Historic American Landscapes Survey
Guidelines for Photography

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Historic American Buildings Survey/
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INTRODUCTION

This manual is a comprehensive guide for generating photographic documentation of existing conditions for both natural and human-impacted landscapes for the National Park Service (NPS) Historic American Landscapes Survey (HALS) Program. Recorders wishing to submit their documentation to the HALS program for transmittal to the Library of Congress are required to follow these procedures. These *HALS Photography Guidelines* define the photographic products acceptable for inclusion in the HABS/HAER/HALS collections within the Library of Congress. Recording teams are encouraged to read through the entire *Guidelines for Photography* section before embarking on recordation to fully understand the methodology and to plan the way in which photography plays a role in the final documentation package.

HALS Guidelines for Photography have evolved from well-established principles and methodologies set forth by HABS (Historic American Buildings Survey) and HAER (Historic American Engineering Record). HALS Guidelines for Photography rely heavily upon this methodology but are adapted to meet the specific practices of landscape photographic documentation. The existing HABS/HAER Photography Guidelines provide general guidance. This document provides specific guidance and a comprehensive broad-based photographic approach to landscape documentation.

HABS/HAER/HALS photographic documentation consists of large-format photographs that highlight the significance of a building, site, structure, object or landscape. It is used for scholarly research, Interpretation and education and often provides the basis for preservation easements. It also acts as a form of insurance against fires and natural disasters by permitting the repair and, if necessary, reconstruction of historic resources damaged by such disasters. HABS/HAER/HALS documentation is often the last means of preservation of a property: when a property is to be demolished, documentation provides future researchers access to valuable information that otherwise would be lost.

Landscape photography differs from traditional architectural photography for a variety of reasons. Historic landscape documentation presents a complex set of parameters not present with the photography of a historic building. Landscape photography requires all the technological skill of an architectural photographer plus the ability to translate complex 3-dimentional natural and built spaces onto a 2-dimentional medium. Both architectural and landscape approaches in historic photographic documentation result in a slice of time for the environment being photographed. Architectural and landscape photography are equally elegant in their end products and both require the technical skill and artistic ability of the photographer to capture the scene. Architectural photography generally requires extensive artificial lighting for the documentation of interior building spaces, whereas landscape photography relies on the sunlight for lighting.

When photographing a building or structure one can apply a list of pre-selected vantage points such as front elevation, rear elevation and side elevation. With a landscape it will take the skill of the photographer and the talents of the recordation team to select the significant characteristics and elements that make a particular landscape historically significant.

Landscape architectural photography offers many opportunities that architectural photography may not with regards to documenting use, climate and season.

When a building is designed and built it is complete and photography represents the intention of the architect/ designer; whereas a landscape may take years to gain “design height” or structure.

With vernacular landscapes it may well be the aesthetic as well as the utilitarian features of the site that are significant.

These issues and problems are compounded with historic resources. Structures are often modified and restructured over time, but still in their current appearance are capable of being documented in a clinical manner. Landscapes also change with time and use but require the skill of the recordation team to determine which significant features to photograph.

HABS/HAER/HALS photographic documentation utilizes large format photography, because of its accuracy, reliability of content, detail and completeness. Adherence to the large format photography standard has afforded the photographer the opportunity to fully capture the valuable aspects and features of a site that make it historically significant.

Archival standards for the basic durability performance of photographic materials for HABS/HAER/HALS documentation materials are 500 years. Large format black and white photography when processed to archival standards is believed to meet this standard, while color photography does not. Small and medium format photography is maintained in the HABS/HAER/HALS collections as part of the field records. The HABS/HAER/HALS office reserves the right to refuse documentation that does not meet archival requirements for photographic materials.

HALS recordation is intended to convey conditions at the time of documentation. HALS projects may focus attention on under-appreciated resources and establish their historic significance. Documentation can provide solid rationales for planning and funding of landscape preservation projects. Potentially, HALS records may aid in preparing future National Register nominations, National Historic Landmark nominations and Cultural Landscape Reports (CLR), or in the conservation, maintenance, and restoration of a site. HALS documentation may also be associated with mitigation processes that take place before a site is severely altered, disturbed, or destroyed.

Under the provisions of Section 110b of the amended National Historic Preservation Act of 1966, federal agencies must produce documentation to HABS/HAER/HALS standards for buildings that are listed, or are eligible for listing, in the National Register of Historic Places, to mitigate the adverse effects of federal actions such as demolition or substantial alteration. National Park Service regional offices oversee this aspect of HABS/HAER/HALS documentation, which is submitted to the Washington, D.C., office for final review and inclusion in the HABS/HAER/HALS Collections.

HABS/HAER/HALS documentation is developed in a number of ways. The National Park Service regularly employees summer teams of student architects, landscape architects, engineers and historians to develop HABS/HAER/HALS documentation under the supervision of National Park Service Professionals. The National Park Service also produces HABS/HAER/HALS documentation in conjunction with restoration or other preservation treatment of historic buildings managed by the National Park Service. Federal agencies, pursuant to section 110(b) of the National Historic preservation Act, as amended, record those historic properties to be demolished or substantially altered as a result of agency action or assisted action (referred to as mitigation projects). Finally, individuals and organizations prepare documentation to HABS/HAER/HALS standards and donate the documentation to the programs.

A typical team for a HALS documentation project may consist of volunteers, paid project staff, landscape photographers, landscape professionals, and/ or NPS employees. A recordation project may be administered by the NPS HALS program and run twelve weeks during a summer, employing several students per recording team, depending on a site's complexity and available funding. Alternatively, recordation teams may consist of landscape professionals, garden club members, and/or other volunteer groups. All recordation teams contribute to the preservation of information and posterity of unique landscape resources.

Photography produced by recordation teams should complement the associated narrative and graphic recordation of a site. A multi-disciplinary team comprised of several members might record a landscape or a single individual may complete the entire documentation package. The complexity of the team will likely reflect the historic significance and size of the landscape. These guidelines will discuss decisions on what aspects of a landscape to record, how to photograph the landscape, the types of photography to use and the levels of accuracy required, and the appropriate scales for the photography.

The words "historic landscapes" and "cultural landscapes" are used interchangeably throughout this document. Nevertheless, they both imply a historically significant landscape to be documented.

1.0 Role of the Photographer

The primary objective of the HALS project photographer is to to complete an accurate and detailed photographic record of a selected historic landscape. The photographer provides the photographic documentation that together with the written history and drawing documentation becomes a permanent public record of a significant historic landscape.

It is important for recordation teams (historians, landscape architects and photographers, et. al) to work closely during the documentation process so all understand the scope and complexity of the landscape. The photographer needs to work closely with the team to understand the important features, meaning or use of the landscape to record that context and framework of the landscape. Generally, HALS project leaders should schedule the photographer's visit to the site after the startup date, allowing the historian and drawing team time to familiarize themselves with any significant landscape features.

Photography is an integral part of any HALS documentation effort. Photographs capture clearly and concisely visual form, structure, and detail that cannot be effectively recorded by the written word, or delineated in a drawing. Photography provides effective coverage of the existing conditions of a significant historic site.

A plan should be formulated and provided by the team to the photographer that includes the locations and or nature of the landscape character to be documented. The proposed photo list should not limit the photographer in the number or type of views taken. Many times, when on site, the photographer can "see" a photograph that others may not have. The photographer's professional judgment should be respected in this regard.

The photographer should keep a logbook, recording the salient features of each view for use in preparing photographic caption at a later time. Consulting with the HALS Recording team is critical if a photographer cannot be scheduled to photograph the site until after the field team has left.

Working closely with the documentation team the photographer should have a clear understanding of the important features and framework of the site. It is important that team members are systematic in their recordation methodology so the field notes and field photography are easy to coalesce at the end of the landscape recordation process. The compass direction in which the principle landscape framework and features face should be requested by the photographer for planning and timing his field work. This can keep a trip from being wasted because of bad light at the wrong time of day. For clarity of location on larger sites the use of GPS locators will be beneficial in creating photo location maps.

Photography is very useful in assisting the drawing processes (reminding what a site or detail looks like). It is very important, although sometimes not possible, that a photographer work with all team members. By doing so, the photographic work can be broadly useful to the documentation package, as well as specific in capturing unique and significant elements of a landscape.

