

Proposed by:	Administration
First Reading:	02/05/2009
Second Reading:	02/19/2009
Separated from Ord. 09-02 on	02/19/2009
Third Reading:	03/05/2009 & 04/02/2009
Vote:	4 Aye 1 Nay 1 Absent

MUNICIPALITY OF SKAGWAY, ALASKA
ORDINANCE NO. 09-04

AN ORDINANCE OF THE MUNICIPALITY OF SKAGWAY, ALASKA AMENDING THE FY09 SALES TAX AND CAPITAL PROJECTS BUDGET TO INCLUDE FUNDING FOR THE ACQUISITION OF THE DEDMAN PHOTO COLLECTION.

WHEREAS, additional funding is necessary as follows:

1. Dedman Photo Collection – A collection of photos from the Dedman family has been made available for purchase by the municipality for \$150,000. It includes photos dated back to the Gold Rush.

NOW THEREFORE, BE IT ORDAINED AND ENACTED BY THE MUNICIPALITY OF SKAGWAY, ALASKA AS FOLLOWS:

Section 1. Classification. This ordinance is not of a general and permanent nature and shall not become a part of the Skagway Municipal Code.

Section 2. Purpose. To amend the FY09 Capital Projects Fund Budget to include funding for the acquisition of the Dedman Photo Collection.

Section 3. Amendment. The FY09 Capital Projects Fund Budget is hereby amended as follows.

Sales Tax Fund:		
SALES TAX REVENUE		
Reserves	\$30,000	\$76,422
Total Revenue:	\$6,065,000	\$6,111,422
SALES TAX EXPENSE:		
Transfer to Capital Projects Fund	\$2,847,992	2,997,992
Total Expense	\$5,961,422	\$6,111,422
Capital Projects Fund:		
CAPITAL PROJECTS REVENUE		
Transfers from Sales Tax	\$2,842,992	\$2,997,992
Total Revenue:	\$17,551,500	\$17,856,500
CAPITAL PROJECTS EXPENSE		
Dedman Photo Collection	\$0.00	\$150,000
Total Expense	\$17,511,500	\$17,816,500

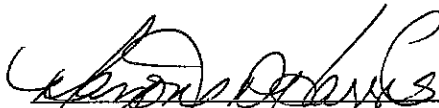
Section 4. Effective Date. This ordinance shall become effective immediately upon adoption.

PASSED AND APPROVED this 2nd day of April, 2009



Thomas D. Cochran, Mayor

ATTEST:



Marjorie D. Harris, Borough Clerk

(SEAL)



MUNICIPALITY OF SKAGWAY
SKAGWAY MUSEUM

DATE: March 30, 2009
TO: Municipality of Skagway Assembly
FROM: Judy Munns, Museum Director
Debra Sanders, NPS Curator
Karl Gurcke, NPS Historian
RE: Final Report of Evaluation of the Dedman Photo Collection

RECEIVED

MAR 31 2009

MUNICIPALITY OF SKAGWAY

SUMMARY

This report summarizes the scope of evaluation for the Dedman Photo Collection and identifies several critical issues concerning Nitrate Negatives, Copyright status and storage, staff, and conservation issues for your consideration prior to a final decision concerning acquisition.

As the Municipality of Skagway requested an evaluation of the Dedman Photo Collection, an evaluation team including Skagway Museum Director Judy Munns, NPS Curator Debbie Sanders, and NPS Historian Karl Gurcke viewed the physical collection located in Dedman's Photo Shop in Skagway on March 2nd and 3rd, 2009, for a total of 10 hours and were assisted by Betsy Albecker, representing the Dedman family. A preliminary report containing a description of the photographic materials and equipment viewed by the evaluation team was submitted to the Municipality on March 5, 2009. [copy attached]

SCOPE OF EVALUATION

Evaluation of the Dedman Photo Collection is based on public institution guidelines for acquisitions:

- Does the object/collection fit the mission and scope of collections of the public institution and enhance education, interpretation, and research?
- Does the public institution have the ability to care for and manage the object/collection (staff, storage, conservation funding)?
- Evaluation of the actual object/collection on-site by Institution staff to determine: physical condition, rarity, as part of a set or series, availability, and authenticity.
- Public institution requires clear and unencumbered legal title to the object/collection without restrictions or limiting conditions, including transfer of copyrights with the purchase. Verification of ownership and clear title is required. Owner/Seller must provide a statement that includes the history of ownership of the object/collection.

THE DEDMAN PHOTO COLLECTION

Does the collection fit the mission and scope of collections of the public institution and enhance education, interpretation, and research?

The Dedman Family and Dedman's Photo Shop, established by Mrs. Bessie Dedman in the 1920s, has been a continuous presence in the life of Skagway and Alaska since 1898. The Dedman Photo Collection spans the history of the 20th century, documenting the community life, streetscape, and landscape of Skagway, Dyea, and vicinity, in the photographs of several generations of the Dedman family. The Dedman Photo Collection is primarily a documentary photograph collection. The commercial photographs produced continuously by the Dedman family for the tourism trade of the 1920s to the present have circulated for over 80 years and reside in travel and family albums throughout the U.S. and world.

