate safety" printed on the edge.

Identifiers of polyester film may be the imprint of "Estar" or "Cronar" on the edges depending on the manufacturer, lack of warping as it is incredibly stable, or the polarization test will show red and green interference colors.

If the negative doesn't have clear edge printing or notch codes (or the notch code is inconclusive), consult with Collections Care and/or APS staff for help identifying the film.

- Resources:
  - [Photonegative notch code identification](#)
  - [Cellulose nitrate notch codes](#)
  - [NEDCC film base identification](#)
  - [Cold storage of film-based photographic materials](#)

## Nitrate Negative Deterioration

Nitrate negatives are particularly fragile and need to be carefully evaluated for deterioration. When negatives deteriorate enough, they can no longer be used to make photographic prints, but additionally, if they degrade enough, they are prone to spontaneous combustion.

The stages of nitrate negative deterioration are as follows:

1. The negative exhibits no signs of deterioration.
2. Negative starts to turn yellow and mirror (the mirroring effect can be similar to the effect on deteriorating gelatin silver photographic prints).
3. Negative becomes sticky to the touch and starts to emit a strong vinegar smell. (Note that acetate negatives can also start to smell, but it is slightly different. But a strong smell is a serious warning sign in either case.)
4. Negative darkens, changing to an amber color, and the image starts to fade.
5. Negative becomes soft (as opposed to the flatness and stiffness of negatives in good condition, sometimes even somewhat liquid) and becomes stickier.
6. Negative turns to a brown, acidic powder.

If you notice a nitrate negative is in the later stages of deterioration or is deteriorating quickly, notify the curator, Collections Care, and APS staff immediately.

## Acetate Negative Deterioration

Acetate negatives deteriorate as well but are more physically stable. Deteriorating acetate negatives will exhibit channeling and crystallization. At advanced stages a strong vinegar scent will be

emitted from the materials. While this deterioration may affect the image quality, they are less potentially harmful than nitrate negatives.

### Polyester Negative Deterioration

Polyester negatives deteriorate at a much slower rate than either nitrate or acetate. Deteriorating polyester negatives may exhibit silver image discoloration, silvering, or fading due to poor processing. Color polyester negatives will fade when stored at room temperature due to the instability of color dye.

## Housing Film Negatives and Transparencies

Generally speaking, all negatives should be stored in paper photographic sleeves. 35mm film strips (and other film strip sizes) can be stored in plastic sleeves, but all others should be stored in paper sleeves. Nitrate and acetate negatives should be stored in buffered paper sleeves. If a negative is severely degrading, place the negative in a plastic sleeve and then in a paper sleeve. Only one negative (or negative strip) should be stored in each sleeve, and they should be stored in the closest appropriate size that allows the negative to easily fit without bending, folding, or sticking out of the top edge—4x5 (and smaller) negatives should be stored in 4x5 sleeves, 4x6 and 5x7 negatives should be stored in 5x7 sleeves, 8x10 negatives should be stored in 8x10 sleeves. If you have a negative larger than 8x10, consult with APS staff and/or Collections Care on how best to house the negative.

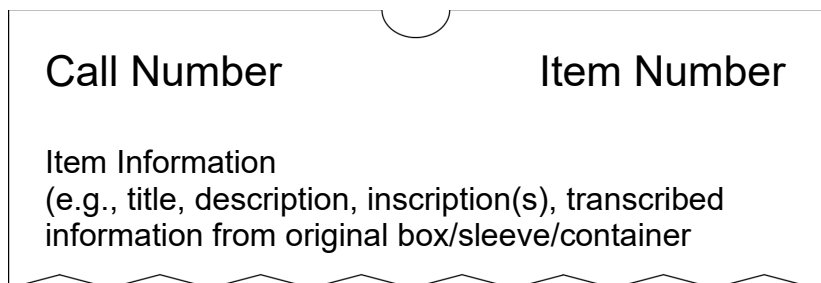
Gently slide the negative into the paper sleeve with the emulsion (the side of the negative where the image is printed, appearing matte) away from the seams of the paper sleeve. If you are having trouble identifying the emulsion, consult APS staff.

Sleeved negatives should be boxed according to the size of the sleeves—negatives in 4x5 sleeves should be housed with other 4x5 sleeves in a box for 4x5 sleeves, not in a box for 5x7 sleeves or 8x10 sleeves.

For some larger photograph collections (especially UA photo collections), APS staff, in consultation with Collections Care, may decide to house all negatives in a collection in plastic sleeves instead of paper. This decision is made on a collection-by-collection basis and shouldn't be treated as the default. In these cases, follow the guidelines for [sleeving photographic prints](#).

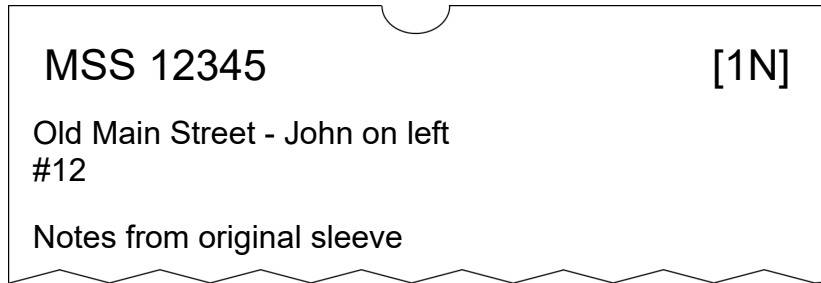
### 4x5 Negative Sleeves

4x5 (and smaller) acetate and nitrate negatives should be placed in buffered paper sleeves. Label 4x5 film negative sleeves with the sleeve opening at the top (see right for template and example). The call number should be written in the top left corner and the item number in the top right corner. Any other information about the image and/or negative should be



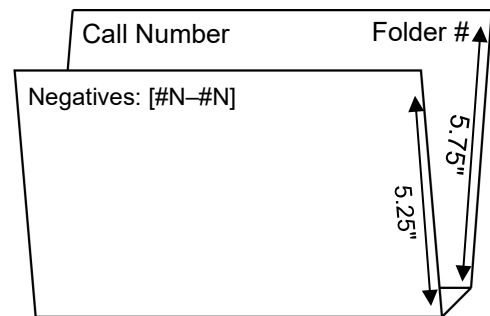
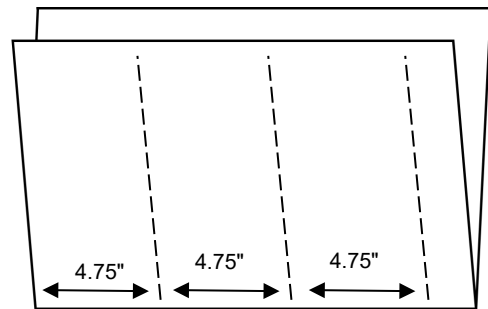
written below—this includes information such as the item title, a description of the subject, any inscriptions on the negative, information transcribed from the original sleeve, or any other important identifying information. If there is a lot of information or a specific piece of information is repeated often for one collection (for example, if the photographer had a unique labeling or numbering system that is being copied over), the collection's curator or APS staff may establish a template for the item information section for the whole collection.

Unless otherwise directed by the collection's curator or APS staff, collections that include only negatives should be numbered in [numerical order as described below](#). For collections with photographic prints and corresponding negatives, only those with a print and a negative should be numbered. In those cases, both the print and the negative should be given the same number and the item number for the negative should be followed by "N." On both the print and the negative, the item number should be encapsulated in square brackets. Thus, photograph 1 would be labeled "[1]" and the corresponding negative would be labeled "[1N]." Multiple



sheets of negatives should never be put in a sleeve together, but there may be a strip of negatives that were never cut into individual negatives; in this case, the item number on the sleeve would be recorded as a range (e.g., [1N-3N]). For collections that are queued for digitization, additional numbering may be required as indicated by the collection's curator.

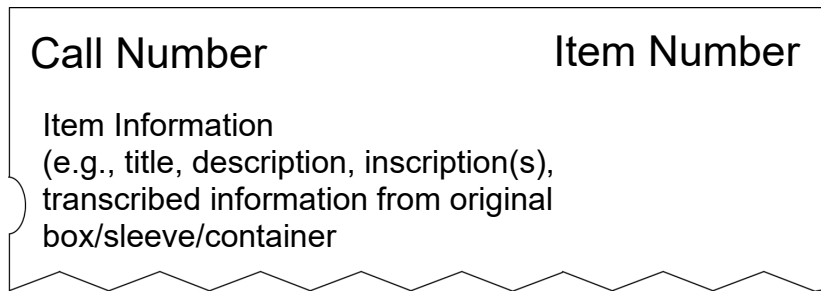
4x5 negatives should be housed in a Negative Box (measuring 15.75 x 6.25 x 5.75"). Most collections don't have enough negatives to fill a whole box, so most will go into a shared negatives box, necessitating that folders are created. (If a collection does fill a whole box, no folders are needed—the negative sleeves can be placed directly in the box.) Folders for a shared negative box should be cut from legal folders to a width of 4.75 inches—this should yield three negative folders from each legal folder. If needed, these folders should then be creased to the necessary depth using the folder's crease lines. Additional crease lines (to increase the depth of the folder) should not be created—the folders get unwieldy past the 1 inch maximum that is built into the folder. After creating a crease in the folder to the necessary depth, the back panel of the folder should be cut to 5.75 inches and the front panel to 5.25 inches. (APS staff have templates for easy measurement.)