It is expected that the photographer will be knowledgeable in photographic systems, methodology and archival processing practices. This includes knowledge of established documentation with large format camera systems, archival standards and HABS/HAER/HALS documentation guidelines. HABS/HAER/HALS records include both formal documentation (drawings, large

format photographs and histories that meet Library of Congress standards for archival stability) and informal documentation (field records with photography other than large format, and other significant documentation process materials not meeting the Library of Congress standards, but kept as a courtesy to HABS/HAER/HALS collection patrons).

1.1 Photographic Procedures

The photographer must be organized with attention to detail and record keeping. A field notebook and image location/ caption list must be generated for all images.

HALS photographers are required to use large format cameras to produce perspective corrected photographs of overall views and details. The photographs record textures, details, and spatial relationships not easily conveyed by drawings or the written word. A single photograph taken from the right vantage point not only can record the historic resource being studied but also place it in a physical context. Large format cameras although heavier and bulky in size have the ability to clearly depict the appearance and clarity of the scene and areas of historic significance of the recorded landscape views that are perspective-corrected and have great detail.

1.1.1 Composition

All photographs must be composed to give primary consideration to the landscape framework and features of the subject, with aesthetic considerations necessary, but secondary. No features (e.g.: trees, hedges, gates, pathways, garden elements, etc.) vital to the landscape and or its design should be cropped out or hidden by vegetation or architectural elements unless this is absolutely unavoidable. Physical manipulation of the landscape to create a “nicer” photograph should be avoided when possible. Undesirable intrusions, such as trash barrels, bicycles, etc. should be removed or concealed unless their presence is part of the significance of the historic landscape and its story. Vehicles, when possible, should be removed. Period furnishings, especially those that enhance the landscape or provide information, should not be moved, but care must be taken to avoid the blocking of landscape details and essential framework elements. Artistic judgment is necessary and must be exercised by the photographer. Portions of a landscape element, such as the edge of a path or the top of a tree, the base or top of a column or gate, must not be cropped if possible from the image area.

1.1.2 Lighting

Sunlight is generally preferred for landscapes, but light, bright overcast days may provide satisfactory lighting for many subjects. Detail of landscape vegetation must be maintained when ever possible. Reflectors, quartz lamps, may relieve dark shadows in small garden areas or flash to reveal detail, however in large landscapes this is impractical and the time of day becomes the deciding factor for correct lighting.

Landscapes will often require numerous visits to capture the correct lighting. Early morning and late afternoon light will capture the quality of light where summer noonday sun may seem harsh. The time of day to photograph is dependent on the landscape being photographed. There is no right or wrong time–there is only the correct time where the light and shadows produce the cleanest document of the scene. Photographers should make notes as to the sun’s position at various times-of-day. Seasonal color and light temperature also play an integral part in the interpretation of the visual landscape document.

Lighting in the studio for copy work and related documentation of 2-dimension photographs, other flat materials and 3-dimensional objects should use either quartz or electronic strobe light sources. Care should be given to the historic value of the documents as not to subject historic materials to intense light. If color photography is used filters maybe required to balance the light temperature to the film stock. The best and most consistent lighting source for landscape documentation is sunlight. For all photography the goal of documentation is to have accurate color and a full tonal range.

1.1.3 Focus

All areas of the photograph must be in razor sharp focus from the fore ground to back ground of the image. With large format cameras the use of a magnifying device to focus the image on the ground glass of the camera is strongly recommended. With small format cameras the use of depth-of-field scales will assist the photographer when creating field record photographs.

1.1.4 Exposure

Poorly exposed negatives will be rejected and can result in the need to re-shoot. Positive films (color slides/ transparencies) must be accurately exposed to render the correct color and detail. The use of negative films has the apparent ability to render images from under/ over exposed films. Unfortunately the image quality suffers and thus is not acceptable.

1.1.5 Perspective

With the use of the large format camera there must be no perspective distortion, it must be corrected in the camera. The photographer must correct using camera levels. Except in a few rare instances, where perspective distortion may be unavoidable particularly telephoto views of distant views, garden details or other high elements.

1.2 Photographic Copies

Large format cameras are utilized to photograph continuous tone images. Every effort should be made to make photographic copies of historic original photographs or prints in the photographer's lab or studio under controlled conditions, and preferably using polarized light. Filters should be used when needed for the elimination of stains and chemical failures associated with historic images.

1.3 Photography of Measured Drawings

Should be copied by a graphic arts-reproduction facility that is properly equipped to insure linear accuracy of the copies.

1.4 Property Owners and/or Responsible Agencies

The project documentation leader should provide the photographer a reference sheet, which includes names, addresses and telephone numbers of property owners and/or contacts. With large landscapes (e.g. cattle ranches, large private enclaves and public places) permission and access need to be provided – in some cases escorts and special vehicle transportation will be required.

1.5 HALS Photographic Process

An initial overview of the site to be photographed is useful during the planning process. Large sites or neighborhoods may require a rapid assessment or windshield survey in which the HALS documentation team, including the photographer, can make an initial assessment of significant landscape features or site elements to be documented. Initial surveys of large sites may be best viewed from high vantage points such as overlooks, towers, and tall structures or with aerial photography.

With the level of documentation determined, the scope of photographic documentation is influenced by the research undertaken for the site and determination of what is to be captured by photography. What elements of the site are most critical to capture? Recordation teams should list priorities for photographic documentation and determine a schedule for carrying out tasks.

It will be important to have an understanding of the landscape to determine the most efficient and effective way to capture the significant historic qualities of the landscape. The recordation team should first consider the character-defining features of the landscape and insure that these elements are conveyed. What are the defining features of this landscape? What makes it distinct from other landscapes? What are its most significant features? Photography can document a range of site characteristics from broad landscape systems to individual site features or materials.

Once the decision to produce photography has been reached, the type of information essential in the finished photography package must be considered. The size of the site, the scope of the study, and the level of recordation desired will dictate the answers to the following questions.

- What images will best explain and illustrate the significant features of the site?
- What level of detail is required? This will determine the scale and hence detail of the photography package.

Photography produced during mitigation documentation may be the last recordation of a landscape slated for demolition or alteration, making recordation of a site's entire salient features important for future generations.

1.6 Methodology of Landscape Photography

Photography plays a vital role in the documentation process. HALS photographers use large-format cameras to produce perspective corrected, black + white and color photographs of overall views and details. The photographs record textures, details, and spatial relationships not easily conveyed by drawings or the written word. A single photograph taken from the right vantage point not only can record the historic resource being studied but also place it in a physical context.

1.7 Field Journal

A photographer's field notes are useful to develop final photo captions. This journal records the dates of site visits, types of cameras and lens used for each photograph. It records the location and caption information for each photograph. The level of information should include as much information as necessary to tell the story of the place and the photograph. The journal coupled with the field notes should be clearly written and useable to others. The journal should be transcribed after the field/site visit and organized to relate to the photography.

1.8 Photographic Key

A photographic key map is required for all photography to accurately record each photograph location and angle of view.

1.9 Identification Card

Identification of each photograph (negative and corresponding contact print) is essential. The photographer must provide separate, full, written identification for each image submitted.

1.10 Captions

Features of a cultural landscape may have been called various names at different times in a site's history. As an example a "garden shelter" today may have been a "tea house" in the past. It is important from the outset of a project that all involved in the documentation process use~~s~~ the same name consistently. While the historical narrative form might discuss the various names a site feature has been known as or by, the historical narrative as well as the photography should utilize the same terminology when describing a site feature.

1.11 Site Limitations

Site limitations may include scale, time of year, time of day, "eye of the beholder", level of historic documentation, and existing conditions of site, overgrown vegetation, and limited access. These limitations should be noted in the field notes.

1.12 Other Types of Photography often included in HALS

1.12.1 Historic Photography

Historical photography shows the way a place was at a different time. These images when available are required as a part of the documentation submittal and aid the written history and story of the site. They give credence as to the historic asset of a site and may assist the photographer in creating new images. Historic images when original films are not available and/or donated to the project for submission are to be copied using when possible (required for Level I documentation) large format equipment and a copy lens specially formulated for this purpose (flat front element for flat field photography). Photography of historic images would follow all the guidelines as for other photography. Special attention should be given to the ownership and photographer and any annotation available often found on the rear of an image or in an accompanying album.

1.12.2 Repeat and Matched Photography

Repeat or matched photographs or "rephotographics" are one or more pictures of the same subject which are made specially to repeat an existing historic image.