The Dedman collection of photographs in the Skagway Museum includes over 1,000 images of the 1930s to the 1990s and it is the core of the museum collection. Klondike Gold Rush NHP includes 145 Dedman photos, 1228 H.C. Barley images, 12 Callarman images, 29 Pedersen images and 6 Strand images in its collection.

STORAGE / STAFF / CONSERVATION

Does the public institution have the ability to care for and manage the collection (staff, storage, conservation funding)?

Additional funding is required to provide:

- Separate storage and work area for Dedman Photo Collection due to flammable nitrate negatives.
- Staff to process and remove nitrate negatives; remove duplicate photographs; scan collection.
- Conservation funding for duplication of nitrate negatives onto safety film in specialized photo lab and proper disposal, or proper storage of original negatives.

Nitrate negatives in the Dedman Photo Collection are a significant hazard. Some nitrate negatives exhibit substantial deterioration.

Nitrate negatives (pre-1950) representing approximately 10% of the negatives in the Collection are distributed throughout the collection stored in 55+ boxes. Prints and negatives are generally mixed within envelopes and boxes. Due to the high flammability of nitrate negatives and their distribution throughout the Collection, it is necessary to segregate the entire Collection in a separate storage space until the nitrate negatives can be removed and properly disposed of, or properly stored.

It will require staff, time and detective work to reunite all copies (print, slide, reprint, duplicates) and their negatives in the Collection.

The Dedman Photo Collection is primarily a collection of the 1920s - 1980s and particularly of the period of the 1940s - 1980s. The period of the 1898 gold rush through the 1920s is represented in the Collection by a collection of 46 original glass plate negatives and copy prints, and by many duplicate copies of images by gold rush era (and post-gold rush era) photographers of 1898 -1920s.

Original negatives in sleeves and envelopes, many with notation by Barbara Dedman Kalen, list family names or event names, locations, and dates. Some are loosely organized by decade or subject, however there is a mixture of subjects, dates, originals, and duplicates in the storage boxes. Negatives, slides and prints of images are duplicated and found throughout the storage boxes. An image, copied in several formats, will be found in multiple locations in the storage boxes.

STORAGE / STAFF / CONSERVATION [continued]

Does the public institution have the ability to care for and manage the collection (staff, storage, conservation funding)?

Duplicate images and copy negatives comprise a high percentage of the retail inventory in the Dedman Photo Collection and cannot be retained in the permanent collection.

Retail inventory of Dedman's Photo Shop included in the Dedman Photo Collection consists of hundreds of duplicate photos of many images. Negatives, slides and prints of images are duplicated and found throughout the storage boxes. An image, copied in several formats, is found in multiple locations. For a museum permanent collection, there is no purpose in acquiring and preserving more than 1-2 photographic prints of an image due to the archival conservation storage costs including: staff time, conservation materials, and storage space required.

Due to presence of nitrate negatives, a separate storage area must be available to receive the Collection on completion of sale, if Collection is acquired.

Physically removing the photograph collection from Dedman's Photo Shop would not be difficult. However, due to the presence of the nitrate negatives, a separate storage area would need to be available and ready to receive the Collection.

A timetable for scanning the Dedman Photo Collection cannot be determined and should not be a condition of sale.

- The Owner states: "The [Dedman] family would continue to have the right to reproduce any of the images and would receive a CD containing the scanned images [of the Dedman Photo Collection] immediately upon their scanning and archiving." [Letter, Averill Harp to Municipality of Skagway, Jan. 12, 2009]
- Based upon the current funding of seasonal part-time staff for the municipal museum, scanning the Dedman Photo Collection would be at minimum a 3-year project. Priority for staff time would be the removal of nitrate negatives from the Collection, followed by processing and scanning. The ability to process the Collection would be dependent upon future municipal budgets and staff. A proposed 15% cut in municipal department budgets in FY2010 will reduce museum staff and limit the ability to proceed quickly in processing any new collections.
- It is the Owner's responsibility to scan photos in the Collection for immediate personal and/or commercial use prior to sale of the Collection as the ability of any future owner to quickly scan the collection is unknown.

Evaluation of the actual collection on-site by Institution staff to determine: physical condition, rarity, as part of a set or series, availability, and authenticity.

Nitrate negatives in the Dedman Photo Collection are a significant hazard. Some nitrate negatives exhibit substantial deterioration.

Nitrate negatives in photograph collections are a primary concern due to the highly flammable nature of nitrate film. Due to time constraints, the evaluation team just sampled the boxes of negatives and photographs in the Dedman Photo Collection. However, the team did look carefully for nitrate negatives in the sample boxes.

It is estimated that at least 10% of the negatives in the Dedman Photo Collection are cellulose nitrates. All of the nitrate negatives should be identified and separated from the rest of the collection. The nitrate negatives should then be sent out to a specialized photo lab to be duplicated onto safety film and the originals either properly disposed of or properly stored.