As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.

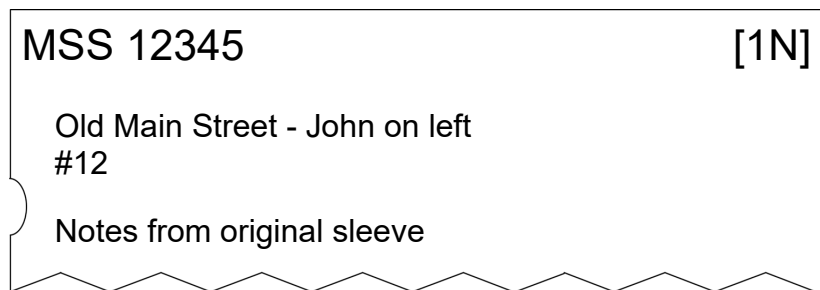
### 5x7 Negative Sleeves

5x7 (and other sizes too large for a 4x5 sleeve) acetate and nitrate negatives should be placed in buffered paper sleeves. Label 5x7 film negative sleeves with the sleeve opening at the left (see right for template and example). The call number should be written in the top left corner and the item number in the top right corner. Any other information about the image



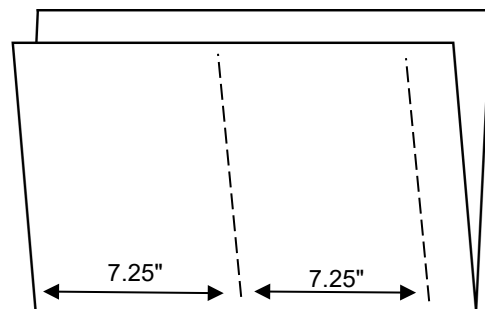
and/or negative should be written below—this includes information such as the item title, a description of the subject, any inscriptions on the negative, information transcribed from the original sleeve, or any other important identifying information. If there is a lot of information or a specific piece of information is repeated often for one collection (for example, if the photographer had a unique labeling or numbering system that is being copied over), the collection's curator or APS staff may establish a template for the item information section for the whole collection.

As described previously, unless otherwise directed by the collection's curator or APS staff, all negatives should be numbered, but only photographic prints with corresponding negatives should be numbered. Both the print and the negative should be given the same number and the item number for the negative should be followed by "N." On both the

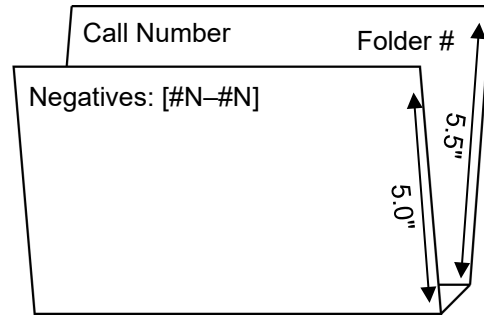


print and the negative, the item number should be encapsulated in square brackets. Thus, photograph 1 would be labeled "[1]" and the corresponding negative would be labeled "[1N]." Multiple sheets of negatives should never be put in a sleeve together, but there may be a strip of negatives that were never cut into individual negatives; in this case, the item number on the sleeve would be recorded as a range (e.g., [1N-3N]).

5x7 negatives should be housed in a Negative Box (measuring 12 x 7.5 x 5.5"). Most collections don't have enough negatives to fill a whole box, so most will go into a shared negatives box, necessitating that folders are created. (If a collection does fill a whole box, no folders are needed—the negative sleeves can be placed directly in the box.) Folders for a shared negative box should be cut from legal folders to a width of 7.25 inches—this should yield two negative folders from each legal folder. If needed, these folders should then be creased to the necessary depth using the folder's crease lines. Additional crease lines (to increase the depth of the folder) should not be created—the



folders get unwieldy past the 1 inch maximum that is built into the folder. After creating a crease in the folder to the necessary depth, the back panel of the folder should be cut to 5.5 inches and the front panel to 5.0 inches. (APS staff have templates for easy measurement.)

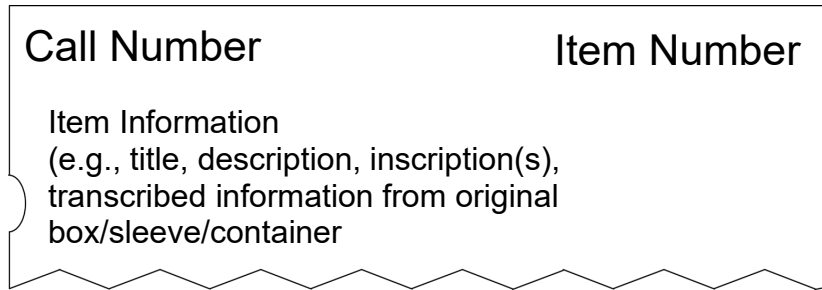


As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.

### 8x10 Negative Sleeves

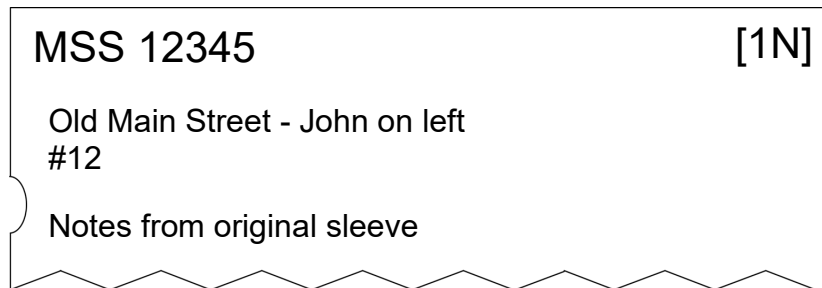
8x10 (and other sizes too large for a 5x7 sleeve) acetate and nitrate negatives should be placed in buffered paper sleeves. Label 8x10 film negative sleeves with the sleeve opening at the left (see right for template and example). The call number should be written in the top left corner and the item number in the top right corner. Any other information about the image and/or negative should be written below—this includes information such as the item title, a description of the subject, any inscriptions on the negative,

information transcribed from the original sleeve, or any other important identifying information. If there is a lot of information or a specific piece of information is repeated often for one collection (for example, if the photographer had a unique labeling or numbering system that is being copied over), the collection's curator or APS staff may establish a template for the item information section for the whole collection.



information transcribed from the original sleeve, or any other important identifying information. If there is a lot of information or a specific piece of information is repeated often for one collection (for example, if the photographer had a unique labeling or numbering system that is being copied over), the collection's curator or APS staff may establish a template for the item information section for the whole collection.

Unless otherwise directed by the collection's curator or APS staff, all negatives should be numbered, but only photographic prints with corresponding negatives should be numbered. Both the print and the negative should be given the same number and the item number for the negative should be followed by "N." On both the print and the negative, the item number should be encapsulated in square brackets. Thus, photograph 1 would be labeled "[1]" and the corresponding negative would be labeled "[1N]." Multiple sheets of negatives should never be put in a sleeve together, but there may be a strip of negatives that were never cut into individual negatives; in this case, the item number on the sleeve should be recorded as a range (e.g., [1N-3N]).



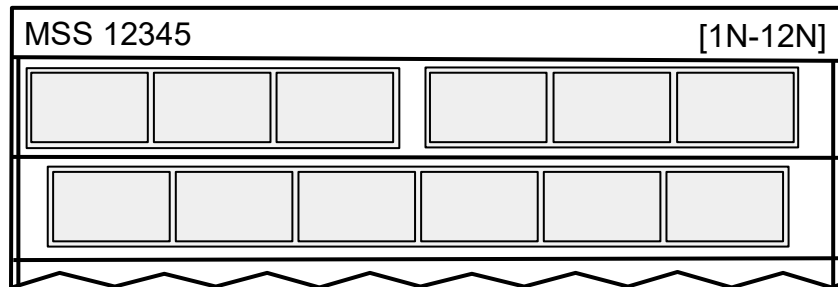
8x10 negatives should be housed in letter boxes (12.5 x 10.5 x 5.25"). Most collections don't have enough negatives to fill a whole box, so most will go into a shared negatives box. Letter folders should be used to house 8x10 negatives.

As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.

### 35 mm Negatives

35mm negatives should be stored in plastic sleeve sheets. Load the sheet in rows from the top down. Be careful that the

negatives don't overhang the edges of the plastic sleeve. If the negatives are in a single long strip, the negative will need to be carefully cut into sections to fit the sleeves. At the top of the sheet, use a permanent marker to write the collection call number in



the center or on the left of the sheet header. If directed to do so, write the item number(s) of the negatives in the sheet on the top right corner, enclosed in square brackets.

35mm sheets should be housed in letter folders in letter boxes (12.5 x 10.5 x 5.25"). Most collections don't have enough negatives to fill a whole box, so most will go into a shared negatives box. If the collection has 8x10 acetate negatives, the 8x10 negatives and 35mm negatives can be stored in the same folder. 35 mm negatives can have a tendency to curl over time, therefore it is best if, once sleeved, they are stored tightly fitted in folders. If curling is severe, flattening may be necessary. This can be done by placing a heavy book on top of the sheets overnight.

As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.