These re-photographed scenes often give visual clues to alteration and change (or lack thereof over time) of a landscape. The historical photographer's journal often will give the location, camera and lens information and date of photography which are useful in repeating a view while retaining the same qualities of the original historic view.

Comparative photography is often one of the most insightful research tools in determining the evolution of the site. Obscured views can be identified and missing or new plant materials and structures can be assessed.

Unfortunately, very few historic photographs have this type of documentation, which then requires a fair amount of detective work on the part of the historian and photographer. Getting an exact angle due to changes in the landscape or surrounding structures may not be feasible, but even a close comparison would yield documentary evidence useful in the documentation and history of a site.

1.12.3 Copy Work

Large format cameras are utilized to photograph continuous tone images. Every effort should be made to make photographic copies of historic original photographs or prints in the photographer's lab or studio under controlled conditions, and preferably using polarized light. Filters should be used when needed for the elimination of stains and chemical failures associated with historic images. Light intensity for copies of original historic images should be as low as possible, and still permit copy making. Copy photographs must be made one at a time, and not gang copied on 8″ X 10″ film and cut. Original copy negatives must be at least 4″ X 5″as HABS/HAER/HALS and the Library of Congress standards do not permit the use of a smaller format for the production of copy negatives for submission. Photographs copied images should fill the full frame area of the copy negative. All copy work of historic photos and drawings should be properly cited as to their source following Library of Congress copyright policies. Copyright information is available at www.loc.gov/copyright/.

1.12.4 Measured Drawings

Measured drawings should be copied by a graphic arts-reproduction facility that is properly equipped to insure linear accuracy of the copies.

1.12.5 Aerial Photography

Aerial photographs are used to further record historic districts, urban or industrial complexes, farms, estates, landscapes, or transportation corridors. Aerial views record site conditions and relationships. The use of a cherry picker or other ground-based camera station is suggested for elevated photography below thirty feet. Oblique aerial views give the viewer the ability to gain an elevated view of the 3-dimentional quality of a landscape. Helicopters are usually the platform of choice giving the photographer the ability to hover and backup above a location while seeking the alignment of a scene or the framework or structure of a site.

Aerial photography often requires the use of a yellow or orange filter to reduce haze effect and sharpen details. A normal lens on the 4″ X 5″ camera should be used for oblique views. Helicopter aerial photography should be made from at an average altitude between 100 to 500 feet for small sites and upwards of 1,500 feet for larger landscapes. The quality of the optic and the stability of the mount will influence the final product. Taylor mounts are preferred to remove vibrations caused by helicopter rotor blades thus creating sharper images.

Plan view aerials are often used as base materials for graphic plan drawings of a site. When carefully flown and with site ground markers an exact scale enlargements are

possible. Commercially flown plan aerials usually employ the use of 10″ X 10″ black + white or color film negatives for acute detail and clarity. For purposes of HALS documentation commercially flown aerials should be created in both color and B+W. Color infrared films are also used in aerial photography to show vegetative cover and varying species of plants.

1.12.6 Historic Aerials:

The United States Department of Agriculture began aerial photography at locations throughout the United States beginning in the 1930s. These aerials can be obtained through contacting the National Archives in Washington, D.C. (aerials from the 1950s and earlier) or the Aerial Field Office in Salt Lake City, Utah (aerials from the 1950s to the present). Various vendors throughout the country can assist in research of the archives for aerial photography. Vendors typically need a UTM location (see below) or USGS map marked with the site location. Vendors often make aerial photographs available digitally or in print format. When requesting aerial photographs, it is helpful to supply a map such as USGS with the area needed outlined.

2.0 PHOTOGRAPHING THE LANDSCAPE

Context, Characteristics and Features

Landscape photography translates the physical, cadastral, political, and perceptual conditions of the site into a two-dimensional representation

Context and landscape characteristics aspects of a landscape are considered essential to capture the essence of the place.

Landscape characteristics can range from large-scale patterns and relationships to site details and materials. These attributes must be recorded in a way that accurately and concisely conveys site features. These aspects collectively give a landscape its existing context and character.

Many landscape characteristics are common among historic landscapes; however, not all categories of landscape characteristics occur in every landscape. Determining which landscape characteristics exist or did exist within the unique development of each landscape must be made. The following list includes features, which may be unique to certain cultural landscape types. Remember that cultural landscape types are not mutually exclusive and elements from each may be found in other landscape types. The following elements should be refined by the recordation team to be relevant to the significance of the resource.

2.1 Elements of site context that should be considered for photography include:

2.1.1 Geographic location

The physical location of a site relative to geographic features such as water, natural landforms, transportation networks, etc. Contextual images that give the landscape it's setting.

2.1.2 Setting

Natural aspects that often influence the development and resultant form of a landscape such as watershed, elevation, proximity to bodies of water, and regional rainfall. Photography at various sea surrounding the site such as rural, urban, or suburban. Additional contextual images that show tighter site conditions to its adjacent and relevant context.

2.1.3 Natural Systems Context

The sunlight quality at various times of the year may produce dramatic changes in the appearance of the landscape.

2.1.4 Cultural/Political Context

Human activities and how they influenced the site.

2.2 Physical conditions on a site may be influenced by elements of time, such as:

2.2.1 Era/Period/Date of Landscape

Time frame in which the landscape evolved such as antebellum, prehistoric and Victorian.

2.2.2 Design Context or Period Influences

Developments on the site that may have been influenced by popular practices of a certain time period in history – understanding the historic and current land use patterns will add to the understanding of the site use and circulation.

2.2.3 Parallel Historic Events

Aspects of the site that may have been influenced by concurrent events in history such as war and economic depression.

2.2.4 Parallel Current Events

Events outside of the design or intent that may have influenced the physical appearance or construction of certain site features such as drought or urban renewal should be recorded to document the change over time.

2.3 The historic continuum/evolution of a site may include:

2.3.1 Chronology of Physical Layers

Investigation of the changes on a site over time.

2.3.2 Periods of Landscape Evolution

The changes of physical aspects of the site may be linked to certain historical events including ownership or historic trends.

2.3.3 Landscape Style

Designed and vernacular landscapes may fit into historic landscape style categories associated with greater artistic movements such as modernism or neoclassicism.

2.3.4 Periods of Construction

The period in which a landscape was constructed may have been notable for certain time specific construction practices or materials.

2.3.5 Land Use/Land Patterns

The organization, form and shape of the landscape in response to land use. Land use should be considered in both a broad regional context as well as areas on the site where specific events or tasks occurred. Land use might include everything from agriculture, recreation and art to an Easter egg hunt. The cultural uses of the land both historically and contemporarily should be documented when relevant.

2.3.6 Settlement Patterns

The influence of human residence on a site. Sites may contain clusters of elements associated with habitation.

2.3.7 Vegetative Succession

The natural evolution of plant material on a site including fields, forests, and other landscape features that may be associated with disturbance (human and/or natural).

Documenting existing conditions is a combination of all the previous topics. However, when determining what to photograph for context consider the following:

2.4 Cultural Systems are any physical aspects of a site associated with human activity

2.4.1 Buildings and Structures

Three-dimensional constructs such as houses, barns, garages, stables, bridges, and memorials.

2.4.2 Construction Techniques and Methods

The tactics for creating new physical aspects on the site.

2.4.3 Views and Vistas

Features that create or allow a range of vision, which can be natural or designed and controlled.

2.4.4 Spatial Organization and Relationships

Arrangement of elements creating the ground, vertical and overhead planes. These define and create spaces within a landscape, e.g. symmetry, asymmetry, axial alignment.

2.4.5 Materials

Characteristics of materials used for construction on the site, e.g. craftsmanship, color, pattern, texture.

2.4.6 Circulation Patterns

Circulation patterns are spaces, features, and materials that constitute systems of movement, e.g. roads, trails, and walkways. If the site is in use, record the vehicular and pedestrian traffic. Photograph the sequence one moves through the site showing relationships to gates, structures, gardens, fences, and other elements that refine this progression through space.

2.4.7 Human-Influenced Topography

Human created landforms or embankments made of earth, e.g. military earthworks, terraces in a formal garden. Topographical changes and elevations may provide the photographer with elevated positions to photograph thus providing a large view of a site.

noon light.Morning and evening light may record the topography more effectively that flat/harsh

2.4.8 Archeological Sites

The location of ruins, traces, or deposited artifacts in the landscape, evidenced by the presence of either surface or subsurface features.