Cellulose nitrate (**nitrate**) refers to a family of transparent, light, flexible, and easy to handle film supports used for motion picture film and still photographic negatives. This material was most commonly used circa 1910-1950. Unless stored at very low temperatures, cellulose nitrate film self-destructs at an unpredictable rate over time. As it deteriorates, nitrate gives off acidic by-products. These acidic gases pose health risks as they are deep lung irritants and repeated exposure may cause eye and skin irritations, nausea and headaches. By-products from nitrate film also damage surrounding museum materials. Deteriorated nitrate film is highly flammable and can burn under water.

The primary method of preserving images on nitrate film is to duplicate the original material onto safety film before it becomes too deteriorated. The originals are then disposed of as hazardous waste or properly packaged and stored in a freezer. Both of these methods need to be performed by an expert. Nitrate negatives that need to be shipped must follow the procedures for shipping other hazardous materials.

[cellulose nitrate information attached.]

COPYRIGHT

Public institutions require clear and unencumbered legal title to the collection without restrictions or limiting conditions, including transfer of copyrights with the purchase.

Copyright status and ownership of copyrights in the Dedman Photo Collection must be determined prior to purchase of the collection.

The pre-1930 photographs in the Dedman Photo Collection, including original glass plates and copies of gold rush era images taken by photographers in 1898 through 1920s, are generally within the public domain and are not an issue.

However, photographs of the 1930s to the present, illustrating Skagway, Dyea and vicinity, the Klondike Highway, etc., comprise the major percentage of the Dedman Photo Collection, and include several copyright imprints.

Without a clear definition of copyright status of photographs of 1930 to the present, the ability to effectively use the photograph collection for research, exhibits, educational materials, websites, etc. is limited. If the public institution does not own the copyrights it reduces the value of a collection as it restricts the use of the collection for education, exhibition, and research. Public institutions require transfer of copyrights with purchase or acquisition of a collection in order to carry out the essential educational function of the museum.

The inventory of the Dedman Photo Collection identifies:

- Photos with Dedman's Photo Shop copyright imprint
- Photos by Barbara Dedman Kalen
- Photos by Henry Dedman
- Photos with Other Professional Photographers names and copyright imprint, (Mary Allen of Petersburg, Ordway of Juneau, H. Olsen of Sitka, etc.)
- Publications (articles and magazines, etc.) that include Dedman's Photo Collection images, particularly Klondike Highway construction (1974-1976) photos by Barbara Dedman Kalen.

Although copyright issues are legally complex, it is generally assumed that a work first published in the U.S. prior to 1934 would be in the public domain. When a work is in the public domain, there are no restrictions as to its use and anyone can utilize it as they choose. However, institutions that own historical photographs may impose restrictions on the use of their images. These restrictions often involve fees for the particular type of use the individual is planning for the image in addition to the cost of reproducing that image. The municipal Skagway Museum and Klondike Gold Rush NHP impose no use restrictions on historical images they own.

Additional information on U.S. copyrights can be found at: www.copyright.gov.

Canadian copyright information can be found at: <http://www.cb-cda.gc.ca/info/act-e.html>.

How should I store my cellulose nitrate film while I'm waiting for it to be collected or disposed of?

The first concern must be safety; because of the high risk of a serious fire and the production of toxic gases, the best and safest course of action is **not** to store cellulose nitrate film. Storing cellulose nitrate film may invalidate your insurance. Long-term storage of cellulose nitrate film is best left to institutions that have the necessary expertise and specialised facilities, and where it can be examined regularly for signs of any deterioration.

However, short-term storage may be unavoidable while you are seeking advice or arranging for the film's disposal. If the film still has images which can be copied, it should be:

- ❖ stored away from occupied buildings, where possible;
- ❖ separated from other film media and stored away from combustible or acidic materials (eg paper, textiles, flammable solvents, cleaning materials);
- ❖ kept in closed metal containers, ideally with loose-fitting lids that will prevent the accumulation of the acidic gases that accelerate the decomposition process. Film cans should be stacked horizontally, no more than six high, preferably in steel drawers or a steel cupboard (these will provide some additional fire-resistance); and
- ❖ stored in a cool (less than 20°C), very well ventilated, dry place, away from doors and windows and away from any sources of heat or ignition (radiators, hot-water pipes, light-fittings, fires etc).

Where film has deteriorated to the point where images cannot be retrieved, or where it has no historical value:

- ❖ carefully place the film in its open can in a container of water, ensuring that the water covers the film to a depth of at least 5 cm; and
- ❖ store the container somewhere safe; check it regularly and maintain the water level until it can be collected and safely disposed of.

At all times, observe the handling precautions and wear protective gloves and goggles.

If you decide, despite the dangers, to retain your old cellulose nitrate film for long-term storage, you must comply with the relevant parts of the Celluloid and Cinematographic Film Act 1922 (and for the self-employed, the *Dangerous Substances and Explosive Atmospheres Regulations 2002*). You should also **seek expert advice**, including contacting your local council and fire authority.