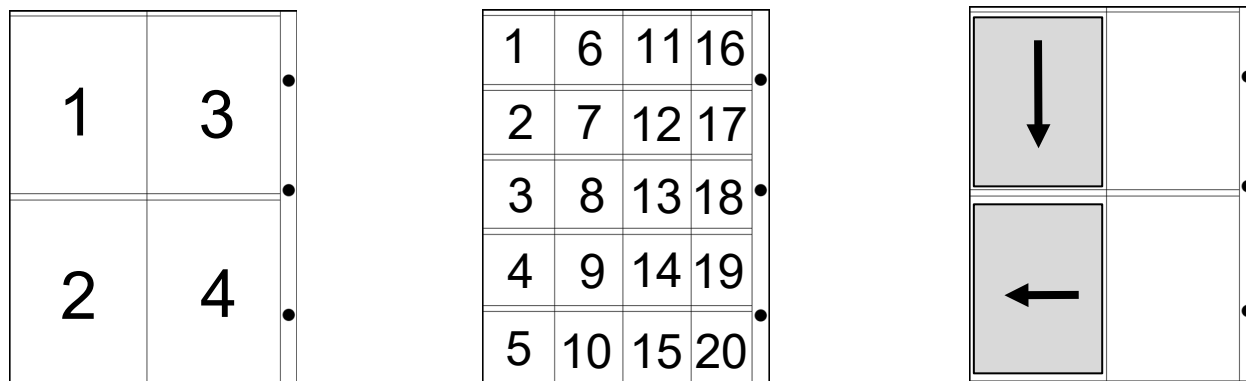
### Slides and Transparencies

Slides and transparencies are positive images printed on film. Slides may be in a metal, glass, or (most often at the L. Tom Perry Special Collections) cardboard frame, while transparencies are just a sheet of film. Slides and transparencies should generally be stored in plastic sleeve sheets.

If any labeling is needed—such as subject identification or notes from the original creator—or if the items need to be numbered (usually as preparation for digitization), transparencies may be housed in an unbuffered paper sleeve. As when sleeving negatives, be sure the emulsion is facing away from the seams in the paper sleeve. Follow the guidelines above for labeling negative sleeves, but keep in mind that the item numbers should not be followed by "N" as these are not negatives. Slides can be numbered on the slide frame.

When housed in plastic sleeves, transparencies should be able to slide in easily and lay flat in the sleeve—there should not be any bending or curling. Slides are often a tighter fit—due to the frame—but they shouldn't be so tight as to tear the sleeve. Generally, transparencies and slides should be inserted into the closest appropriate size sleeve. However, if there are a few transparencies or slides smaller than most of the rest, the smaller items can be inserted into larger sleeves, provided they don't fall out, or the sleeve can be [trimmed](#) to only have enough slots. There should never be only one item in a sleeve with multiple slots—if this is the case, the slide or transparency should be housed in a single sleeve instead of a page with multiple slots.

Transparencies and slides should be placed in plastic sleeves with the three-hole-punched side on the right and individual openings at the top. Plastic sleeves should be filled one column at a time moving from left to right. Doing this allows the weight to be distributed to the bottom of the folder, which decreases the risk of folding of the plastic sleeve and/or photographic prints.



Transparencies and slides should be inserted into sleeves, so the bottom of the image is oriented to the bottom or left side of the sheet protector. This uniform orientation reduces the chance that a sheet will need to be turned upside-down for a researcher to view the image, resulting in transparencies or slides falling out of the protective sleeve.

If you encounter a transparency or slide larger than 8.5 x 11 inches, consult APS staff and Collections Care.

## Storage Conditions for Negatives and Transparencies

Film negatives, slides, and transparencies should always be stored in the freezer. This helps to slow their deterioration. Positives and negatives do not need to be stored separately—they can all be housed in the same boxes and folders. Label boxes and folders of negatives, slides, and transparencies with a post-it note marked "Freezer." This destination should also be noted in a message on Basecamp.

## Glass Plates

Glass plates can be positives and negatives, though we deal most often with glass plate negatives in the L. Tom Perry Special Collections.

Glass plates (both positives and negatives) are composed of a clear plate of glass with a photographic image (called emulsion) printed on one side. Damaged plates are repaired by sandwiching the plate fragments between two additional plates of glass that are then taped on all four sides to keep all of the pieces together. Any plates with a broken or cracked glass plate or with severely peeling emulsion should be sent to Conservation for sandwiching.

## Glass Plate Sleeves

Glass plates should always be stored in unbuffered paper sleeves of the appropriate size—the sleeve should be small enough that the plate can't move around freely but big enough that the plate is fully covered and can slide in

and out smoothly. Unlike when considering the appropriate size for film negatives, this size is complicated by the thickness of glass plates—a glass plate may be 5x7 inches but thick enough that it can't slide easily into a 5x7 sleeve. Glass plates are especially vulnerable to abrasion as the emulsion can easily flake off the glass plate or be scratched off, so movement in and out of the sleeve must be limited. Therefore, it's especially important that the sleeves are the right size—if the sleeve is too big, the plate will slide around and the emulsion can be scratched off and if the sleeve is too small, the tight fit will scratch the plate as it slides in and out.

Glass plates should always be stored standing on their long side—they are more susceptible to breakage when stored standing on their short side. Consult with APS staff, the collection curator, and Collections Care if you have [glass plates larger than 8x10](#). Oversize glass plates can be stored flat, but only a couple can be stacked before they are prone to breaking under the pressure of their own weight, so their storage needs to be carefully considered.

Because glass plates should be stored on their long side, the sleeves should be labeled with the opening at the left (see right for template and example). Prior to sleeving, the call number should be written in the top left corner and the item number in the top right corner. Remember that item numbers

for negatives are followed by "N," while item numbers for positives are only a number. Any other information about the image and/or negative should be written below—this includes information

<b>MSS 12345</b>	<b>[1N]</b>
Old Main Street - John on left #12	
Notes from original sleeve	

<b>Call Number</b>	<b>Item Number</b>
Item Information (e.g. title, description, inscription(s), transcribed information from original box/sleeve/container)	

such as the item title, a description of the subject, any inscriptions on the plate, information transcribed from the original sleeve, or any other important identifying information. If there is a lot of information or a specific piece of information is repeated often for one collection (for example, if the photographer had a unique labeling or numbering system that is being copied over), the curator or APS staff may establish a template for the item information section for the whole collection.

8x10 paper sleeves sometimes seem just barely too long to slide easily in and out of glass plate boxes. Up to a quarter of an inch can be trimmed off the sleeve (at the opening end) to help plates to slide in and out of boxes easier. This doesn't appear to be a problem for other sizes.

Glass plates should always be inserted into sleeves after labeling and with the emulsion facing away from the seams of the paper sleeve, to reduce the chances of damage caused by abrasion. If you have difficulty identifying the emulsion, consult APS staff.

## Glass Plate Boxes

Glass plates should always be stored in glass plate boxes. These have built in buffers and dividers that provide added cushion and decrease the pressure that plates are able to put on each other. Glass plate boxes come in three standardized sizes—one box designed to hold 4x5 sleeves, one box designed for 5x7 sleeves, one box for 8x10 sleeves. Sleeves should always be stored in the box designed for them—4x5 sleeves should not be stored in 5x7 or 8x10 boxes.

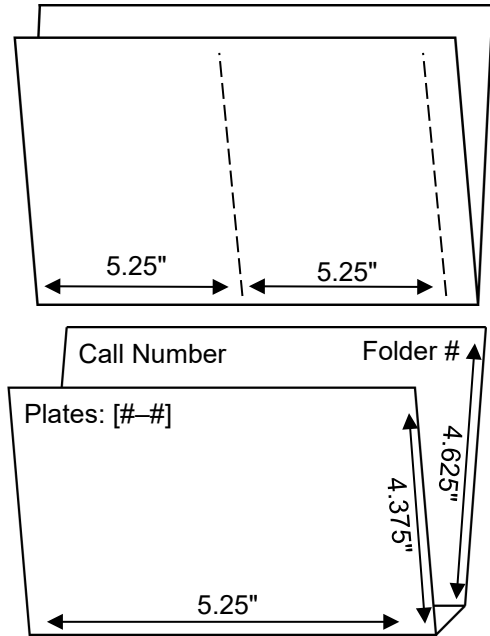
The cardboard dividers in the glass plate boxes create buffer spaces on the sides of the box, one buffer space each at the front and back of the box, and five slots for storing glass plates. Each slot can hold up to about five glass plates (fewer for thicker plates). Plates should be packed tight enough that they can't move around, but loose enough that they slide in and out easily. If there are enough glass plates in a collection to fill the box, the glass plates (in sleeves) can be put directly into the slots. If there aren't enough plates to fill a box, the plates should be stored in folders in a shared glass plate box.

## Glass Plate Folders

### 4x5 Glass Plate Folders

Folders for shared 4x5 glass plate boxes should be cut from letter folders to a width of 5.25 inches—this should yield two glass plate folders from each letter folder. If needed, these folders should then be creased to the necessary depth using the folder's crease lines. The folder cannot be deeper than 0.75 inches—though the slots in the boxes are about 1 inch deep, folders with a depth of one inch cannot slide in and out of the slots easily. After creating a crease in the folder to the necessary depth, the back panel of the folder should be cut to 4 5/8 inches and the front panel to 4 3/8 inches. (APS staff have templates for easy measurement.)

