

# Processing Plan for the Milton Rogovin Photograph Collection

Compiled by Cary McStay; 2003, last rev. July 2004

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Library of Congress, Prints & Photographs Division, Washington, DC 20540

**Collection Title:** Milton Rogovin Photograph Collection

**Arrearage Code:** GEN2

**Accession No.:** PR 13 CN 1999:085

PR 13 CN 1999:059

PR 13 CN 1999:060

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**Locations:** LM / ND / 1 Prints  
LM / ND / 1 Contact Sheets  
LCA cold vault shelf 4A

**Quantity & Format:** 2,500 contact sheets (8x10") with ca. 30,000 image frames.  
ca. 1,200 "select" gelatin silver prints, cropped in various sizes, us. 8x10" paper.  
ca. 30,000 b&w negative strips with ca. 30,000 images (3 frames per strip).  
Negatives are 2 1/4 x 2 1/4 inch (120 size) safety film.

**Condition:**

Overall the collection is in good condition, especially the "select" prints, although they do have some curled edges. The negatives are in very good condition. The contact sheets have sometimes been reinforced with tape and have three hole punches from storage in photographer's binders. Many contact sheets have curled edges. The curator worked with a conservator to find a way to flatten the contacts. Flattening efforts were abandoned because the humidification process could affect Rogovin's ink notes and the contacts curled again after a few days. Over time the gentle pressure of the sleeves, divider boards, and new binder covers will reduce the curl and make the contact sheets easier to view. Some contact sheets also have reprinted strips stapled to them.

**Source:**

Gift of Milton Rogovin, July 31, 1999.

**Use restrictions:**

Publication is restricted. According to the instrument of gift, Milton Rogovin retains "all the rights, title and interest" in the collection. Anything other than single copy reproductions of unpublished material "shall be only with the prior written permission of Mr. Rogovin." The rights statement is online: [http://www.loc.gov/rr/print/res/162\\_rogo.html](http://www.loc.gov/rr/print/res/162_rogo.html).

The library shall make sure any copies or reproductions carry notice that "Copyrights Owned by Milton Rogovin, 90 Chatham, Buffalo, NY 14216, (716) 876-4872. Reproductions or other use is prohibited without the permission of Milton Rogovin or his personal representative. All Rights Reserved." Consultation and further consideration about how the Library shall mark reproductions with the scripted notice are required.

Researchers can photocopy the contacts, especially to assist with photo duplication requests, but the "select" 8x10" prints *are not to be* photocopied. The negatives are only for duplication use.

**Scope & Research Value:**

Milton Rogovin (b. 1909) began his career as a social documentary photographer in 1958. He has spent four decades photographing working people around the world and life in the poorer neighborhoods in and around his home of Buffalo, New York. His photographs document, with touching dignity, the life of late twentieth-century miners and urban dwellers. In 1999, he gave his entire photographic archive to the Library: b&w negatives, contact sheets to view each frame shot for a project, and “select” prints that represent his choice of images to enlarge to 8x10”.

Rogovin describes his work in terms of six “photo series:” Storefront Churches, Family of Miners, Chile, Lower West Side, Working People, and Triptychs. All but four of the twenty-four photo projects fall within these series. There is also a miscellaneous group. (See Appendix A.)

*Storefront Churches Series:* The first group intended for processing is the Storefront Churches project, which depicts storefront churches in Buffalo, NY, taken between 1958 and 1961. It is Rogovin’s earliest work and is often considered his best. The series has been exhibited all over the world and was first published with a commentary by W.E.B. DuBois in the magazine *Aperture*. The images document an important part of African American culture. Rogovin originally made the photos to supplement a recording made of the music of store front churches by William Tallmadge. (LC’s Music Division has a copy.)

**Related Holdings at LC:**

About 30 Rogovin photographs are in the PH filing series, including 8 photographs from the Storefront Churches series. A copy of *Aperture* will be added to the Reference Book collection.

**Related Holdings Elsewhere:**

According to the Eastman House index to photographic collections, more than 20 libraries and museums own images by Rogovin. LC P&P has the major holdings.

**Current Access & Arrangement:**

The different photographic projects of Rogovin’s career serve as the overall organizing principle of the archive. All contact sheets, negatives, and “select” prints are grouped and described according to the projects. Rogovin kept the contact sheets in 3-ring binders and each is numbered on the verso with marking pen. For each photographic project, the numbering of the contact sheets begins at 1 and continues consecutively. This numbering can also reflect a chronology of trips to one area. Negative rolls were cut into 3 strips of 3 frames each and remain in the boxes and sleeves Rogovin used. The sleeves are marked to correspond with the roll markings on the contact sheets and have some additional descriptive and printing information. The “select” 8x10-inch prints are stored in AAA boxes and interleaved with buffer paper. Within each photographic project, the prints have no definitive order. Occasionally, they are loosely grouped according to subject. Rogovin identified the project, the roll and frame number on the verso of his “select” prints. Some of Rogovin’s labeling of the prints have inaccuracies.