ARTICLE INFORMATION SHEET

Revision Date: 11/12/2003
 Version: 1.0
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 1. PRODUCT NAME AND COMPANY IDENTIFICATION

- 1.1 Product Name: KODAK Cellulose Nitrate Films (discontinued 1952)
 EASTMAN KODAK COMPANY, Rochester, New York 14650

 2. PRODUCT TYPE

Photographic films (cellulose nitrate film base)
 Motion picture films
 Other films

 3. COMPOSITION

Weight % Component

80-95 Cellulose nitrate film base (11-12% nitrogen, 1.9-2.2 degree of substitution)
 3-10 Photographic gelatin
 1-8 Silver halides
 < 1 Miscellaneous additives

 4. HEALTH AND SAFETY

- 4.1 General: Cellulose nitrate films are highly flammable. Decomposition of the film also can present safety concerns during its storage, handling, transportation, and destruction. Do not handle the films unless you have expertise in determining the characteristics of nitrate films in various stages of decomposition. The deterioration of cellulose nitrate films can be divided into five stages:

Stage 1	Film has amber discoloration with fading of the image. Faint noxious odor. Rust ring may form on inside of metal film cans.
Stage 2	Emulsion becomes adhesive and the film tends to stick together during unrolling. Faint noxious odor.
Stage 3	Portions of the film are soft, contain gas bubbles, and emit a noxious odor.
Stage 4	Entire film is soft and welded into a single mass, the surface may be covered with viscous froth, and a strong noxious odor is given off.
Stage 5	Film mass degenerates partially or entirely into a shock sensitive brownish acrid powder.

Because of the potential fire hazards, the projection of cellulose nitrate films is not a common practice. Project cellulose nitrate films only in specially designed enclosures using projectors with air cooling systems. Refer to design specifications in the National Fire Protection Association (NFPA), *Standard for the Storage and Handling of Cellulose Nitrate Film* (NFPA 40), Chapter 6.

- 4.2 Health Aspects: Vapors from decomposing film may be irritating to the eyes, nose, and throat. Use process enclosures, local exhaust ventilation, or other engineering controls to maintain airborne concentrations below recommended exposure limits.

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Avoid contact with skin and eyes. Wear impervious gloves, such as rubber or neoprene, and eye protection when handling decomposing cellulose nitrate film.

4.3 Fire Hazard and Extinguishing Media:

Extinguishing Media: Water spray, carbon dioxide (CO₂), dry chemical.

Special Fire-fighting procedures: Fire or excessive heat may produce hazardous decomposition products. Wear self-contained breathing apparatus and protective clothing. Risk of explosion by shock, friction, fire or other sources of ignition. Water mist may be used to cool closed containers. Fight fire from protected location.

Hazardous combustion products: carbon oxides, nitrogen oxides (NO_x), sulfur oxides

Unusual Fire and Explosion Hazards: Highly flammable. Elevated temperatures accelerate film deterioration and may cause explosive decomposition. Stage 5 deteriorated film and powder residues are shock sensitive.

Prevention of Fire and Explosion: Keep away from heat. Keep away from sources of ignition. Use with adequate ventilation. Comply with all national, state, and local codes pertaining to the storage, handling, and disposal of cellulose nitrate films.

5. WASTE DISPOSAL

Place waste cellulose nitrate films in a steel or plastic drum that meets United States Department of Transport (USDOT) specifications, and cover the films with water (the water must be more than 25 percent by weight of the total weight of the films, including the weight of any film reels). Send to an authorized waste-treatment facility for incineration as soon as possible. All waste cellulose nitrate films are classified as hazardous wastes under RCRA.

Stages of Deterioration	RCRA Hazardous Waste Codes
1 + 2	D001 + D003
3, 4 + 5	D001, D003 + D011

6. TRANSPORT AND LABELLING REGULATIONS

6.1 General: See KODAK Environmental Services, *Safe Handling, Storage, and Destruction of Nitrate-Based Motion Picture Films*, H-182 (<http://www.kodak.com/global/en/corp/environment/kes/pubs/pdfs/H182.pdf>) for details on how to package and ship cellulose nitrate-based films.

ARTICLE INFORMATION SHEET

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6.2 Shipment for Storage, Projection, Duplication or Repair:

US DOT:	UN Number:	UN 1324
	Proper Shipping Name:	Film, nitrocellulose base
	Hazard Class:	4.1
	Packing Group:	III
IMDG:	UN Number:	UN 1324
	Proper Shipping Name:	Film, nitrocellulose base
	Hazard Class:	4.1
	Packing Group:	III
IATA:	UN Number:	UN 1324
	Proper Shipping Name:	Film, nitrocellulose base
	Hazard Class:	4.1
	Packing Group:	III

6.3 Shipment As Waste:

US DOT:	UN Number:	UN 2555
	Proper Shipping Name:	Waste nitrocellulose with water, D001, D003*
	Hazard Class:	4.1
	Packing Group:	II
IMDG:	UN Number:	UN 2555
	Proper Shipping Name:	Waste nitrocellulose with water, D001, D003*
	Hazard Class:	4.1
	Packing Group:	II
IATA:	UN Number:	UN 2555
	Proper Shipping Name:	Waste nitrocellulose with water, D001, D003*
	Hazard Class:	4.1
	Packing Group:	II

*add D011 if film is in the last three stages of decomposition

For other transportation information, call the Kodak Worldwide Transportation Hazmat Hot Line: (585) 722-2400 between 8 a.m. and 5 p.m. (Eastern Standard Time), Monday through Friday.