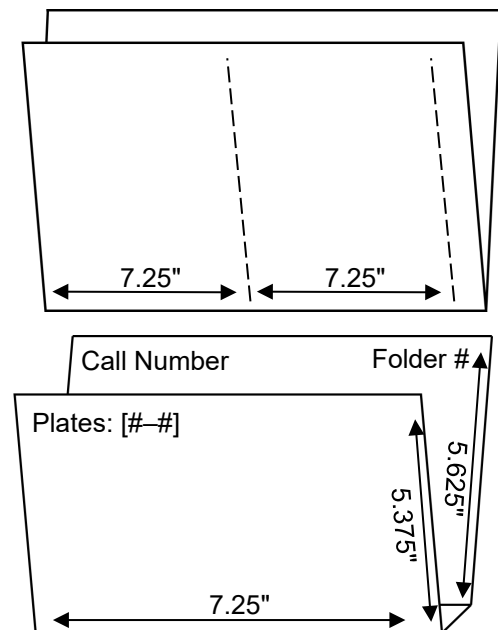
As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.



### 5x7 Glass Plate Folders

Folders for shared 5x7 glass plate boxes should be cut from legal folders to a width of 7.25 inches—this should yield two glass plate folders from each legal folder. If needed, these folders should then be creased to the necessary depth using the folder's crease lines. The folder cannot be deeper than 0.75 inches—though the slots in the boxes are about 1 inch deep, folders with a depth of one inch cannot slide in and out of the slots easily. After creating a crease in the folder to the necessary depth, the back panel of the folder should be cut to 5 5/8 inches and the front panel to 5 3/8 inches. (APS staff have templates for easy measurement.)

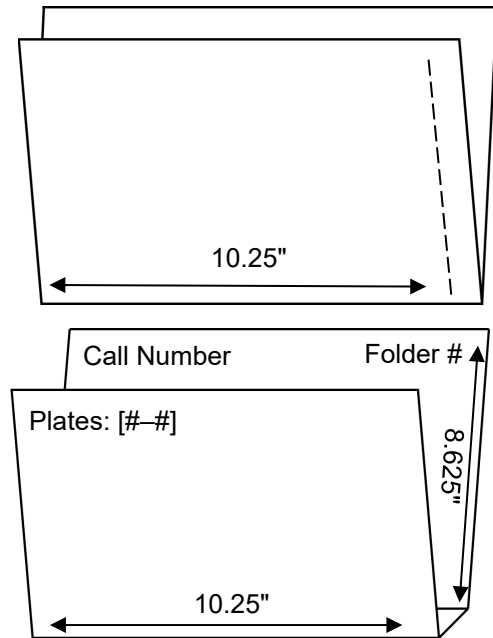
As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.



## 8x10 Glass Plate Folders

Folders for shared 8x10 glass plate boxes should be cut from letter folders to a width of 10.25 inches—this should yield one glass plate folder from each letter folder. If needed, these folders should then be creased to the necessary depth using the folder's crease lines. The folder cannot be deeper than 0.75 inches—though the slots in the boxes are about 1 inch deep, folders with a depth of one inch cannot slide in and out of the slots easily. After creating a crease in the folder to the necessary depth, the back panel of the folder should be cut to 8 5/8 inches. The front panel does not need to be cut. (APS staff have templates for easy measurement.)

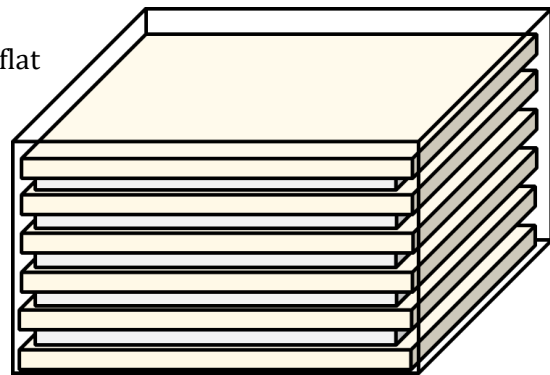
As when labeling other folders, the collection call number should be written in the top left corner and the folder number should be written in the top right corner of the back panel of the folder.



## Oversize glass plates

Oversize glass plates are generally too large to store vertically. Oversize glass plates should be stored laying flat in a box appropriate to their measurements. Refer to the [Container sizes spreadsheet](#) to find the right container size.

Glass plates should be interleaved with foam core or corrugated board to prevent abrasion and to distribute the weight of the glass plates—consult with Conservation to obtain this. The interleaving board should be cut to fit the box.



Glass plates can be variable in size—always stack plates from largest to smallest, bottom to top.

Oversize glass plates can crack under their own weight when stacked, so the number of sheets of glass in a box should be limited to 3-5 sheets per box. Note that if a broken plate has been repaired (by sandwiching it with one or two other glass plates), that is two or three sheets of glass, so only 2-3 repaired oversize glass plate negatives can be housed together in a box. To optimize storage space, aim for 5 sheets per box, unless this is too heavy to safely handle.

## Glass plate rehousing quick reference

Refer to [At-a-glance glass plate rehousing instructions](#) for a condensed version of these instructions for rehousing glass plates (of any size).

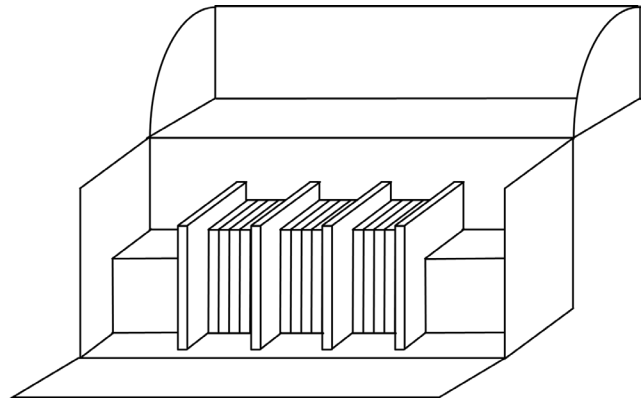
## Storage Conditions for Glass Plates

Glass plates should be stored in the vault. They do not need to be stored in cold storage. Label boxes and folders of glass plates with a post-it note marked "Vault." This destination should also be noted in a message on Basecamp.

## Lantern Slides

Lantern slides are small (3.25 x 4 in.) glass plates with positive photographs. They are typically composed of two glass plates with the emulsion layer found on one plate sandwiched between the two.

There are two ways to house lantern slides: in glass plate boxes or in media boxes. The choice will depend on the number of lantern slides in a collection and whether there is any supplemental information.



## Media Boxes

Lantern slides are best stored in a media box (10.75 x 4.25 x 4.5") when there are a lot of lantern slides in one collection without any metadata for individual items. Lantern slides stored in these boxes don't need to be placed in a paper sleeve but can instead be placed (standing on their long side) directly in the box. Cut dividers measuring 4 1/16 x 3 9/16 in. Place a divider every four lantern slides, before the first lantern slide, and after the last lantern slide. Center this in the box and put a spacer on either side.

The lantern slides need to be centered in the box, so the weight is evenly distributed and thereby reduces the likelihood of the box tipping or being dropped. The spacers hold the lantern slides firmly in place and the dividers reduce the pressure the slides can put on each other. All of these measures combined reduce the likelihood of slides breaking. (APS staff have templates for easy measurement.)

## Glass Plate Boxes

If there are only a handful of lantern slides or if there is metadata about individual items to record (such as item numbers, inscriptions on original housing, or supplied item titles) it's best to store lantern slides in 4x5 glass plate boxes. When lantern slides are stored in glass plate boxes, they need to be housed in unbuffered 4x5 paper sleeves. These sleeves should be labeled according to the standards for housing [4x5 glass plates](#), with the sleeve opening on the left. Because lantern slides are often thinner than most other glass plates, approximately six lantern slides can fit into each slot in a glass plate box.

## Storage Conditions for Lantern Slides

Lantern slides should always be stored in the vault. Label boxes and folders of lantern slides with a post-it note marked "Vault." This destination should also be noted in a message on Basecamp.

## Cased Images

### Daguerreotypes, Ambrotypes, and Autochromes

Daguerreotypes, ambrotypes, and autochromes are almost always found in cases made of metal, wood, or enamel and often lined in velvet. They should always be sent to Conservation to have custom housing created. Because cased images are usually so small, these custom boxes typically need to be added to another box, either within the collection or added to a shared box for cased images. Consult with Collections Care, Collections Management, and the APS staff on the best way to store these items.

### Tintypes

Tintypes are photographs printed on a sheet of metal. They can be identified by holding a magnet to the back of the photograph—the magnet will stick to a tintype, though be sure not to touch the magnet to the image, as it may scratch the image off the metal sheet. They can be housed in a case like ambrotypes and daguerreotypes, in just a metal frame, in a paper mat, or as just the metal plate without any housing.

Tintypes in cases or metal frames should always be sent to Conservation to have custom housing created. Like other cased images, these will need to be added to another box, either within the collection or to a shared box for cased images.