**Proposed Arrangement & Call Numbers:**

Each photographic project will receive a separate LOT number to keep related images grouped together. Within each LOT, the first subdivision (-1) is for “select” prints; (-2) is for contact sheets. Each item will also get a consecutive number, so that its call number is unique. Any missing contact sheets will be printed. Each subdivision goes in its own binder(s). Each roll of negatives will receive a unique call number and be referenced in pencil on the contact sheets and “select” prints. In order to ensure uniqueness of the negative numbers, each project will be assigned a letter of the alphabet as part of its series code. See the attached list of photographic projects, LOT numbers, and negative codes (Appendix A). The negatives for an entire roll will be stored in the same jacket for filing by call number.

**Proposed Finding Aid & Cataloging:**

No finding aid or container list is needed. The catalog records for each LOT provide sufficient description of each project. A Guide Record will describe the entire archive.

### **Proposed Arrangement of “Select” Prints:**

Prints will remain grouped according to photographic projects. Within each project, no order based on subject will be imposed. The prints will be ordered numerically according to the corresponding negative’s roll and frame number, to mimic the order of the contact sheets. Prints will be put in top loaders and stored in 3-ring binders with corrugated divider boards for support. The negative number (to the frame level) for each print will be noted on the verso. Rogovin’s labeling of the prints has some inaccuracies. These will be “corrected” when the negative number is marked on the print. The incorrect information will be left alone, i.e. not marked through. (Call Number example: **LOT 13523-1, no. 1.**) (See Appendix E for marking pattern.)

Rogovin’s three children donated prints from the Lower West Side Revisited Series. These prints will be processed and added to the Lower West Side Revisited LOT (LOT 13529). Board dividers will separate the prints according to donor. That way, this LOT grouping and cataloging can retain a clear association to each of the four donors.

### **Proposed Arrangement of Contact Sheets:**

Each contact sheet will be put into a top loader and stored in an archival D-ring binder as “H” LOTs. They will be kept in the numerical order used by Rogovin. Contact sheets will be marked with the negative number of the roll. The Conservation Office will provide pre-cut board dividers, which can serve as both category dividers and support. Binders might be stored within CMI boxes labeled with the LOT number.

(Call Number example: **LOT 13523-2, no. 1.**) (See Appendix D for marking pattern.)

Information of value that appears on the negative sleeves will be added in pencil and in brackets to the verso of the contact sheets. Consultation with the curator will determine which information to copy. The negative sleeves will be saved as part of the PR paper series in offsite storage. Rogovin’s “Complete List of Photographs,” his photographer’s log, has caption information about some frames. The corresponding pages for each project will be photocopied and included as part of the LOT (in the contact sheet subdivision). The information on these sheets can be inaccurate, so a warning note for researchers will be added. The original log will be stored with the Supplementary Archives material. Contact sheets made from unprinted negatives will be identified as produced by the Library of Congress in 2003-2004.

### **Proposed Arrangement for the Negatives:**

Each roll of film (3 strips of 3 frames) will be housed in a single 3x10" paper jacket. Negative strips will NOT be labeled. For photo duplication, on-demand sleeving of single strips and edge numbering may occur. Further consultation is needed about what will be best for preservation and duplication. Negatives will file in call number order and be preserved offsite in cold storage.

(Call Number example: **LC-RG15-A-01.**) (See Appendix C for marking pattern.)

### **Physical Processing Steps:**

Negatives: The negatives will be processed simultaneously with the contact sheets, because of the information on the sleeves and the need to verify the roll and frame numbers on the prints.

1. Verify that a roll of negatives matches a contact sheet.
2. Assess the information on the negative sleeves to determine if it should be recorded on the contact sheets. See Appendix B: Guidelines for Recording Information onto Contact Sheets.
3. Label negative sleeve in pencil with unique call number. LC-RG15-[letter and roll number]. See Appendix A for call number and Appendix C for labeling standards.

4. House 3 strips (one roll) in one jacket.
5. Put negatives in box, label box with series code and range of roll numbers and note about restrictions. Return box to cold storage.
6. Save the negative sleeves in the original storage box for eventual transfer to offsite storage.
7. Determine which negatives need contact sheets made. Fill out the appropriate photoduplication order for each series that needs contact sheets.