7. HANDLING & STORAGE

- 7.1 Storage: Cellulose nitrate films can be preserved or duplicated until the third stage of deterioration. Cellulose nitrate films that have reached the third stage of deterioration, or that have no historical value, should be destroyed at an authorized facility.

Use approved film cabinets for short-term storage of up to 750 pounds of film (equal to 150 1000-foot rolls). Use vaults for long-term storage of any amount of film and storage of amounts greater than 750 pounds. All cabinets and vaults must allow for venting of decomposition gases. Refer to the design specifications found in NFPA40 and your local regulations for additional cellulose nitrate film storage requirements.

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Segregate cellulose nitrate films from other film storage areas. Store deteriorated cellulose nitrate films separate from other cellulose nitrate films.

Do not exceed 70° F inside the storage vault, and maintain the relative humidity below 50 percent. For long-term storage requirements, store the film at 35° F at 20- to 30-percent relative humidity.

Placement of Molecular Sieves inside the film storage container will promote extended keeping and preservation of cellulose nitrate films.

Exposure to temperatures in excess of 185° F accelerates decomposition of these films. Store cellulose nitrate films in painted or tin-plated metal cans with loose lids to avoid spontaneous combustion from the buildup of contained gases and heat. Do not tape the lids or use tight-fitting lids unless Molecular Sieves are used.

See KODAK Environmental Services, *Safe Handling, Storage, and Destruction of Nitrate-Based Motion Picture Films*, H-182 (<http://www.kodak.com/global/en/corp/environment/kes/pubs/pdfs/H182.oui>) for further storage details.

- 7.2 Stability: Varies depending on condition of film. Film becomes unstable and sensitive to heat and shock.

Decomposition products: Nitrogen oxides (NOx), sulfur oxides as deterioration progresses.

8. OTHER INFORMATION

References:

Charles Selwitz, *Cellulose Nitrate in Conservation*, 1988
(<http://www.getty.edu/conservation/resources/nitrate.pdf>)

KODAK Environmental Services, *Safe Handling, Storage, and Destruction of Nitrate-Based Motion Picture Films*, H-182
(<http://www.kodak.com/global/en/corp/environment/kes/pubs/pdfs/H182.pdf>)

National Fire Protection Association (NFPA), *Standard for the Storage and Handling of Cellulose Nitrate Film* (NFPA 40)

The information contained herein is furnished without warranty of any kind. Users should consider these data only as a supplement to other information gathered by them and must make independent determinations of suitability and completeness of information from all sources to assure proper use and disposal of these materials and the safety and health of employees and customers and the protection of the environment.



Copyright Basics

What Is Copyright?

Copyright is a form of protection provided by the laws of the United States (title 17, *U.S. Code*) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following:

- To reproduce the work in copies or phonorecords;
- To prepare derivative works based upon the work;
- To distribute copies or phonorecords of the work to the public by sale or other transfer of ownership, or by rental, lease, or lending;
- To perform the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works;
- To display the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work; and
- In the case of sound recordings,* to perform the work publicly by means of a digital audio transmission.

In addition, certain authors of works of visual art have the rights of attribution and integrity as described in section 106A of the 1976 Copyright Act. For further information, see Circular 40, *Copyright Registration for Works of the Visual Arts*.

It is illegal for anyone to violate any of the rights provided by the copyright law to the owner of copyright. These rights, however, are not unlimited in scope. Sections 107 through 121 of the 1976 Copyright Act establish limitations on these rights. In some cases, these limitations are specified exemptions from copyright liability. One major limitation is the doctrine of “fair use,” which is given a statutory basis in section 107 of the 1976 Copyright Act. In other instances, the limitation takes the form of a “compulsory license” under which certain limited uses of copyrighted works are permitted upon payment of specified royalties and compliance with statutory conditions. For further information about the limitations of any of these rights, consult the copyright law or write to the Copyright Office.

***NOTE:** Sound recordings are defined in the law as “works that result from the fixation of a series of musical, spoken, or other sounds, but not including the sounds accompanying a motion picture or other audiovisual work.” Common examples include recordings of music, drama, or lectures. A sound recording is

not the same as a phonorecord. A phonorecord is the physical object in which works of authorship are embodied. The word “phonorecord” includes cassette tapes, CDs, and vinyl disks as well as other formats.

Who Can Claim Copyright?

Copyright protection subsists from the time the work is created in fixed form. The copyright in the work of authorship immediately becomes the property of the author who created the work. Only the author or those deriving their rights through the author can rightfully claim copyright.