Tintypes in a paper mat or without any housing should be stored in plastic photograph sleeves. If there are other photographs (not just tintypes) of a similar size, they can all be added to the same plastic sheet protectors, provided they are intended for the same storage location. If any labeling is needed—such as subject identification or notes from the original creator—or if the items need to be numbered (usually as preparation for digitization), the tintype should be housed in an individual plastic sleeve that can then be put in a paper sleeve. Tintypes should not be stored directly in paper sleeves, as the abrasion from a paper sleeve can damage the image. Tintypes with any breaking in the emulsion layer (where the image is printed) should be sent to Conservation for custom four-flap housing. Additionally, if there are a lot of tintypes of similar size, they can be sent to Conservation to have custom housing made with an accordion sleeve.

## Storage Conditions for Cased Images

Cased images should be stored in the Vault or in the regular stacks. Label boxes and folders of cased images with a post-it note marked "Vault" if they are intended for the vault. (Boxes don't need such a post-it if they're intended for the regular stacks.) This destination should also be noted in a message on Basecamp.

## Photographs (Prints)

Photographic prints are produced by a variety of processes. The processes should be identified when writing the description (discussed [below](#)). Most photographic prints are stored the same way, though some exceptions will be noted.

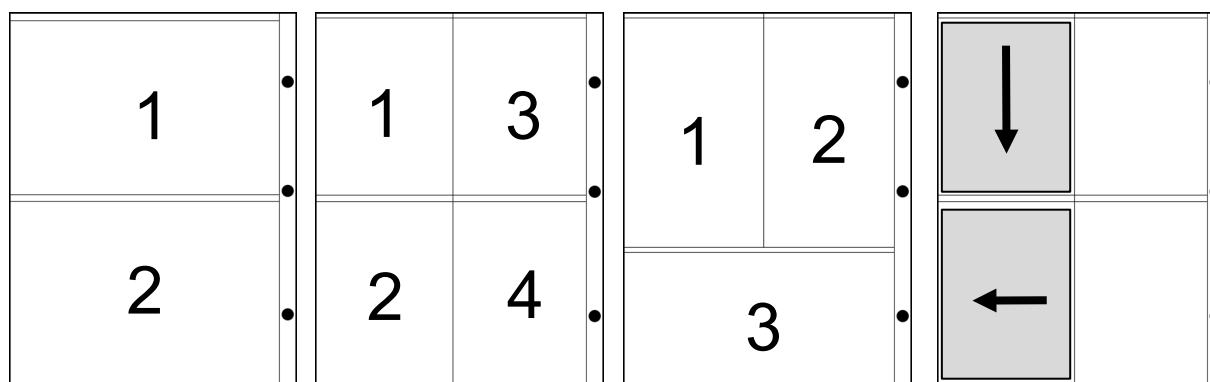
### Sleeving Photographic Prints

#### Standard sizes

All photographic prints should be housed in polyester sheet protectors or in a custom mylar sleeve. Photographs should be able to slide in easily and lay flat in the sleeve—there should not be any bending or curling. Generally, photographs should be inserted into the closest appropriate size sleeve. However, if there are a few photographs smaller than most of the rest, the smaller photographs can be inserted into larger sleeves, provided they don't fall out. There should never be only one photograph in a sleeve with multiple slots—if this is the case, the photograph should be housed in a single sleeve instead of a page with multiple slots.

Photos should be placed in plastic sleeves with the three-hole-punched side on the right and individual openings at the top. Plastic sleeves should be filled one column at a time moving from left to right. Doing this allows the weight to be distributed to the bottom of the folder, which decreases the risk of folding of the plastic sleeve and/or photographic prints.

Photographs should be inserted into sleeves, so the bottom of the photograph is oriented to the bottom or left side of the sheet protector. This uniform orientation reduces the chance that a sheet will need to be turned upside-down for a researcher to view the photographs, resulting in photographs falling out of the protective sleeve.



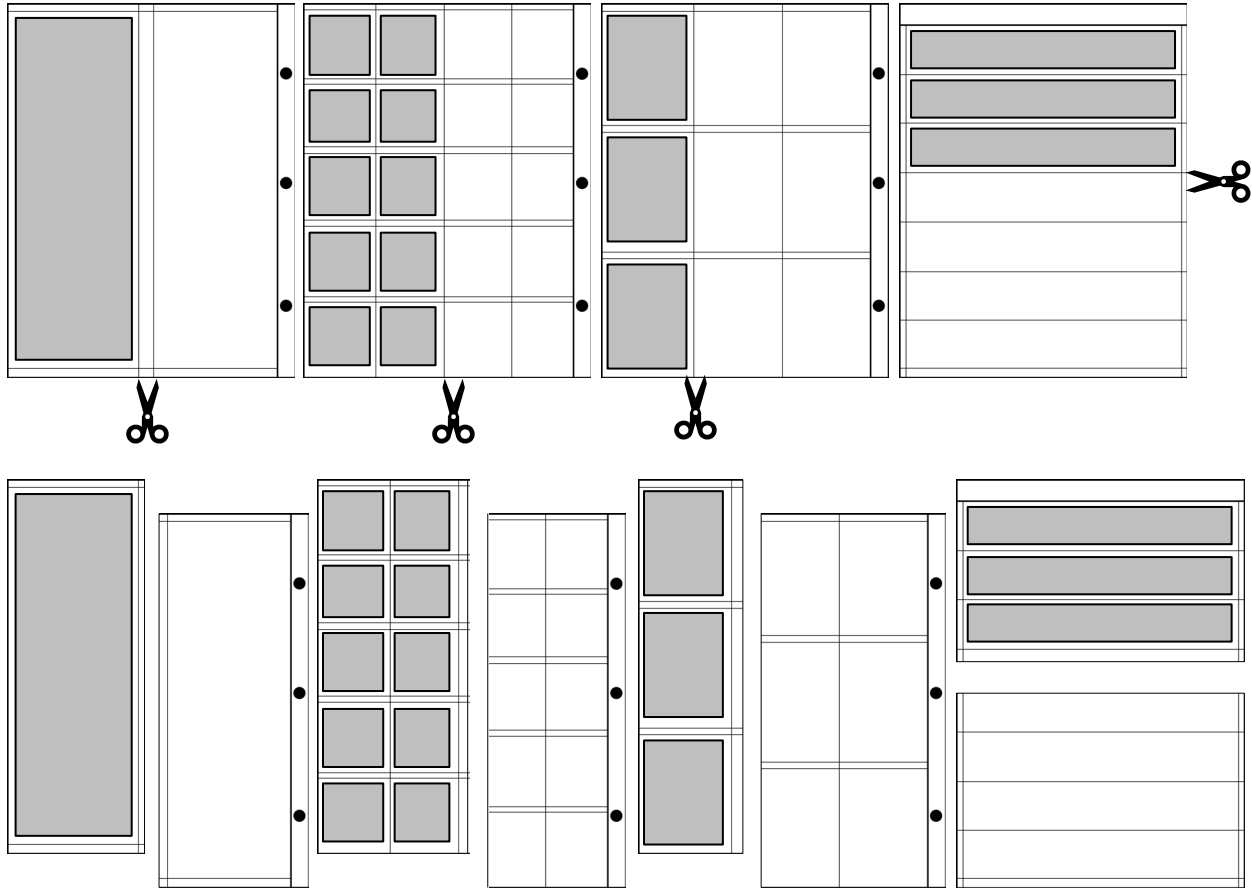
#### Oversize folders

Photographs larger than 8.5 x 11 inches can have a custom sleeve made by APS staff out of mylar. Alternatively—and particularly if there are a lot of oversized photographs in good condition—oversized photographs can be interleaved with [interleaving paper](#) (see below), which can be requested from Collections Management and/or Conservation. The interleaving paper should be cut

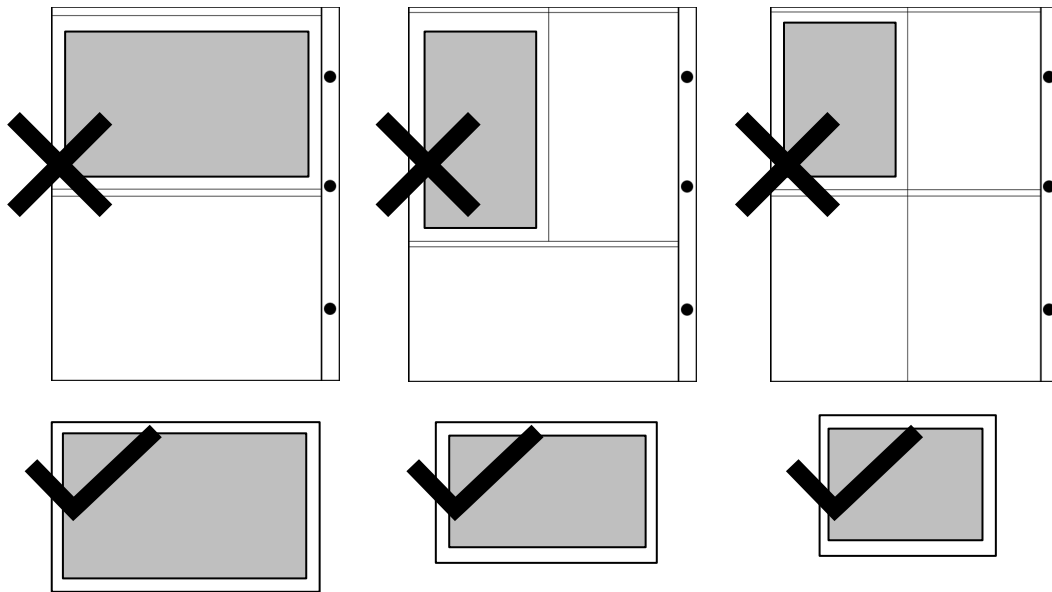
large enough to completely cover the photograph without sticking out of the folder then placed on top of each photographic print.