For the Contact Sheets:

1. Put contact sheets in numerical order.
2. Sleeve them in top loaders and house them in the archival binders.
3. Stamp the contact sheets with the little LC stamp and the LOT number stamp. Pencil in the item number after the LOT number. See Appendix D for labeling standards.
4. Transfer, in pencil and brackets, any information from the negative sleeves.
5. Mark the contact sheets with the negative number. LC-RG15-[letter and roll number]
6. Return contact sheet to top loader. Remove stapled contact strips and sleeve them separately. Store them behind the most complete contact sheet, and label them the same as the more complete contact sheets. **DO NOT GIVE THEM AN ADDITIONAL ITEM NUMBER.**
7. Add board support.
8. Photocopy appropriate pages from the photographer's log onto acid free paper, and add them in top loaders at the beginning of the LOT.
9. Consult with cataloger and reference staff on how to label the binders. Label binders.

For the "Select" Prints:

1. Verify that Rogovin's roll and frame number are correct. If incorrect, leave his marking, but be sure to inscribe the correct number on the print. Mark each print with the negative number taken to the frame level [LC-RG15-letter and roll number-frame]. **Use the frame numbers from the actual negatives.** Rogovin marked frame numbers based on the contact sheets rather than the actual negatives, and the contact sheets sometimes had the incorrect number on them.
2. Sleeve the prints in top loaders.
3. Place prints in archival binders.
4. Stamp the prints with the little LC stamp, and mark them with the LOT number and item number in pencil. See Appendix E.
5. Put the prints in order according to roll and frame number.
6. Add board support.
7. Consult with cataloger and reference staff on how to label the binders. Label binders.

**Special Situations:**

***No contact sheets or identification numbers for negatives*** associated with a LOT. Place these negatives at the end of the negative sequence. Add a suffix with dash lowercase x (-x) to indicate this set of negatives was added to the sequence and given that number designation by Library staff and not by Rogovin. Order from the Photoduplication Service contact sheets to be made of these negatives. When the contact sheets arrive, be sure to label them with the correct and full negative number.

***Zero place holders*** will be needed for some negative numbers. If the LOT has over 100 rolls of film, use two zero place holders. If it has less than 100 rolls of film, use one place holder.

Ex: Roll #9 in a series of 88 rolls will be roll "09."

Roll #72 in a series with 123 rolls will be roll "072."

***Notes from Rogovin.*** Some the interleaving paper on the prints includes notes. In some of the contact sheet binders, Rogovin separated individual trips by paper dividers with a few descriptive notes of the images. Assess this information using the same guidelines developed for the information on the negative

sleeves. (See Appendix B.) This information can also possibly become part of a supplementary archive or the PR paper series. Currently, these sheets and dividers are being saved. Further consultation is needed before discarding.

### **Catalog Records:**

Full-level LOT catalog records, based on each photo project, will be created with a MARC format template in the ILS, will be available in the LC Catalog, PPOC, RLIN, OCLC. Each LOT record will describe both subdivisions (selected prints and contact sheets) and reference the corresponding negative series. LOT records will mention Rogovin's photo series and the restrictions statement, subject notes, and subject headings. Eventually, there should be 24 records for the Rogovin archive. (See Appendix F for sample record.)

### **Resources Needed:**

**Time Line:** Test with churches work in 2003; finish during 2004 with help of special summer staff.

**Storage Space:** Boxed negatives fill 2 large shelves in Cold vault offsite. Binders of prints need 16 shelves in (H) LOT area on South Deck.

**Supplies.** A stamp will be required for the Photoduplicaton Service to stamp on each reproduction requested saying "Copyrights Owned by Milton Rogovin, 90 Chatham, Buffalo, NY 14216, (716) 876-4872. Reproductions or other use is prohibited without the permission of Milton Rogovin or his personal representative. All Rights Reserved." This stamp has been ordered and received, but further consultation is required about workflow for Photoduplication Service's use of the stamp.

- Over 10,000 top loaders are needed to house both the contact sheets and prints
- Archival ink stamp pad
- LOT stamp with adjustable numbers
- Small "LC" ownership security stamp
- Archival paper to copy the photographer's log
- Divider Board—100 on hand
- 70 D-Ring Binders (1 in. & 2.5 in.)
- Approximately 8,000 3x10 negative sleeves
- 70 CMI boxes made in Conservation (possibly)
- Most supplies are on hand in Prints and Photographs or can be borrowed from other projects.