In the case of works made for hire, the employer and not the employee is considered to be the author. Section 101 of the copyright law defines a “work made for hire” as:

- 1 a work prepared by an employee within the scope of his or her employment; or
- 2 a work specially ordered or commissioned for use as:
 - a contribution to a collective work
 - a part of a motion picture or other audiovisual work
 - a translation
 - a supplementary work
 - a compilation
 - an instructional text
 - a test
 - answer material for a test
 - an atlas

if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

The authors of a joint work are co-owners of the copyright in the work, unless there is an agreement to the contrary.

Copyright in each separate contribution to a periodical or other collective work is distinct from copyright in the collective work as a whole and vests initially with the author of the contribution.

Two General Principles

- Mere ownership of a book, manuscript, painting, or any other copy or phonorecord does not give the possessor the copyright. The law provides that transfer of ownership of any material object that embodies a protected work does not of itself convey any rights in the copyright.
- Minors may claim copyright, but state laws may regulate the business dealings involving copyrights owned by minors. For information on relevant state laws, consult an attorney.

Copyright and National Origin of the Work

Copyright protection is available for all unpublished works, regardless of the nationality or domicile of the author.

Published works are eligible for copyright protection in the United States if any one of the following conditions is met:

- On the date of first publication, one or more of the authors is a national or domiciliary of the United States, or is a national, domiciliary, or sovereign authority of a treaty party,* or is a stateless person wherever that person may be domiciled; or
- The work is first published in the United States or in a foreign nation that, on the date of first publication, is a treaty party. For purposes of this condition, a work that is published in the United States or a treaty party within 30 days after publication in a foreign nation that is not a treaty party shall be considered to be first published in the United States or such treaty party, as the case may be; or
- The work is a sound recording that was first fixed in a treaty party; or
- The work is a pictorial, graphic, or sculptural work that is incorporated in a building or other structure, or an architectural work that is embodied in a building and the building or structure is located in the United States or a treaty party; or
- The work is first published by the United Nations or any of its specialized agencies, or by the Organization of American States; or
- The work is a foreign work that was in the public domain in the United States prior to 1996 and its copyright was restored under the Uruguay Round Agreements Act (URAA). See Circular 38B, Highlights of Copyright Amendments Contained in the Uruguay Round Agreements Act (URAA-GATT), for further information.
- The work comes within the scope of a Presidential proclamation.

*A treaty party is a country or intergovernmental organization other than the United States that is a party to an international agreement.

What Works Are Protected?

Copyright protects “original works of authorship” that are fixed in a tangible form of expression. The fixation need not be directly perceptible so long as it may be communicated

with the aid of a machine or device. Copyrightable works include the following categories:

- 1 literary works
- 2 musical works, including any accompanying words
- 3 dramatic works, including any accompanying music
- 4 pantomimes and choreographic works
- 5 pictorial, graphic, and sculptural works
- 6 motion pictures and other audiovisual works
- 7 sound recordings
- 8 architectural works

These categories should be viewed broadly. For example, computer programs and most “compilations” may be registered as “literary works”; maps and architectural plans may be registered as “pictorial, graphic, and sculptural works.”

What Is Not Protected by Copyright?

Several categories of material are generally not eligible for federal copyright protection. These include among others:

- Works that have not been fixed in a tangible form of expression (for example, choreographic works that have not been notated or recorded, or improvisational speeches or performances that have not been written or recorded)
- Titles, names, short phrases, and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents
- Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration
- Works consisting entirely of information that is common property and containing no original authorship (for example: standard calendars, height and weight charts, tape measures and rulers, and lists or tables taken from public documents or other common sources)

How to Secure a Copyright

Copyright Secured Automatically upon Creation

The way in which copyright protection is secured is frequently misunderstood. No publication or registration or other action in the Copyright Office is required to secure copyright. (See following note.) There are, however, certain definite advantages to registration. See “Copyright Registration” on page 7.

Copyright is secured automatically when the work is created, and a work is “created” when it is fixed in a copy or phonorecord for the first time. “Copies” are material objects from which a work can be read or visually perceived either directly or with the aid of a machine or device, such as books, manuscripts, sheet music, film, videotape, or microfilm. “Phonorecords” are material objects embodying fixations of sounds (excluding, by statutory definition, motion picture soundtracks), such as cassette tapes, CDs, or vinyl disks. Thus, for example, a song (the “work”) can be fixed in sheet music (“copies”) or in phonograph disks (“phonorecords”), or both. If a work is prepared over a period of time, the part of the work that is fixed on a particular date constitutes the created work as of that date.

Publication

Publication is no longer the key to obtaining federal copyright as it was under the Copyright Act of 1909. However, publication remains important to copyright owners.

The 1976 Copyright Act defines publication as follows:

“Publication” is the distribution of copies or phonorecords of a work to the public by sale or other transfer of ownership, or by rental, lease, or lending. The offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display constitutes publication. A public performance or display of a work does not of itself constitute publication.