### Cutting photo sleeves

Once again, there should never be only one photograph in a sleeve with multiple slots. Sometimes, there is more than one photograph, but the sleeve still isn't full. If a multi-slot photo sleeve isn't completely filled—for instance, there are only a few 35 mm strips, or a handful of slides, or a single panorama—it may be practical to cut the photo sleeve.



The remaining piece of the sleeve can then be used for another collection. Keep in mind that, depending on the sleeve, cutting apart the sleeve may result in the loss of pockets—for instance, cutting apart a sleeve for 35mm sleeve necessitates cutting apart a row/pocket. For some sizes, it makes more sense to house photographs in a single sleeve than a sleeve with multiple pockets.

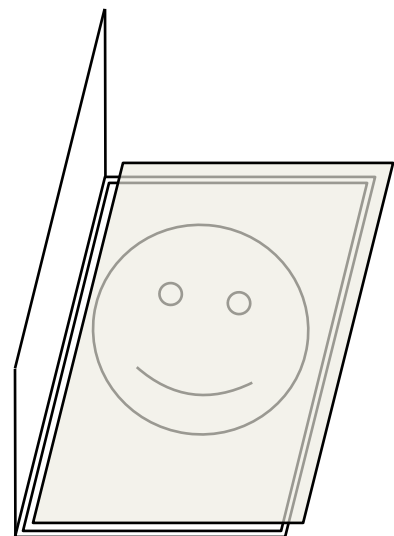


## Interleaving Photographs

Some old photographs were sold and displayed in paper folders and frames. This paper is very acidic, so any photographs in these photo folders need to have interleaving paper or non-acidic tissue paper placed between the photograph and the folder cover.

Scrapbooks and photograph albums may need to be interleaved for the same reason. However only collodion photographs or photographs that are opposite abrasive paper or are altering other images in their proximity need interleaving. Interleaving paper can be used, but archival tissue paper is thinner and therefore easier to put between the pages of an album or scrapbook without stressing the spine. Place one piece of interleaving paper or tissue—cut to the size of the album or scrapbook pages—between any two pages with one or more photographs. Interleaving isn't needed between blank pages.

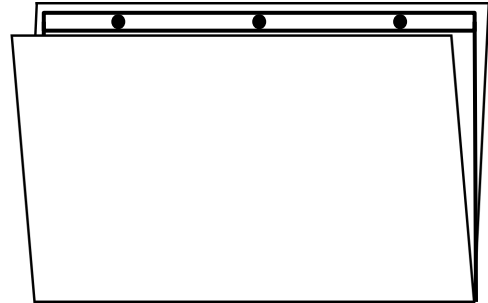
As mentioned [above](#), oversized prints may also be interleaved instead of having a custom mylar sleeve made, depending on the size of the print, the condition of the photograph, and the number of oversized prints in a collection. Consult with APS staff and/or the collection curator to determine whether oversize prints should be interleaved or have custom sleeves created.



## Boxes and Folders for Photographic Prints

### Standard-sized photographs

Photograph sheet protectors should be placed in folders with the hole-punched edge at the top of the folder. Square the bottom of folders to increase the depth as needed using crease lines. Refer to the [Housing and Physical Processing documentation](#) for further training on properly creasing folders. The crease lines on folders go up to one inch in depth, but the polyester sleeves all together can be slick, increasing the risk of materials slipping out of the folder when pulled out of the box. Therefore, folders of photographs should generally be kept to 1/2–3/4 inch in depth as a maximum. Folders should be added to letter or legal boxes, as appropriate to the size of the folder.



### Scrapbooks and photograph albums

If albums are small enough, they can be housed in a letter or legal folder and added to a box with other photographic materials.

Many albums are too big for letter or legal boxes and should be housed lying flat. Albums can be housed in a box that's close to the dimensions of the album with padding on all four sides to keep the album from shifting or can be sent to Conservation for custom housing.

### Oversize photographs

Store oversize photographs in appropriately-size oversize folders. Use judgment to determine whether to house materials in all one size of an oversize folder or to use multiple sizes depending on the material, weight, dimensions, and intellectual context. Photographs (and their sleeves or interleaving paper) should fit completely inside their enclosing folder.

Refer to the [Container sizes spreadsheet](#) to find the right folder size for the materials. Note that there are no oversize boxes or map case boxes—oversize folders and map case folders will be stored in drawer in the map room or on top of shelves in the stacks, cold vault, or freezer.

### Panoramic photographs

Oversize panoramic photographs that are too large for Folio II boxes should have folders made for them by cutting down another oversize folder to fit or consulting with Conservation. The folder should be labeled like [folders destined for a shared box](#). These folders will be barcoded by Collection Management and stored on top of shelves in the stacks, cold vault, or freezer, [depending on the needs of the photograph](#).

## Storage Conditions for Photographic Prints

All black and white prints created before 1970 and all color prints should be in Cold Storage. Cyanotypes can be stored in either the Cold Storage or the regular stacks. Black and white prints made after 1970 can be stored in the Cold Storage or in the regular stacks; consult with the collection's curator as to where materials should be stored. Label any boxes or folders to be stored in the cold with a post-it marked "Cold Storage." This destination should also be noted in a message on Basecamp.

### Cyanotypes

Cyanotypes are a distinctive photographic process that produces a blue-toned photograph with no emulsion layer. These prints can be stored in plastic or unbuffered paper sleeves, with an additional support to keep the paper from curling over time. The sleeve can then be placed in a folder with other collection materials.

### Polaroids

Polaroid photographs should be stored in polyester sleeves like other photographs, but they must be stored lying flat—most often in ledger boxes. Storing polaroids upright or on the side will cause the image to fade at a faster rate.

## Numbering Photographs

A past curator had a practice of numbering each individual photograph and negative, but this is no longer the case. If item numbers are already assigned, preserve these numbers, but don't add new item numbers unless directed by the curator and/or APS staff. Matching prints and negatives may be numbered with the same number, with the item number for the negative followed by "N." Both item numbers should be enclosed in square brackets. Thus, a photograph would be numbered "[1]" and the corresponding negative would be numbered "[1N]." Materials may also be numbered according to a system devised by the creator and/or the hierarchical numbering system used to reflect the arrangement of a collection—refer to the [File and Item Level training documentation](#) and the [Housing documentation](#) for further guidance on item-level numbering.

Item numbers for negatives should be written only on the sleeve, not directly on the negative. Number photographs on the back of the photograph, in the bottom right corner, or on mylar when the photograph is especially fragile and/or encapsulated in mylar.

Number prints with a special soft lead Stabilo pencil—there is a version with a normal grey lead and a red body for writing on light surfaces and a version with white lead and a white body for writing on dark surfaces. Some modern prints—particularly prints made by our dark room—are on a heavier paper with a coating that makes it difficult for a pencil to write. In this case, use a thin Prismacolor marker to number the print. Because Prismacolor is permanent, it should be used only when a pencil doesn't work. Never use a pen. If a photograph is sealed in mylar, write the item number on the mylar.

## Storage Conditions Quick Reference

Material	Location	Notes
Acetate Negatives	Freezer	Can be housed with other photo materials needing freezer storage.
Ambrotypes	Vault (regular)	Should be housed in custom housing. Custom housing can then be added to a larger box—either in a folder in a box with photograph materials or in a shared cased images box.
Autochromes	Vault (regular)	Should be housed in custom housing. Custom housing can then be added to a larger box—either in a folder in a box with other photograph materials or in a shared cased images box. Minimize light exposure while processing.
Black and white photographs (post-1970)	Regular stacks (unless value necessitates cold storage)	Can be stored with other (non-photographic) manuscript materials.
Black and white photographs (pre-1970)	Regular stacks (unless value necessitates cold storage)	Can be stored with other (non-photographic) manuscript materials.
Color photographs (any date)	Cold Storage	
Cyanotypes	Regular stacks or Cold Storage (if housed with other cold storage materials)	Should be stored in a sleeve or covered with unbuffered paper. Can then be housed with other photographic materials.
Daguerreotypes	Vault (regular)	Should be housed in custom housing. Custom housing can then be added to a larger box—either in a folder in a box with photograph materials or in a shared cased images box.
Film Transparencies (including slides)	Cold Storage	Can be housed with other photo materials needing freezer storage, such as negatives.
Glass Plates	Vault	Should be housed in a glass plate box with other glass plates.
Lantern Slides	Vault	Should be housed in a media box with custom spacing or glass plate box.
Nitrate Negatives	Freezer	Can be housed with other photo materials needing freezer storage.

Material	Location	Notes
Polaroids	Cold Storage	Must be stored lying flat—probably in a ledger box or custom housing.
Tintypes	Regular stacks or Vault	Can be housed in plastic sleeves (like photographic prints) or in custom housing.
Scrapbooks	Regular stacks unless value necessitates storage in the Cold Storage.	