Natural Systems of the site may have influenced the development and resultant form of a landscape just as human activity may have affected natural systems within the site.

2.5 Natural features

2.5.1 Hydrology

The system of surface and subsurface water, e.g. watershed, drainage patterns. A landscape may have rivers and water systems/sheds that have different characteristics after a rain or in different seasons (as with a flooded pasture or dry river channel in an urban setting).

2.5.2 Geology

The structure and mineral constitution of a site, e.g. soils, rocks, salination.

2.5.3 Geomorphology

The large-scale patterns of features found and processes operating upon the surface of the earth.

2.5.4 Topography

Three-dimensional configuration of the landscape surface characterized by features and orientation, e.g. slope analysis, aspect. Overall/grand views assist in the understanding of a site's special relationship both its internal structure and its relationship to external surroundings. The site may borrow landscape structure and character from its outward views to adjacent properties and natural features. The grand landscape is a notion sequestered from nineteenth century photography. (In the grand landscapes of Colorado and Yellowstone, photographer, William Henry Jackson, would use an assistant in the photograph to denote the large scale of the places he photographed.) A landscape may be organized around the views and vistas of a property. If a site character is defined by views to a distant mountain then the photographer must know when such a feature would be visible and potentially return at a different time or season when such a major influence of the site could be seen and photographed. The amount of attention given to these changes is only limited by time and funding available.

2.5.5 Ecology

Three-dimensional configuration of the landscape surface characterized by features and orientation, e.g. slope analysis, aspect. Overall/grand views assist in the understanding of a site's special relationship both its internal structure and its relationship to external surroundings.

2.5.6 Flora

All plant materials associated with a site. Indigenous and introduced species of trees, shrubs, vines, groundcover, and herbaceous materials, e.g. plant communities/ecosystems, native vs. exotic species, canopy structure, under story, ground layer.

2.5.7 Fauna

The interaction and impact of animal inhabitants of the site.

2.5.8 Climate

Temperature, wind velocity and quantity of precipitation. A heavily foliated site may be best photographed in the winter to show its structure and then re-photographed from the same position during the summer.

2.6 Landscape Features

2.6.1 Historic Designed Landscape Features

Historic designed landscape features include planned alterations or additions to a site to achieve a particular design. The tangible and intangible aspects of a landscape that may characterize the design may include engineered structures such as bridges, viaducts and storm systems. Site furnishings such as benches, lighting and signage associated with the site should be documented. Sculpture and garden follies are examples of artistically designed landscape elements. Water related features such as irrigation systems, pools and fountains are also items can also be found in the designed landscape.

Landscape features of this type may have significant associations with the Designer(s) and/or Owner(s). A style may be revealed through architectural features, geometry of hardscape elements or configuration of the plant materials.

2.6.2 Historic Vernacular Landscape Features

Vernacular landscape features include utilitarian as well as aesthetic features on a site. Settlement or activity patterns such as an abandoned roadbed or a crossroads community fall under this type. Agrarian methods and mechanisms such as those associated with rice cultivation or gristmills may have left traces on the site. Fences, walls and hedgerows can indicate boundaries of ownership and activity in the vernacular landscape. Cultural, natural and economic associations with all of such features should be revealed through the graphic to the extent possible.

2.6.3 Historic Site Landscape Features

Historic site landscape features may include artifacts or landscape features associated with a particular event in history. Land use and land use patterns may be photographed in association with these events. Sites such as battlefields with associated monuments and memorials are examples of this type of feature.

2.6.4 Ethnographic Landscape Features

Ethnographic landscape features include elements that are culturally significant to a particular group of people. These features may be revealed in the site by spatial relationships of site features and structures or patterns indicating activities of daily life, cultural traditions and rituals. Behavioral patterns and beliefs found through the historic research will be essential in revealing these characteristics in the physical condition of the site.

"People Photos" add to the understanding and character of a landscape. Architectural photographers, often directed by the architect, actively attempt to create photographs that are void of people and the "users" of the building to create clean recordings of a structure. Landscapes are often energized by the presence of people within the scene. Extraneous people such as tourists (Unless part of the scene–such as a view of visitors to national monuments where the subject landscape was created for visitation.) should be avoided

Historically, people were often photographed without gaining permission; today care must be taken to gain permission of people recognizable within the photograph. Photographers need to be prepared to have people photographed sign a waiver for all images to be included in the HABS/HAER/HALS collections. Editorial photography does not require permission, but as the end users and use of the HALS collection are unknown there is the requirement for signed permission.

Cultural and ethnographic traditions and celebrations add the richness and flavor to a landscape (an example would be a Baptist Baptismal ceremony in a rural stream – without this event the stream would be a rural stream and with the Baptismal ceremony the stream has cultural meaning and importance). The photographer must respect the cultural traditions and gain permission for documentation.

2.6.5 Hardscape Elements

Hardscape elements include all surface materials such as pathways, driveways, sidewalks, patios, and parking lots.

2.6.6 Structural Elements

Structural elements include any three-dimensional objects on a site including walls, stairs, buildings, garden structures, barns, outbuildings, pools, spas, and fountains. Water is often used as an element in historic landscape and garden spaces. Fountains and waterworks should be photographed with the emphasis on how water affects the space and how these elements are used to control the flow/or lack of flow. Documentation of the design and craftsmanship of such elements is required.

2.6.7 Buildings and structures

Small buildings such as garden sheds and gatehouses maybe suitable for landscape documentation, however it maybe necessary to involve HABS documentation team to document larger historic structures to meet SOI guidelines. As many large format photographs of nationally significant buildings and engineering currently exist in the

HABS and HAERS collections, research should be conducted as some of the structure and engineering documentation of a particular landscape may be complete. It would in these situations be prudent for the recordation teams to review the existing documentation to ascertain if additional photographic documentation is required to complete the current documentation. Certainly for informal documentation all buildings and structures are required to be photographed. Particular attention should be given to perspective control and distortion potentially possible with the use a wide-angle lens.

2.6.8 Vegetative and Plant Community Photographs

Masses of trees/shrubs or wooded areas can be delineated as single forms; while other distinct planted features should be photographed as such. Photographs should have species captioned appropriately providing both common and botanical names.

2.6.9 Seasonal change

Documenting a variety of seasons gives the viewer an understanding of the forces of nature on the landscape and how these changes reflect the view of the place. It is the responsibility of the project director to determine the scope of this season photography and to direct the photographer. When the photographer is local to the site the ability to have access and be available is enhanced.

2.6.10 Change over time

Documenting change over time might also include a landscape undergoing restoration where photography of the existing site in its pre-restoration state is later re-photographed following restoration. In this example landscape architects use simulation techniques to pre-visualize what a restoration of a garden or place may look like prior to actual restoration. (These simulation techniques would use large format photography and though the use of 3-dimentional ACAD and Adobe® PhotoShop systems the future and or historic views would be created.)

2.6.11 Time-of-day

Documenting at various times of day will define the texture and topography differently. Early and late light will cast long shadows and might illuminate cliff faces or garden elements. This light often considered the favorite for landscape photographers is often not suitable for Level I documentation as often the landscape shadows are obscured and much of the detail is lost. This “sweet light” is useful in capturing the ephemeral as it may portray the landscape with its romantic qualities. As many of these documentation projects will transpire in the summer months, mid-day light is the harshest and most unforgiving. This harsh light is beneficial for recording the framework and structure of the landscape. In the winter months the sun in the north may never reach higher in the sky than a 10 AM light in the summer. Consequently the photographer will need to use their best judgment as to what time of day to photograph. If possible a scouting session would be beneficial to determine what areas to photograph at what times.

2.6.12 Land Use

Like the seasons the sense of the place may be directly related to the perceived use or lack there-of. Agriculture land would appear very different at different times of the year

as would a park that is used as a plaza in the summer and for skating in the winter (an example of this situation would be Rockefeller Center in NYC).

2.6.13 Ephemeral Qualities

These images would capture the sense of place beyond the physical framework with such elements of clouds, fog, rain, storms and other non-linear elements. These auxiliary images of the site give the viewer additional representation of the feeling often not found in "straight documentary photography. Light may also be an ephemeral quality as discussed above under change over time. These qualities might be captured with audio or motion equipment and would become a part of the informal submission.

The documentation team may request additional photography after a review of the site photography. It may be necessary for the photographer to return to an area at night or in a different season that was portrayed during the first visit to a site. Often the photographer will see elements and views not anticipated by the team prior to the photographer's visit to the site. If animals and birds exist on the site these also should be photographed.