NOTE: Before 1978, federal copyright was generally secured by the act of publication with notice of copyright, assuming compliance with all other relevant statutory conditions. U.S. works in the public domain on January 1, 1978, (for example, works published without satisfying all conditions for securing federal copyright under the Copyright Act of 1909) remain in the public domain under the 1976 Copyright Act.

Certain foreign works originally published without notice had their copyrights restored under the Uruguay Round Agreements Act (URAA). See Circular 38B and see the “Notice of Copyright” section on page 4 for further information.

Federal copyright could also be secured before 1978 by the act of registration in the case of certain unpublished works and works eligible for ad interim copyright. The 1976 Copyright Act automatically extends to full term (section 304 sets the term) copyright for all works, including those subject to ad interim copyright if ad interim registration has been made on or before June 30, 1978.

2002, the term of copyright will not expire before December 31, 2047.

Works Originally Created and Published or Registered before January 1, 1978

Under the law in effect before 1978, copyright was secured either on the date a work was published with a copyright notice or on the date of registration if the work was registered in unpublished form. In either case, the copyright endured for a first term of 28 years from the date it was secured. During the last (28th) year of the first term, the copyright was eligible for renewal. The Copyright Act of 1976 extended the renewal term from 28 to 47 years for copyrights that were subsisting on January 1, 1978, or for pre-1978 copyrights restored under the Uruguay Round Agreements Act (URAA), making these works eligible for a total term of protection of 75 years. Public Law 105-298, enacted on October 27, 1998, further extended the renewal term of copyrights still subsisting on that date by an additional 20 years, providing for a renewal term of 67 years and a total term of protection of 95 years.

Public Law 102-307, enacted on June 26, 1992, amended the 1976 Copyright Act to provide for automatic renewal of the term of copyrights secured between January 1, 1964, and December 31, 1977. Although the renewal term is automatically provided, the Copyright Office does not issue a renewal certificate for these works unless a renewal application and fee are received and registered in the Copyright Office.

Public Law 102-307 makes renewal registration optional. Thus, filing for renewal registration is no longer required to extend the original 28-year copyright term to the full 95 years. However, some benefits accrue to renewal registrations that were made during the 28th year.

For more detailed information on renewal of copyright and the copyright term, see Circular 15, *Renewal of Copyright*; Circular 15A, *Duration of Copyright*; and Circular 15T, *Extension of Copyright Terms*.

Transfer of Copyright

Any or all of the copyright owner's exclusive rights or any subdivision of those rights may be transferred, but the transfer of exclusive rights is not valid unless that transfer is in writing and signed by the owner of the rights conveyed or such owner's duly authorized agent. Transfer of a right on a nonexclusive basis does not require a written agreement.

A copyright may also be conveyed by operation of law and may be bequeathed by will or pass as personal property by the applicable laws of intestate succession.

Copyright is a personal property right, and it is subject to the various state laws and regulations that govern the ownership, inheritance, or transfer of personal property as well as terms of contracts or conduct of business. For information about relevant state laws, consult an attorney.

Transfers of copyright are normally made by contract. The Copyright Office does not have any forms for such transfers. The law does provide for the recordation in the Copyright Office of transfers of copyright ownership. Although recordation is not required to make a valid transfer between the parties, it does provide certain legal advantages and may be required to validate the transfer as against third parties. For information on recordation of transfers and other documents related to copyright, see Circular 12, *Recordation of Transfers and Other Documents*.

Termination of Transfers

Under the previous law, the copyright in a work reverted to the author, if living, or if the author was not living, to other specified beneficiaries, provided a renewal claim was registered in the 28th year of the original term.* The present law drops the renewal feature except for works already in the first term of statutory protection when the present law took effect. Instead, the present law permits termination of a grant of rights after 35 years under certain conditions by serving written notice on the transferee within specified time limits.

For works already under statutory copyright protection before 1978, the present law provides a similar right of termination covering the newly added years that extended the former maximum term of the copyright from 56 to 95 years. For further information, see circulars 15A and 15T.

***NOTE:** The copyright in works eligible for renewal on or after June 26, 1992, will vest in the name of the renewal claimant on the effective date of any renewal registration made during the 28th year of the original term. Otherwise, the renewal copyright will vest in the party entitled to claim renewal as of December 31st of the 28th year.

International Copyright Protection

There is no such thing as an "international copyright" that will automatically protect an author's writings throughout the entire world. Protection against unauthorized use in a particular country depends, basically, on the national laws of that country. However, most countries do offer protection to foreign works under certain conditions, and these conditions have been greatly simplified by international copyright treaties and conventions. For further information and a list of

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Dear Mayor Cochran and Borough,

MUNICIPALITY OF SKAGWAY

I'm pleased that the Borough of Skagway is interested in our family's historic photographic collection. It spans 111 years of the history of Skagway and the surrounding area, and includes photographic equipment that goes back to the gold rush, as well as original gold rush glass plates and the camera and tripod my great-grandfather took over the Chilkoot Trail. We have been in negotiations with the National Park Service since last August, but they were unable to financially commit until their next budget, so on the suggestion of Theresa Thibault, they have stepped back to allow the Borough the opportunity of acquiring the "Dedman Collection." Here's what we had worked out with them. Please let me know if you need any clarification.