## Describing Photographic Materials

### General Guidelines

A past Photographic Materials Curator had a practice of not listing negatives (and sometimes glass plates) in the finding aid so as to limit patron access. This is no longer the case—all collection materials should be included in the finding aid. If there are any materials that patrons shouldn't have access to, an appropriate access note should be added.

Collections with photographic materials are generally described according to the same standards as other manuscript materials. This document will only discuss where directions differ from established standards for other manuscript materials.

Finally, these instructions apply to any collections with photographic material—we have many collections that are primarily or even entirely photographs, but we also have many collections that include some photographs but are primarily composed of other materials.

Refer to the [APS Procedure Manual](#), the [Collection Level training documentation](#), the [Series and Subseries Level training documentation](#), and/or the [File and Item Level training documentation](#) for further guidance.

### Restriction Box

Almost all collections with photographic material will have a restriction in place. The specific restriction(s) will be noted in the Conditions Governing Access note (discussed [below](#)). The "Restrictions Apply?" box should be checked at any level where a restriction is present (whether a corresponding Access note is included at that level or inherited) and every level above.

In the example below, the collection is composed of three series: two series of family and personal papers and one of photographs. The photographs series is further divided into subseries and then described at the file and item level below those subseries. The collection-level record has an Access note summarizing the access restrictions throughout the whole collection, and then each series-level record has an Access note describing the access restrictions specific to that series, which is then inherited to the subseries-, file-, and item-level records below. Because all of the materials in series 3 (the photographs series) are kept in cold storage, the "Restrictions Apply?" box should be

checked in the record for series 3 and then again at every subseries-, file-, and item-level record below. Because all of the materials in series 1 and 2 are not stored in cold storage and are "Open for public research" the box should not be checked for the records for series 1 or 2 or any of the subseries-level records below those records. The "Restrictions Apply?" box should also be checked on the collection-level record because it is a level above the materials that have a restriction in place, and therefore the description includes these materials, even though it also describes materials that are not restricted.

Rhoads and Morley families papers	Collection
▼ Rhoads family papers, 1881-1986	Series
Dorothy Rhoads correspondence, 1888-1986	Sub-Series
Rhoads family diaries, 1909-1944	Sub-Series
Dorothy Rhoads writings and drafts, 1908-1970	Sub-Series
Dorothy Rhoads personal papers, 1903-1986	Sub-Series
Rhoads family scrapbooks, 1881-1916	Sub-Series
Rhoads family history and genealogy, 1881-1940	Sub-Series
▶ Sylvanus Griswold Morley papers, 1915-1955	Series
▼ Rhoads and Morley families photographs, approximately 1850-1976, bulk: approximately 1880-1950	Series
▶ Rhoads family photographs, approximately 1850-1976	Sub-Series
▶ Sylvanus Griswold and Frances R. Morley photographs, approximately 1910-1971	Sub-Series
▶ Rhoads and Morley families photograph albums, approximately 1880-1930	Sub-Series
▶ Rhoads and Morley families album duplicate photographs, approximately 1910-1930	Sub-Series
▼ Rhoads and Morley families over-sized prints, approximately 1850-1950, bulk: approximately 1910-1930	Sub-Series
Frances Rhoads Morley nature prints, approximately 1930-1950	File
Frances Rhoads Morley archaeology prints, approximately 1910-1930	File
Frances Rhoads Morley hacienda prints, approximately 1910-1930	File
Family portraits, approximately 1910-1930	File
Frances Rhoads Morley Maya people prints, approximately 1910-1930	File
Rhoads family prints, approximately 1910-1930	File
Rhoads family class photographs, approximately 1910-1930	File
Rhoads family prints, approximately 1910-1930	File

Refer to the [Collection, Series and subseries](#), and [File and Item-level training documentation](#) for more guidance on the Restriction box.

## Extent

### Collection, Series, Subseries, File Level

The rules for describing the extent of photographic materials are the same as for other collections. At the [collection](#), [series](#), [subseries](#), and [file](#) level, the extent should be described in terms of container types. Do not record the extent in terms of the material type or format unless the items don't fill a full container and there's not a subordinate container type (such as folders) to use instead.

List folders in shared document boxes, shared glass plate boxes, and shared negative boxes as "folders." For folders in shared negative boxes and shared glass plate boxes, refer to the following

table or to the [Container Sizes spreadsheet](#) to determine the parallel statement of extent to record in the Container Summary field at the collection level.

<b>Box/Sleeve Size</b>	<b>Depth</b>	<b>Linear ft.</b>
4x5 (film), 5x7 (film)	0.25 in.	0.01 linear ft.
4x5 (film), 5x7 (film)	0.5 in.	0.02 linear ft.
4x5 (film), 5x7 (film)	0.75 in.	0.03 linear ft.
4x5 (film), 5x7 (film)	1 in.	0.04 linear ft.
8x10 (film)	0.25 in.	0.02 linear ft.
8x10 (film)	0.5 in.	0.04 linear ft.
8x10 (film)	0.75 in.	0.06 linear ft.
8x10 (film)	1 in.	0.08 linear ft.
4x5 (glass), 5x7 (glass), 8x10 (glass)	0.25 in.	0.03 linear ft.
4x5 (glass), 5x7 (glass), 8x10 (glass)	0.5 in.	0.06 linear ft.
4x5 (glass), 5x7 (glass), 8x10 (glass)	0.75 in.	0.1 linear ft.

## Item Level

This can be complicated. Ask your supervisor for help if needed. Refer to the [Item and file level documentation](#) for further instruction on item-level description.

Record the extent type in terms of the image format. Most single image photographic materials should be recorded as photograph/photographs, though glass plates, negative/negatives, slide/slides, stereograph/stereographs, transparency/transparencies may also be used.

In the Physical Details field, record the color content (black and white, color, sepia). For negatives, record "negative" and the color content (black and white, color). Again, separate the terms with a comma (e.g., acetate negative, color).

In the Dimensions field, record the dimensions of the image. Measure in centimeters, rounding up to the next full centimeter, and express the dimensions as height x width (e.g., 14 x 11 cm). If there is a significant border on the page (significant meaning approximately half the sheet or more), also record the dimensions of the sheet (e.g., 14 x 11 cm, on sheet 30 x 20 cm). For slides, include the frame in the measurement and record as height x width. For film roll negatives (as opposed to sheet negatives) record the width of the film stock (e.g., film width 35 mm).

For photograph albums and scrapbooks, record the type as "albums" for albums composed solely of photographs and as "scrapbooks" for albums with mixed materials, including newspaper clippings, ephemera, artifacts, and/or photographs. If the pages are numbered, record this in the Container

Summary field within parentheses, i.e., (32 pages). If the pages are not numbered, record "(unpaged)" in the Container Summary field. The Dimensions field should be recorded in the form of height (according to the item's orientation) by width in centimeters, rounded to the next full centimeter. If the volume is less than 10 cm in height, record the height in millimeters. If the width is less than half the height, or it is greater than the height, record the dimensions in terms of height x width (i.e., 20 x 8 cm) If there are multiple volumes of different dimensions, record them together as a range of measurements like this: 24-28 cm, or 24-26 x 28-30 cm.

## Subjects

It may be important to identify all photographic processes present in the collection, since different processes are unique and have different preservation/conservation needs. Every photographic process or material type present in the collection should have a corresponding genre/form term linked as a Subject. Refer to the table below for the subject headings corresponding to photographic material types.

<b>Photographic Process</b>	<b>Genre/Form Subject Heading(s)</b>
Acetate Negative	Acetate negatives
Albumen photograph	Albumen prints
Ambrotype	Ambrotypes
Autochrome	Autochromes
Collodion POP	Collodion prints
Collotype	Collotypes
Color photograph	Color photographs
Copy print	Copy prints
Cyanotype	Cyanotypes
Daguerreotype	Daguerreotypes
Gelatin POP	Gelatin silver prints
Gelatin Silver	Gelatin silver prints
Glass plate Negative	Glass negatives
Glass plate Positive	Glass transparencies
Lantern Slide	Lantern slides
Letterpress Halftone	Letterpress printing, Photomechanical prints

<b>Photographic Process</b>	<b>Genre/Form Subject Heading(s)</b>
Matte Collodion	Collodion prints
Collotype	Collotypes, Photomechanical prints
Nitrate Negative	Nitrate negatives
Offset Lithography	Color lithographs, Lithographs, Photomechanical prints
Photochrom	Photochrom prints, Photomechanical prints
Photogravure	Photogravures, Photomechanical prints
Platinum photograph	Platinum prints
Polaroid	Color prints
Rotogravure	Rotogravures, Photomechanical prints
Safety Negative	Safety film negatives
Salted Paper photograph	Salted paper prints
Slide	Slides (Photography)
Tintype	Tintypes
Transparency (not slides)	Transparencies
Woodburytype	Woodburytypes, Photomechanical prints
Black and white print made by our darkroom	Copy prints

There are other common genre/form terms for photographic materials that may be useful for describing materials.