Additional photography may further enhance the understanding of the historical qualities site. Team meetings should be conducted to review these additional new views during the recordation process.

3.0 Equipment and Materials

3.1 Cameras

HALS photographers use large format cameras to produce perspective corrected photographs of overall views and details. The photographs record textures, details, and spatial relationships not easily conveyed by drawings or the written word. A single photograph taken from the right vantage point not only can record the historic resource being studied but also place it in a physical context. Large format cameras although heavier and bulky in size have the ability to clearly depict the appearance and clarity of the scene and areas of historic significance of the recorded landscape. Views are perspective-corrected and have great detail.

Cameras apparatus should be of the highest professional quality with an assortment of professional quality lens that are regularly maintained and in good optical and working condition. HALS photographic documentation is of the highest standards of large format black and white photography.

HALS Photographic documentation requires the use of large format cameras and supportive materials. The specialized nature of large-format photographic documentation for HABS/HAER/HALS not only requires proficient field photographic and photo laboratory skills. In the past with HABS/HAER/HALS documentation this combination of skills, paired with the need to operate within fiscal constraints, make it often effective to use HABS/HAER/HALS in-house photographers on assignments requiring large format documentation.

Film/camera formats are related to resolving quality of the film size. Large formats provide more available detail than smaller formats (80 square inches: one 8″ X 10″ exposure versus thirty-six 35mm exposures).

3.1.1 Large Format

Large format photography for HALS documentation utilize 4″ X 5″, 5″ X 7″ or 8″ X 10″ film formats with the minimum acceptable format or size of original negatives being 4″ x 5″ large format and the maximum format being 8″X 10″. Photographs to record historic landscapes and historic and cultural sites must be produced according to the required criteria for acceptance into the HABS/HAER/HALS Collections. No film formats larger that 8″ X 10″ are used HALS documentation and for most projects the preferred size in the collections is 5″ X 7″.

3.1.2 Large Format Panorama

Historically, panoramic photography was used to document large groups of people. Unless the group is properly positioned in an arc encircling the camera, distortion occurs at the sides of the image. Since it is impossible to curve a landscape to reduce distortion, panoramic photography is unsatisfactory for HALS documentation.

Generally, traditional large-format images will accomplish the same results as large-format fixed panoramic cameras and with a horizontal camera position will capture more foreground and sky.

3.2 Camera Lens

The minimum complement lenses will include one of normal focal length, at least one wide angle and one telephoto. It is very desirable to have mid-range focal length lenses between wide angle, normal and telephoto. They must have adequate covering power to accommodate the camera movements without vignetting the image. Lens must be of the highest professional quality to maintain extreme sharpness and information. Soft focus lenses are not acceptable for HABS/HAER/HALS documentation.

The type of lens will also determine its ability to render edge-to-edge resolution quality. In field photography of 3-dimentional landscapes a typical photographic lens (curved front element) can be employed. With flat objects (walls, copy work etc.) a flat lens (flat front element) is required. Quality of lens optic is the first consideration. A professional quality lens should be used as they are produced to higher quality and material standards than lens of less quality. The perspective correction controls provided by large format cameras minimize distortions such as keystoning and other optical distortions. View camera lenses must have adequate covering power to accommodate both front and rear camera movements without vignetting.

3.2.1 Depth-of-focus

The amount of inherent focus/sharpness in a photograph is controlled by three factors: distance of the photographer to the subject, focal length of the lens and the aperture setting of the lens.

3.2.2 Resolution/resolving quality of lens

The ability of a lens to render the film plane sharp from edge-to edge.

3.2.3 Normal lens

The diagonal of the film format. (e.g. a normal lens for the 35mm small format camera is 50mm, a normal lens for the medium format square format (75cm) is a 75cm lens, a normal lens for a 4″ X 5″ format is a 6 inch or 135mm lens, a normal lens for the 8″ X 10″ camera is a 12 inch or 300mm lens.) A normal lens for one format relates to a normal lens of another format in that the view is similar. A common reference to a normal lens is that it “sees” what the human eye sees.

3.2.4 Wide-angle lens

Documentation should be rectilinearly corrected as to avoid barrel-or pincushion distortion. Perspective relationships are expanded with wide-angle lenses.

3.2.5 Telephoto lens

A telephoto lens will flatten the image by compressing the view. These lenses are useful in recording detail at great distances without changing the perspective.

3.2.6 Copy lens

A copy lense is for photography of flat objects and historical images is a flat field lens correctly especially for the documentation of 2-Dimensional objects. A normal camera "shooting" lens is not acceptable for this application due to curvature of the front element of glass designed to photograph in the 3-dimentional world, which would create a sharp center with out-of-focused edges.

3.3 Filters and Pola-Screens

3.3.1 Filters

Photographer's choice, as long as the effect on the image is not exaggerated.

3.3.2 Colored

The typical landscape filter is a medium yellow filter for black + white photography. With black + white photography colored filters will remove the color of the filter from the scene. This light principle aids the photographer in the landscape by being able to separate layers of landscape with the use of a variety of green, blue and yellow filters. In copy work applications, colored filters have the ability to "erase" stains and other imperfections on the original historic photograph or rendering. Filters for color correction are necessary in the use of color materials to balance the film to the light source providing accurate color fidelity.

3.3.3 Polarizing

A polarizing filter is often useful for the capture and or elimination of reflections and texture. Polarized lens and light sources are used in professional copy work to remove glare from paintings and textured surfaces for accurate documentation. A polar-screen filter is used in combination with studio lighting where the light source and camera lens are polarized thus eliminating surface glare.

3.4 Related Equipment

3.4.1 Tripod and cable release

A tripod is required for large format photography. One of the major differences between "amateur" and "professional" photographers is the use of tripods. They help eliminate camera shake, which produces out-of-focus images, not acceptable for documentary photography. The tripod must be stable and of a significant weight and size to support the camera and lens used. The use of a cable release further "sharpens" the image by isolating the camera from movement of the photographer. A cable release is also required for any long exposures.

3.4.2 Flash equipment and reflectors

Flash equipment and reflectors are to be used when necessary to capture detail in shadows and dark locations and/or to highlight details.

3.4.3 Scale devices

Scale devices should be included when possible in specific views to show the relative scale of the landscape being recorded. The photograph of the small gardens and landscape spaces should always include a scale device. This device should be positioned vertically and flush against a built feature in a position easily visible to the camera. For detail views especially in small-scale spaces, a scale device can be a simple six or twelve-inch rule, preferably with a metric rule included. In large-scale landscapes, human and animal figures or vehicles (i.e. cars, trucks and airplanes) can be used as scale devices. It is helpful to have a variety of means to attach a scale device (i.e. black photographic tape, a ball of putty-like adhesive, string, clips or clamps).

3.5 Materials

Large format photography is specified for formal HABS/HAER documentation. Many users of the HABS/HAER/HALS photographic collections examine minute areas of the images, thus determining the design, construction, craftsmanship of architectural and landscape elements.

3.5.1 Black + white film

Black and white film should be of professional grade. Black + white photography is specified for HABS/HAER/HALS documentation. Large format Black + white films for landscape documentation would include Kodak's TMAX, Tri-X, and comparable black + white films of other makers are acceptable. Negatives are required to be hand processed and treated to ensure the archival stability of the images. No C-41 black + white films are acceptable for documentation as this film is not archival and does not meet standards. Safety black + white film negatives should be used for large format photography due to its durability.

Cut film (sheet film) with a polyester base (safety film) and a minimum resolving power not less than 80 lines/mm high contrast range and 32 lines/mm low contrast range must be used. Film packs are not accepted.

3.5.2 Large format black + white copy photography

Kodak Professional Copy Film 4125 or equivalent must be used for making continuous tone copy photographs; line copies must be made using high contrast lithographic film such as Kodalith. When original negatives, especially historic negatives, are to be copied, make a black & white direct duplicate, using a film such as Kodak's film 4168 (Cat. No. 159-6725 in 4″ X 5″; or Cat. No. 159-6410 in 5″ X 7″). Large format sheet films have a dimensional stability, which over the years has proven to accept the highest levels of archival procedures.