**Staff** (part-time with Rogovin): 3 technicians to process photos and draft catalog records: Cary McStay (coordinator), Amber Revoir, Michael Yates; cataloger: Mary Mundy; curator: Carol Johnson; reference specialist: Mary Ison; processing advisors: Brett Carnell and Helena Zinkham.

### **Publicity:**

Announce as featured acquisition on P&P's What's New Web site. Include in quarterly e-mail to professional organization listservs to alert researchers to collection's availability.

### **Sources:**

In addition to documents in the case file, several books about Rogovin's work and life are available. See especially *Milton Rogovin: The Forgotten Ones* (Buffalo: Albright-Knox Art Gallery, 1985) and *Triptychs: Buffalo's Lower West Side Revisited* (New York: Norton, 1993). Rogovin also has a Web site: <http://www.miltonrogovin.com/>

## Appendix A: Table of Rogovin Photographic Projects and Unique Numbers

Project Title	LOT Number	Negative Code	Series / Keywords
Storefront Churches	LOT 13523	LC-RG15-A	STORE FRONT CHURCHES
“Home” East Side Series	LOT 13524	LC-RG15-B	LOWER WEST SIDE; blacks, also E. Side
Appalachia	LOT 13525	LC-RG15-C	FAMILY OF MINERS
Lower West Side	LOT 13526	LC-RG15-D	LOWER WEST SIDE; Puerto Ricans, Italians, Blacks, Indians, Whites, scenes, things
Lower West Side Revisited	LOT 13527	LC-RG15-E	LOWER WEST SIDE; Night people
Lower West Side Revisited Revisited	LOT 13528	LC-RG15-F	LOWER WEST SIDE
LWS Doubles and Triptychs	LOT 13529	LC-RG15-G	LOWER WEST SIDE and TRIPTYCHS; LWS revisited
Yemeni	LOT 13530	LC-RG15-H	LOWER WEST SIDE; Lackawanna, NY
Working People	LOT 13531	LC-RG15-I	WORKING PEOPLE; sorted by various locations and factories not listed here
Chile	LOT 13532	LC-RG15-J	CHILE
Scotland	LOT 13533	LC-RG15-K	FAMILY OF MINERS
France	LOT 13534	LC-RG15-L	FAMILY OF MINERS
Spain	LOT 13535	LC-RG15-M	FAMILY OF MINERS; with non-miners
Germany	LOT 13536	LC-RG15-N	FAMILY OF MINERS; Ruhr
Cuba	LOT 13537	LC-RG15-O	FAMILY OF MINERS; with non-miners
Mexico	LOT 13538	LC-RG15-P	FAMILY OF MINERS early visits; miners-singles and doubles
China	LOT 13539	LC-RG15-Q	FAMILY OF MINERS
Zimbabwe	LOT 13540	LC-RG15-R	FAMILY OF MINERS
Czech	LOT 13541	LC-RG15-S	FAMILY OF MINERS
Greece	LOT 13542	LC-RG15-T	
Children	LOT 13543	LC-RG15-U	children having children
Punks	LOT 13544	LC-RG15-V	
Indians on Reservations	LOT 13545	LC-RG15-W	
Miscellaneous (contact sheets, no prints)	LOT 13546	LC-RG15-X	apple pickers, nuns, veterans, [skating, if contact sheets found]
<i>Reserve</i>	LOT 13547	LC-RG15-Y	
<i>Reserve</i>	LOT 13548	LC-RG15-Z	

## Appendix B: Guidelines for Recording Information onto Contact Sheets

Record	Do NOT Record
Proper Names	Picture Description Ex: Reverend with baby and mike
Dates	Printing Notes Ex: Hold face and woman, right hand. Burn coffeepot and sweater. Darken above woman's head.
Descriptive Words that not self-evident in picture Ex: Guest preacher	References to the old number system Ex: 164A to 164G taken out

At times, the contact sheet will already have the proper name or date on the negative sleeve. The information does not need to be recorded twice.

For each piece of information, include it in its own set of brackets.