<b>Other Photographic Characteristics</b>	<b>Genre/Form Subject Heading(s)</b>
Stereograph	Stereographs
Cabinet card (card-mounted photograph, 6.5 x 4.25 in.)	Cabinet photographs
Carte-de-visite (card-mounted photograph, 4 x 2.5 in.)	Cartes-de-visite
Boudoir (card-mounted photograph, 8.5 x 5.25	Boudoir card photographs

Other Photographic Characteristics	Genre/Form Subject Heading(s)
in.)	
Portrait	Portraits
Group Portrait	Portraits, Group
Photograph album	Photograph albums (also add subject headings for the types of photographs in album)
Many letterpress halftone, offset lithography, rotogravure, collotype, photogravure, and/or photochrom, etc.	Photomechanical prints

## Notes

### Conditions Governing Access Note

- Photographs: Open for public research. Items kept in cold storage; access requires 24 hours advance notice.  
*Do not record restriction dates. For local access restriction type, select "3- Restricted fragile."*
  - Bringing photographs from cold storage to room temperature too quickly can damage the photographs. Therefore, when photographs are brought from the Cold Storage, they have to spend a period of time in the warming room, which is set at an intermediate temperature between the Cold Storage and room temperature. This allows the photographs to warm up slowly, reducing the chance of damage. This process necessitates the access note. However, the photographs are still available for patrons to request, so we must also specify that they are open for public research.
- Photographs: Open for public research.  
*Do not record restriction dates. Do not select a local access restriction type.*
  - Photographs not kept in cold storage are only "Open for public research." Restriction dates and a restriction type therefore don't need to be recorded; if these are the only photographic materials in the collection, the restriction box does not need to be clicked.
- Nitrate/Acetate negatives: Open for public research. Items kept in cold storage; access requires 72 hours advance notice.  
*Do not record restriction dates. For local access restriction type, select "3- Restricted fragile."*
  - Negatives stored in the freezer undergo a similar warming process to photographs coming out of the Cold Storage, but because they're stored at a colder temperature, the process is longer.

- Note that negatives stored in Cold Storage instead of the freezer only need 24 hours advance notice.
- Glass negatives: Condition restricted. Contact Reference Services at [specialcollections@byu.edu](mailto:specialcollections@byu.edu).  
*Do not record restriction dates. For local access restriction type, select "3- Restricted fragile."*
- Lantern slides: Condition restricted. Contact Reference Services at [specialcollections@byu.edu](mailto:specialcollections@byu.edu).  
*Do not record restriction dates. For local access restriction type, select "3- Restricted fragile."*
- Cased images: Condition restricted. Contact Reference Services at [specialcollections@byu.edu](mailto:specialcollections@byu.edu).  
*Do not record restriction dates. For local access restriction type, select "3- Restricted fragile."*

There should only be one Conditions Governing Access note at each level of a collection, but if there are multiple material types present, they may have different access restrictions. In this case, record these restrictions as separate lines in one note. Before each line, include a label followed by a colon to note which materials are covered by each note. Also note the instances for each material type, to help the patron know which containers to request and/or to help Reference know which access restrictions apply to which instances. For example:

- Photographs in boxes 1-4, oversize box 5, and oversize folder 9: Open for public research. Items kept in cold storage; access requires 24 hours advance notice.  
Negatives in folders 10-16: Open for public research. Items kept in cold storage; access requires 72 hours advance notice.  
Glass plates in folder 8: Condition restricted. Contact Reference Services at [specialcollections@byu.edu](mailto:specialcollections@byu.edu).  
Tintypes in box 6-7: Condition restricted. Contact Reference Services at [specialcollections@byu.edu](mailto:specialcollections@byu.edu).

Refer to the [Collection level training documentation](#) and/or [File and Item Level training documentation](#) for further information on crafting Conditions Governing Access notes.

☰ Multipart Note
Collapse ✕

Persistent ID

Label

Type \*

Publish?

Restriction Begin

Restriction End

Local Access Restriction Type

1 - Donor/university imposed access restriction

2 - Repository imposed access restriction

3 - Restricted fragile

4 - Restricted in-process

5 - Other

Hold down CTRL (Windows) / Command (Mac) to select multiple options or deselect an option

Sub Notes Add Sub Note

☰ Text
✕

Content \* Photographs in boxes 1-4, oversize box 5, and oversize folder 9: Open for public research. Items kept in cold storage; access requires 24 hours advance notice.  
Negatives in folders 10-16: Open for public research. Items kept in cold storage; access requires 72 hours advance notice.  
Glass plates in folder 8: Condition restricted; permission to use items must be obtained from the Supervisor of Reference Services.  
Tintypes in box 6-7: Condition restricted; permission to use items must be obtained from the Supervisor of Reference Services.

Mixed Content Enabled -- Type \* for elements or highlight text to wrap

Publish?

## Scope and Contents Note

Follow the guidelines for scope and contents notes as described in the [APS](#) processing manual and, as applicable, the [Collection level training documentation](#) and/or [File and Item Level training documentation](#). Note that any terms linked as subject headings should be mentioned in the scope and contents note; therefore, all photographic processes genre/form terms should be included in the scope and contents note.

## General Note

This is the catch-all note. Anything that does not go in one of the other note fields should end up here.

The General Note is used to state where the title came from if it is a formal title being restated from the item or file. If the title is from the front of a single sheet, use the phrase "Title from recto." If it is from the back, say "Title from verso." If it is a bound volume and has a cover from which the title is taken, use the phrase, "Title from cover"; "Title from spine" could also be used. Otherwise, state the location the title was taken from, i.e., "Title from second page." "Title from original inventory." "Title from folder." "Title from label." "Title from inventory." "Title from folder."

The General Note is also used to record captions and other information written on items. Use the same description rules as the titles above to indicate where the information came from, i.e., "Note on verso: Officers quarters, faculty row." If a caption or other information written on the item is illegible or missing, you can write what you can see and use [...] to indicate the illegible portion. Then add a SECOND general note to indicate why that caption was illegible.

- Annotation on verso in unknown hand: "Women's Congress at Vienna. Lady Tata will represent the National Council of Women of India."

*Inscription note*

- Helen Foster Snow with Ts[...] at Tiananmen Square.  
*Inscription note*

For further information on General notes, refer to the [File and Item Level training documentation](#).

## Copy Negatives

In the past, the Photograph Archives had a practice of taking copy negatives of some items in the collection. These were previously housed in a filing cabinet, and they are being reintegrated. These copy negatives should be maintained and reintegrated into the collections when they are a copy of a glass or nitrate negative or when they are a copy of an original print that is severely damaged or deteriorating. Otherwise, they may be weeded. If a curator chooses not to weed the copy negatives, a reproduction note should be recorded as a General Note:

Negatives reproduced from prints. Provo, UT : Brigham Young University, [year the negatives were reproduced].

## Space Considerations

Our notes (on boxes and as metadata on the finding aid) are intended as recommendations for Collections Management. However, if there is insufficient space in the Cold Storage or freezer for Collections Management to store a collection, they may reach out to the curator(s) to determine which collection(s) should be moved and to where they should be moved. Refer to [Photographs and Cold Storage Prioritization Guidelines](#) for more information on how these decisions are made. Collections Management should then inform the APS of this location change so we can update the relevant notes concerning access restrictions.

Many collections are composed entirely of photographic materials or have a sizeable section of photographic materials and it's therefore straightforward to follow these guidelines in the processing of those materials. Many large mixed collections—particularly UA collections—may be composed primarily of manuscript materials with only a few photographs mixed in. When appraising these collections, curators should identify whether there are any photographic materials in the collection and evaluate whether they are of high enough value that they should be separated from the other materials to boxes and folders to go in the Cold Storage. This decision should be written into the processing plan. Regardless of the size of the collection, negatives should always be separated to boxes and folders to go in the freezer, unless otherwise directed by the curator, Collection Management, and/or Conservation.

## Content Warning

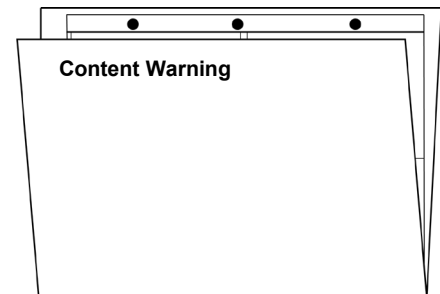
When processing collections with photographs containing nudity, violence, or other sensitive content, consult with the curator about whether to keep these materials and how to handle them. Depending on the collection, the curator, and the nature of the materials in question, the curator may decide to deaccession the materials, separate and restrict them, or keep these materials in the collection and place a content warning on them.

If there's only one (or a few) photographs that need a content warning, the photograph should be placed in a single plastic photo sleeve and then that sleeve should be placed in an opaque paper sleeve. This sleeve should be filled out following

<p><b>Call Number</b></p> <p>Item Information (e.g., title, description, inscription(s), transcribed information from original box/sleeve/container</p>	<p><b>Item Number</b></p> <p><b>Content Warning</b></p>
---	---

the same template as other paper photo sleeves, with the addition that the sleeve should be stamped with the "Content Warning" stamp **below** the item number.

If there are multiple photos, they should be placed in multi-pocket sleeves, which should then be cradled with a full size paper cradle (made by folding a piece of 11x17 paper in half) so that the paper cradle fully obscures the photos. Stamp the paper cradle with the "Content Warning" stamp.



If all (or most) of the contents of a folder need a content warning, use the "Content Warning" stamp on the tab of the folder, between the folder title and the Box/Folder indication.

Call Number	File # (if applicable)	Title, date	<b>Content Warning</b>	Box	Folder
-------------	------------------------	-------------	------------------------	-----	--------