3.5.3 Color film

Color film should be of professional quality, color saturation and acuteness. Color transparencies are required for large formats and recommended for all formats as they retain the highest level of detail and produce the highest possible digital scans. Color Photography is used selectively because of its inherent lack of archival stability. When the use of color will enhance the understanding of a structure or site, color transparencies are incorporated into the set of documentation. An identical large format black + white negative created at the same time as the color transparency is required for submission with all color large format photography.

Suggested color films would include 64-100 ISO rated transparency films for its sharpness, lack of grain (course grain is characteristic of high speed films) and color accuracy. Kodak Kodachrome 64 is a very stable medium as well as professional Fuji and Kodak E-6 films.

3.6 Photographic Paper

All photographs submitted to the HABS/HAER/HALS collection must be on fiber base single weight paper, such as AZO paper, and dried to a full gloss finish. No resin-coated paper will be accepted into the collection at this time.

3.7 Processing Films and Prints

Negatives are required to be hand processed and treated to ensure the archival stability of the images.

Photography processed and stored according to archival standards; negatives on safety film only;

3.7.1 Contact prints

Contact prints made with large formats films are readily reproducible with one print per negative. Many users of the HABS/HAER/HALS photographic collections examine minute areas of the images to determine the design, construction and craftsmanship of architectural and landscape elements from gargoyles to plant species and want to be able to read details from commercial signs to paving design and detail. Contact prints are required to be printed on fiber-base paper, such as AZO paper. When processed and stored according to archival standards contacts are durable and meet SOI guidelines for archival permanence.

Submission of contact prints should be produced as one contact print of the entire sheet of film containing the image, including the clear borders per print. The contacts print is marked lightly in No. 1 pencil on the reverse side with the temporary number, to correspond with its negative.

> The contact print must show the entire negative with the boarders of the film. Because Kodak AZO contact printing paper (a chloride based contact printing paper vs. bromide enlarging paper) is no longer available, we recommend submitting prints on the lightest weight available fiber based bromide paper. (Enlargements made to the same size as the negative are not acceptable.) It is in the best interest of the photographer, this program and the public, that prints placed in the Library of Congress be of the finest quality possible.

4.0 Archival standard

Large format photographs created of landscapes, with adherence to HABS/HAER/HALS standards, are archived within the collections of the Library of Congress in Washington, D.C. For this reason HABS/HAER/HALS requires high levels of archival stability. Photographers are required to observe archival standards, especially regarding their development of film and prints. When in doubt, we urge photo lab staff to substantially exceed the manufacturer's specifications for washing and clearing films and papers. Materials found not to strictly adhere to these standards and procedures will not be accepted and costs to recreate images and or prints will be the photographer's sole responsibility.

HABS/HAER/HALS documentation standards yield the highest and best-known practices for archival stability and meet or exceed the SOI standards for submission to the Library of Congress. Large format films and prints produced for HALS formal large format photographic documentation are accepted by the Library of Congress as part of the permanent United States of America's public record. Certain archive standards must be addressed and procedures understood and followed to maintain the continued high level of photographic record that currently exists within this collection The Library of Congress asks that the archive standard for the primary collection be set at 500 years – storage techniques are specified with that time period as a goal. For this reason HABS/HAER/HALS documentation utilizes black + white materials as its primary foundation of photographic documentation.

Documentation shall be prepared accurately from reliable sources and limitations clearly stated to permit independent verification of the information.

Color materials, films and prints, begin to deteriorate rapidly from exposure. Color shifts and fading can be detected very early depending on storage and other factors. Color films still have a relatively short life expectancy and are expensive to store and handle. Some color processes are more stable than others, but dyes are fragile by nature and those used in photography, being light sensitive are most fragile.

4.1 Documenting for color shift in long-term storage

Traditional color photography has the capacity to fade in the light as well as the dark when not stored in special refrigerated storage. *Munsell Book of Colors*: Munsell® produces a broad range of color specification books and color standards for selecting, communicating, identifying, managing and controlling color. These products are used worldwide in industry, art and science. The Munsell Book of Color is an internationally accepted scientific color reference system. This standard when used with color photography gives the archivist the tools to judge color shift and color fade on the materials in the collection. Several examples of a collection submission and would become the test prints utilizing this procedure. Comparing numbered color chips to a subject and recording the color number when the proper chip is found record color. Color numbers can be designated in field notes and final photography. The Munsell Book of Color and information on its use can be ordered from Macbeth, Division of Kollmorgen Instruments Corp., P.O. Box 230, Newburgh, NY 12551-0230.

4.2 Archival processing of films and prints

All film and prints (e.g.: contact prints) must be processed according to manufacturer's specifications, using fresh or properly replenished chemistry. Each step in the developing process must be thoroughly completed with very careful attention to proper agitation in every bath. All film must

be washed, treated in a hypo-clearing bath (such as Heico Permawash or equivalent) for the recommended time or more, and then rewashed. After processing, film and contact prints should be tested periodically for traces of residual hypo (sodium thiosulfate). Visible levels above comparison patch #l of the standard Kodak Hypo Estimator Scale (Kodak publication J- 11) used with a test kit (Kodak Cat. No. 196-5847) is cause for rejection of film and/or prints. Tests are only accurate if performed within 24 hours of processing.

4.3 Black + white films and prints

All films and prints (negatives, prints and contact prints) must be fully washed of residual chemicals. Care of packaging materials of films and prints are also a consideration and archival practices must be followed for similar reasons and considerations

4.4 Contact prints and enlargements

Contact prints and enlargements produced to SOI standards must be on fiber base single weight paper, air-dried and flattened in a dry mount press. Durable photographic prints processed and stored according to archival standards with contacts prints on fiber paper, such as AZO paper; no resin-coated paper.

Comment: A question frequently asked is: "Why does HABS/HAER/HALS require all prints to be on single-weight paper when double weight is so much stronger?" The response is simply storage of a double weight paper requires double the space. When you are considering 150 prints, no problem exists, but when you are considering 150,000 prints, the space question becomes a serious issue. Single-weight prints in the collection are filed in a manner that insures protection during use.

4.5 Instant and Polaroid materials

Instant films such as Polaroid N/P products are not accepted by the Library of Congress as being archival and stable and thus are not currently acceptable in the permanent HABS/HAER/HALS collection. The lack of stability and archival properties are the underlying reason for non-acceptance.

4.6 Historical processes

Historic processes such as platinum – palladium – cyanotype – gum bicarbonate – Van Dyke Brown are considered permanent in nature and often able to capture ethereal qualities of a landscape and are acceptable as part of the informal field record.

4.7 Testing for archival stability

Library of Congress standards of archival stability requires vigilance and testing not normally utilized in common photographic printmaking. Two archival tests currently exist for black + white processing by the professional photographer with access to a traditional photographic wet lab: a silver nitrate test available from Kodak (Test kit Cat. No. 196 5847 with Estimator Scale, Publication J-11). The more complex methylene- blue test is the other procedure.

Both these tests are accurate for testing for archival permanence when directions are carefully followed and conducted at the conclusion of the development of films and papers including the use of washing aids and hypo eliminators and complete washing. It should be further noted that

approximately ten days after development these tests become unreliable and the accuracy of the results are questionable. Therefore, these tests should be performed in the course of processing and printmaking.

When black + white photographic materials (negatives, prints and contact prints) have not been fully washed of residual chemicals, they will not only deteriorate but also can contaminate neighboring images stored in the same file drawer and can even contaminate images in the same storage cabinet.

Care of packaging materials of films and prints are also a consideration. Archival practices with these must be followed for similar reasons and considerations.

Comment: In the 1940's many photographs were commonly mounted on acid rich mounting boards. In some cases the photographs may remain and the boards have crumbled away due to the lack of archival stability of the mounting board.

4.8 Archival instability of resin coated papers

Currently the Library of Congress's Standards for archival performance of photographic papers (HABS/HAER/HALS documentation must adhere) does not allow the acceptance resin (RC) coated papers. As additional findings and acceptability of the RC materials become available and if the Library of Congress changes its position, HABS/HAER/HALS may accept these materials in lieu of the traditional paper based photographic printing materials.

Testing for archival permanence begins with the procedures and process used by the photographer in the processing of films and prints and in the care of these materials for submission.
Archival processing relies on the use of new chemistry and the careful monitoring of use and condition. The correct fixing of films and prints coupled with careful and complete washing of films and prints are also critical to successful archival printmaking. Toning with gold or selenium is required for archival permanence of black + white prints and negatives. Subsequent tests are used to see if these procedures adhere to these archival standards.