Ex.: [Bishop Weeden]  
[July 1960]

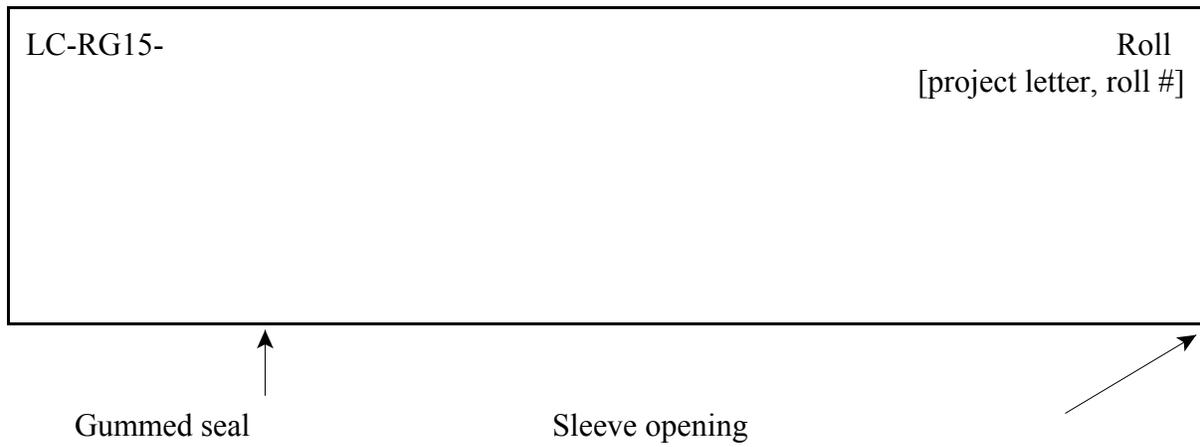
A lack of standard name spellings has caused some problems. If research does not yield a standard spelling, then it is up to the person processing to pick one form for the word.

Already resolved:

Tokio  
Weeden  
Storefront  
Green

## Appendix C: Negative Sleeve Marking

Mark sleeves in pencil.



## Appendix D: Contact Sheet Marking

Mark on the *verso* of the contact sheet.

[caption information in pencil]	LOT XXXXX-2, no. [stamp] [pencil]
[stamp] LC	[pencil] Negative #

½ in.

## Appendix E: Selected Prints Marking

Mark on the *verso* of the selected prints.

<p>LOT XXXXX-1, no. [pencil]</p> <p>Negative number to the frame level recorded in pencil near Rogovin's notes. Be consistent, but do not sacrifice clarity.</p> <p>[stamp] LC</p>	<p>½ in.</p>
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## Appendix F: Sample LOT Catalog Record

**TITLE:** Storefront churches, Buffalo, New York

**CALL NUMBER:** LOT 13523 (H) [P&P]

**REPRODUCTION NUMBER:** \_ \_ \_ \_ \_ Publication may be restricted. For information see "Milton Rogovin" ([http://lcweb.loc.gov/rr/print/res/162\\_rog.html](http://lcweb.loc.gov/rr/print/res/162_rog.html)).

**SUMMARY:** The Storefront Churches series is the first photographic project of Rogovin's career. Begun in conjunction with a sound recording of the music in African American congregations in Buffalo, New York, Rogovin continued to photograph the services, interiors, exteriors, congregations, and ministers. Churches photographed include Elder Beck Church, First Timothy Baptist Church, and Grace Baptist Church. Ministers include Mother Tokio and Bishop Weeden. Photographs depict baptism, praise and worship, trances, music, members of the congregation including children, and preaching.

**MEDIUM:**

75 contact sheets : gelatin silver ; 8 x 10 in.  
ca. 900 negatives : b&w ; 2.25 x 2.25 in.  
33 photographic prints : gelatin silver ; 8 x 10 in.

**CREATED/PUBLISHED:** 1958-1963.

**CREATOR:** Rogovin, Milton, 1909- photographer.

**NOTES:**

Arrangement: The LOT has two sections: -1 is select photos printed by Rogovin; -2 is contact sheets showing all the negative frames.  
Corresponding negatives in series: LC-RG15-A  
LOT title devised by Library staff.  
Contact sheets bear caption information transcribed from original negative sleeves.  
First published in Aperture, vol. 10, no. 2, 1962.  
Photocopies of photographer's log included with LOT 13523-1 for further caption information.  
Forms part of: Milton Rogovin photograph collection.  
Gift; Milton Rogovin; 1999; (DLC/PP-1999:085)

**SUBJECTS:**

Religious services--New York (State)--Buffalo--1950-1970.  
Churches--New York--Buffalo--1950-1970.  
African Americans--Spiritual life--New York (State)--Buffalo--1950-1970.  
Music--1950-1970.  
Working class--New York (State)--Buffalo--1950-1970.

**FORMAT:**

Contact sheets 1950-1970.  
Gelatin silver prints 1950-1970.  
Film negatives 1950-1970.

**PART OF:** Rogovin, Milton. Milton Rogovin photograph collection

**REPOSITORY:** Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA  
**CARD #:** 2003653151