5.0 SUBMISSION STANDARDS

HABS/HAER/HALS Photographic documentation requires the use of the large format (cameras that produce 4″ X 5″, 5″ X 7″, or 8″ X 10″ negatives) and supportive materials for all formal photography. Photography other than large format photography maybe submitted as part of the field record and is discussed in greater detail in Appendix A. HABS/HAER/HALS standards require that large format photographic documentation be completed with black and white film and a contact print accompany each negative (additional requirements are listed in Section One).

The goal of HABS/HAER/ HALS documentation is to provide architects, engineers, scholars, preservationists, and interested members of the public with comprehensive information on the historical, architectural, technological, or cultural significance of a building, site, structure, object or landscape. Placed on permanent deposit at the Library of Congress, HABS/HAER/HALS documentation serves as a permanent record of the growth and development of the nation's built environment.

The long-term usefulness of the documentation is directly related to the quality and durability of the materials (inks, paper, film, etc.) used to record the historic resource.

Private individuals and/or professional concerns may donate sets of documentation meeting HABS/HAER standards. Projects have been undertaken in cooperation with a wide range of groups including State Historic Preservation Offices, local historical organizations, as well as other federal agencies.

Archival standards for the basic durability performance of photographic materials for HABS/HAER/HALS documentation materials are 500 years. Large format black and white photography when processed to archival standards is believed to meet this standard, while color photography and photography utilizing small and medium format cameras does not. Small and medium format photography is maintained in the HABS/HAER/HALS collections as part of the Field records as a courtesy to the collections patrons. The HABS/HAER/HALS office reserves the right to refuse documentation that does not meet archival requirements for photographic materials.

5.1 FILM SUBMISSION

Film and contact print submission, when ready for inclusion in the formal collections, are arranged in a logical order; generally, overviews, contextual and aerial views followed by details views. When organized, each photograph is numbered, inserted into a photo mount card, and provided with a caption.

5.1.1 Large Format Negatives

The negatives produced on safety films are processed to archival standards. The negatives must have had sufficiently long washings in water and the use of hypo clearing and hypo eliminator baths in order to remove all processing chemicals.

5.1.2 Contact Prints

Contact sheets are required to have one contact print for each negative showing the entire sheet of film containing the image, including the clear borders. The negative image is printed in contact producing a positive image on fiber-based material. The contact print

must be marked lightly in a No.1 pencil on the reverse side with the HALS project number, to correspond with its negative. Enlargements made to the same size as the negative are not acceptable. The contact printing paper must have had sufficiently long washings in water and the use of hypo clearing and hypo eliminator baths in order to remove all processing chemicals.

5.2 Identification, Captions and Photo Keys

5.2.1 Identification Card

Identification of each photograph (negative and corresponding contact print) is essential. A site plan (or plans) for the overall landscape with photo locations clearly marked is often required. Each view should reference the location, name of the photographer, date and time of day. Photo captions can range from minimal – identifying only what appears in the image and the direction from which it was taken – to extensive – supplying an interpretation of what was photographed or how various elements in the image interrelate. Captions for a landscape are included within "Index to Photographs".

The photographer must provide separate, full, written identification for each image submitted, according to the following format:

1) Site Name (or Record Name) and HALS number
2) Location (street address, city, county, and state)
3) Brief Description of view, landscape, processes, compass orientation, etc.
4) Day, Month, and Year of view
5) Photographer's Name
6) Photographer's Firm (if any)
7) Camera format and lens used

5.2.2 Captions

Many features of a cultural landscape may have been called various names at different times in a site's history. As an example a "garden shelter" today may have been a "tea house" in the past. It is important from the outset of a project that all involved in the documentation process use~~s~~ the same name consistently. While the historical narrative form might discuss the various names a site feature has been known as or by, the historical narrative as well as the photography should utilize the same terminology when describing a site feature.

5.2.3 Photographic Key

A photographic key map is useful for all photography. A site plan and a US Geological Survey topographical map of the region should be provided to the photographer prior to documentation on site. With the aid of a compass and/or GPS locator, the photographer should accurately record on key maps each photograph location and angle of view. Additional location maps for detailed areas may be needed to clearly illustrate the location and direction of the photographic view.

5.2.4 Photo Key Map Legend

A photo key map should accompany all photography. Index to Photographs *(see Appendix B)* is typed or laser printed on 8-1/2″ X 11″ archival bond paper. In addition to the captions, the index contains the name of the photographer and the date of photography. The captions and the index to the photographs are shelved with its other documentation in three-ring binders in the reading room.

5.2.5 Photographic Copies

Photographic copies of historical images produced by a commercial studio should include the name of the studio, photographer and if known name of the original photographer of the historic image. When the image is used or published from the HABS/HAER/HALS Collection proper credit is given.

5.2.6 HALS Project Numbers

HALS project numbers are assigned by the HABS/HAER/HALS staff and given to the project leader for the entire documentation effort. Photographic numbering should include a temporary number prior to the issuance of the formal HALS number. Image number must identify each individual view with the image caption on the page.

5.2.7 Packaging

Packaging of all photographs (negatives with matching contact prints) and caption sheets should be packaged together for each landscape. For larger landscapes photographs may be grouped by primary location. Negatives and contact prints are inserted into acid-free, archival paper sleeves and are later placed into climate-controlled storage off-site from the main collection.

5.3 Acceptance to Archives

HABS/HAER/HALS standards are regulated by the National Park service and as such review of submissions is by HABS/HAER/HALS staff. The staff determine if the submission meets the criteria and if additional photography and or packaging is required for acceptance.

HALS reviews all documentation submitted for conformity to the Secretary's Standards and HALS guidelines. The HAER staff in Washington, DC or National Park Service systems support offices will gladly review "in progress" projects for direction, content and quality so that any problems can be addressed early.

Local site depositories and regional historical societies may have their own requirements for completeness, and are separate from HALS submissions. These other archives/ collections should be considered during the documentation process for efficiency and to be cognizant of the particularities of local and regional requirements for acceptance into their archives. This submission should occur following the completion of the project documentation with the project director taking responsibility for the determining the requirements of the photographer and the funding for additional materials.

PHOTOGRAPHY GUIDELINES APPENDIX A - Photographic Index

Identification of each photograph (negative and corresponding contact print) is essential. A site plan (or plans) for the overall landscape with photo locations clearly marked and additional location maps for detailed areas as needed to clearly illustrate the location and direction of the photographic view. Each view should reference the location, name of the photographer, date and time of day. Image number must identify each individual view with the image caption on the page.

Example of an image caption:

17. View from the farm entrance road looking southwest across the corrals with the Superstition Mountains in the background.OR
43. View of the putting green looking southeast to the first tee.

NOTE: In providing directions of camera to image or vice-versa, you may state the direction either the subject OR the camera faces, but be consistent.

HISTORIC AMERICAN LANDSCAPES SURVEY

INDEX TO PHOTOGRAPHS

O'NEILL RANCH
SAN JUAN CAPISTRANO
ORANGE COUNTY
CALIFORNIA

HABS No. CA-0903-A-1

Photographs by Tom Lamb, Spring 1997

CA-0903-A-001	VIEW LOOKING EAST AT MAIN ENTRY INTERSECTION OF CA76 AND O'NEILL RANCH ROAD
CA-0903-A-002	VIEW LOOKING EAST OVER PASTURE LAND NATIVE CATUS IN FOREGROUND (PICKLY PEAR - Opuntia littoralis)
CA-0903-A-003	VIEW LOOKING WEST IN OAK WOODLAND (COAST LIVE OAK - Quercus agrifolia)
CA-0903-A-004	VIEW WEST OVER PASTURE LAND CALIFORNIA NATURAL GRASSES IN FOREGROUND (COAST RANGE- - Melica imperfecta)
CA-0903-A-005	VIEW LOOKING SOUTH WEST OVER PASTURE LAND CALIFORNIA NATURAL GRASSES IN FOREGROUND
CA-0903-A-006	VIEW LOOKING EAST OVER PASTURE LAND CALIFORNIA NATURAL GRASSES IN FOREGROUND

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CA-0903-A-007	VIEW LOOKING SOUTH TO HOME RANCH CALIFORNIA COASTAL SCRUB
CA-0903-A-008	FENCELINE ON NORTH RANCH BOUNDARY NOTE THE SINGLE BARB WIRE
CA-0903-A-009	VIEW LOOKING SOUTH EAST TO RED CLIFFS NOTE: MOUNTAIN BOBCAT HABITAT AND NATIVE CALIFORNIA CHAPARRAL
CA-0903-A-010	VIEW LOOKING EAST TO HOME RANCH HORSE STABLES IN FOREGROUND
CA-0903-A-011	VIEW LOOKING NORTH AT FAMILY PICNIC GROUNDS - NOTE: BUILT ON 175 ANNIVERSARY
CA-0903-A-012	VIEW LOOKING WEST TO TOMATOE PRODUCTION FIELDS - NOTE: PLASIC SHEETING FOR COLD
CA-0903-A-013	VIEW LOOKING WEST TO CABAGE PRODUCTION FIELDS AND HARVEST WAGONS

PHOTOGRAPHY GUIDELINES APPENDIX B - HABS/HAER/HALS Photography Contract Guidelines

There are times when workloads or other factors require HABS/HAER/HALS to contract out to professional photographers. The following are guidelines for contracting photographers:

Pricing an estimate and bid

Governmental contracting procedures are to be followed. A single bottom line cost is required. The successful bidder of the contract will be issued purchase order for the quoted amount. Billing, if to the Government, cannot exceed this figure except under extraordinary circumstances and then can only be changed with prior approval in writing. The estimate or bid must be inclusive of all costs and profits and must reflect the wording of the contract or purchase order. If the photographer is contracted directly with the HABS/ HAER/ HALS Division of the National Park Service, payment be can expected within 30 days of the acceptance of the final submission.

Purchase orders

No work will be undertaken or supplies purchased for a project until the contract photographer receives written authorization that is properly executed to accept their bid.

Amendments

Purchase orders and contracts can be amended when justified. For example, should the HABS/HAER/HALS office require additional photography while the photographer is on location, an amendment will be issued after a mutual understanding is reached. Normally the value of additional work will be simply pro-rated on the unit price of the photographs in the original order.

Transportation costs

The contract photographer is responsible for arranging, providing and paying for all transportation of self and equipment from start to finish unless it is specifically stated otherwise in the contract or agreement.

Insurance and responsibility

We strongly recommend the selected bidder or contractor be fully protected through either personal or professional insurance against loss, liability, personal injury, errors-and-omissions, and other contingencies. The United States Government and state governments are not, and cannot be, responsible for the loss of equipment, loss of life, damage to property, or any other such casualties that may occur.

Partial payments

Partial payments can be arranged, when terms and schedules are stated in the original contract or purchase order. They are appropriate when the scope of the assignment is substantial either in the quantity of images or in the time length of the project.

Typical partial payments would provide 30% at the start of a project; 30% upon written confirmation of 2/3's completion of the project and a final payment of 40% upon acceptance of

the work. Terms and schedules for partial payments must be negotiated before the contract is issued for signature.

Letter of introduction

Purchase orders or signed contract can serve to identify the photographer to property owners. HABS/HAER/HALS can provide a special letter of introduction if they are the employing agency. Co-sponsors of projects undertaken by the HABS/HAER/HALS office can and should assist if asked, by providing direct contact with property owners or representatives in the location area, and can obtain of any special permission to enter private property or restricted areas. In most cases, the cosponsors and property owners are donating their time and services, and making their sites available, without charge. Every effort should be made to respond to their requirements and accede to their wishes and schedules.

Performance time space

Time of the year can be crucial to successful completion of an assignment. Seasonal conditions, land use weather or foliage conditions play an important part of project scheduling and must be considered. Time must be allowed for the development and printing of images and for the written identification and photo-captions. Four to six weeks time should be adequate for this latter stage following the return from the field.

Delivery

Completed work should be hand delivered if possible. Photographers should always use some form of protected shipment for which a receipt is given and can be traced (UPS, FedEx or registered US Mail). Insure the shipment.

Rights of use

Photographs taken for and included in the collections of HABS/HAER/HALS are in the public domain and are copyright free, except in the very rare instances where restrictions are imposed upon their use and distribution.

PHOTOGRAPHY GUIDELINES APPENDIX C - Copyright and Ownership

Ownership

All current photography undertaken by contract photographers under the HABS/HAER/HALS are not copyrighted and will be placed within the public domain as part of the collect within the Library of Congress. No photograph, negative, prints or caption will be accepted for the HABS/HAER/HALS collection that bears a copyright statement or symbol. There will be no presumption of copyright. No one has the authority to waive this policy. Photographer credit is included with all photographic images within the HABS/HAER/HALS archive.

End users are asked to credit the photographer and either HABS, HAER, or HALS. Customers of HABS/HAER/HALS records from the collection in the Library of Congress pay only the costs of reproduction. No use fees are charged.

The 1976 U.S. Copyright Act regulates how maps, historic photographs, architectural and engineering drawings, textual material, and other media, which were created by an individual, or an agency outside HABS/HAER/HALS or the U.S. Government can be incorporated into HABS/HAER/HALS surveys as formal documentation. Although the act does not prohibit the use of these materials, it requires that the HABS/HAER/HALS researcher verify the copyright status of all materials to be included in a survey prior to final submission and, if necessary, secure a transfer (release and assignment) of copyright to the National Park Service. Without a release and assignment of copyright, materials cannot enter the HABS/HAER collection at the Library of Congress as formal documentation.

As amended, the *1976 Copyright Act* grants all creators of original works limited exclusive rights to reproduce, distribute, perform, and/or display their works. [In the case of works-made-for-hire, the Act grants the same rights to the hiring individual or agency.] The term of these rights varies according to the date of creation, publication, and/or registration of the work. If the work has been published or registered with the U.S. Copyright Office, the term of protection is calculated based on the publication or registration date.

"Public domain" is "the realm embracing property rights belonging to the community at large, subject to appropriation by anyone, specifically, status unprotected by copyright or patent [or trademark]". A common misconception about copyright and the public domain is that anything old and/or unpublished is copyright-free. All unpublished works created before 1978 but neither published nor registered are eligible for protection under the current law through 2002 and must be thoroughly investigated before being included in HABS/HAER/HALS surveys as formal documentation

When materials are donated to a documentation project by a second or third party or a sponsoring state agency, the legal transfer of copyright is not binding unless set down in writing, even if the materials in question are donated or voluntarily incorporated into a documentation project by the owners of the materials.

Determining Who Owns the Copyright

Possession of materials does not constitute ownership of copyright. Numerous archives, historical societies, and private collectors have acquired materials created by another individual or agency without obtaining a legal transfer of copyrights. Although they may be the custodians of the materials, they cannot by law authorize such a transfer.

Contact publishers, stock photography houses, or film libraries.

PHOTOGRAPHY GUIDELINES APPENDIX D - Photography Resources

Specifications for the Production of Photographs. Washington, D.C.: Historic American Building Survey/ Historic American Engineering Record, National Park Service, 1984.

Industrial Eye. (ISBN 0-89133-124-7): Decatur House Museum Shop, 1600 H Street, NW, Washington, D.C.: National trust for Historic Preservation, 1987.

A Record in Detail: The Architectural Photographs of Jack Boucher. Columbia, University of Missouri Press, 1988.

The City in a Garden: A Photographic History of Chicago's Parks. ASLA, 2003

The City in a Garden: A Photographic History of Chicago's Parks is the inaugural volume in a new series entitled Center Books on Chicago and Environs, created by the Center for American Places. The series is supported in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts, for which the publisher is most grateful. The book was also brought to publication with the generous financial assistance of the Chicago Park District, with additional support from CITY 2000 and the Parkways Foundation.

A User's Guide to the View Camera. Jim Stone – HarperCollins Publishers, 1987

This book is a guide to use of equipment, films and setup for large format photography. Many illustrations with step-by-step procedures of particular value for the experienced photographer who wishes to advance to the large format.

Second View: The Rephotographic Survey Project. Ellen Manchester, project director. The University of New Mexico Press, 1984.

Between 1977 and 1979, over 120 nineteenth-century photographs were repeated by the Rephotographic Survey project, all of which are shown and described in this book. A useful reference for the undertaking of a rephotographic project.

The great Wide Open: Panoramic Photographs of the American West. Jennifer Watts and Claudia Bohn-Spector, Merrell Publishers, Ltd., 2001.

Huntington Library exhibition catalogue for an insightful presentation on contemporary and historic use of the panorama format in the American West.

Preservation of Photographs. Kodak publication F-30, 1979.

Processing standards for archival stability and the conservation and care of historic images.