1. Purchase price: \$150,000. We had talked about doing an installment plan with the NPS, with the amount of \$50,000 being paid at once, and the balance being paid by this summer, at a date agreed upon by both parties. That would still be agreeable to us. Because we were in negotiations so long with the NPS, we'd really like to expedite this.

2. The family would continue to have the right to reproduce any of the images and would receive a cd containing the scanned images immediately upon their scanning and archiving.

3. Any use of the collection would require a standard photo credit line of "the Dedman Collection."

The family is looking forward to the possibility of partnering with the Borough of Skagway to keep the collection in town, and archive it safely. Please don't hesitate to contact me (as sole owner of the collection and spokesperson for the family) with any questions or concerns. My winter phone number is (541) 955-7028, fax (541)471-6277, email mea_sora@yahoo.com

Sincerely,

Averill Harp

MUNICIPALITY OF SKAGWAY
SKAGWAY MUSEUM

DATE: March 5, 2009
TO: Municipality of Skagway Assembly
FROM: Judy Munns, Museum Director
Karl Gurcke, NPS Historian
Debra Sanders, NPS Curator
RE: Preliminary Report of Evaluation of the Dedman Photo Collection

PRELIMINARY REPORT OF EVALUATION

This preliminary report conveys only the range of photographic materials in the Dedman Collection and the scope of the evaluation process. Due to the critically short time constraints for the Evaluation team, it is not possible in this report to adequately discuss the critical issues of the Nitrate Negatives, Copyright status and storage, staff and conservation issues which must be resolved prior to a final decision concerning acquisition.

The Evaluation team would like to request the opportunity to draft an in-depth report for the Assembly discussing options for these critical issues. We believe this could be accomplished by the next Assembly meeting.

INTRODUCTION

As the Municipality of Skagway Assembly requested an evaluation of the Dedman Photo Collection under consideration for purchase, an evaluation team including Skagway Museum Director Judy Munns, NPS Curator Debbie Sanders, and NPS Historian Karl Gurcke was asked to view the physical collection located in Dedman's Photo Shop in Skagway.

The evaluation team viewed the collection on March 2nd and 3rd, 2009, for a total of 10 hours and were assisted by Betsy Albecker, representing the Dedman family. The photograph collection is stored in approximately 55+ boxes in a variety of sizes from shoeboxes to banker's file boxes to a few large cartons in the upper gallery level of Dedman's Photo Shop. Equipment (including enlarger, photographic presses, printer, etc.) stored off-site was not viewed. The photographs, negatives, camera equipment, and miscellaneous items are stored in numbered boxes or are listed as unnumbered items in the Appraisal Inventory List provided by the owner. Not every box or unnumbered item was viewed due to time constraints.

CRITICAL ISSUES TO CONSIDER

The evaluation process has revealed several critical issues which must be considered prior to acquisition.

Nitrate negatives in the collection are a significant hazard which must be considered prior to acquisition of the collection.

Copyright status. Public institutions require clear and unencumbered legal title to the object/collection without restrictions or limiting conditions, including transfer of copyrights with the purchase.

DEDMAN PHOTO COLLECTION – Evaluation March 2 - 3, 2009

The evaluation team viewed the items below on March 2-3, 2009 in Dedman's Photo Shop in Skagway.

The collection is stored in approximately 55+ boxes in a variety of sizes from shoeboxes to banker's file boxes to a few large cartons. Many items such as camera equipment and unnumbered items are stored on shelves and counters and not within boxes. The 55+ boxes, small cameras, etc. are stored in an area approximately 12' L x 4' W x 6' H. Equipment (including enlarger, photographic presses, printer, etc.) stored off-site was not viewed.

The photographs, negatives, camera equipment, and miscellaneous items are stored in numbered boxes (or listed as unnumbered items) in the Appraisal Inventory List provided by the owner. Not every box or unnumbered item was viewed due to time constraints.

The Item or **Box number** and **item description** highlighted in **Bold** refers to the Appraisal Inventory List number and description provided by the appraiser. The evaluation team provided the additional information concerning the photograph materials: approximate dates; subjects / themes; duplicate images; nitrate negatives, etc. When a photographer other than Dedman's Photo Shop is credited or copyrighted, the photographer's name is cited in evaluation notes.

Numbered Boxes

- | | |
|--------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Box 1 | Prints & negatives. 1940s
Whitehorse (1947), Skagway, and non-local. Many duplicate. |
| Box 2 | Prints and negatives. 1930s–1950s
Skagway school pictures, Mission school, Ben-My-Chree, Vic Sparks. Many duplicates. Movie stills (late 1940s-50.) Some nitrate negatives. |
| Box 3 | Prints and negatives. 1950s
Skagway people. |
| Box 4 | Prints and negatives. 1930s–1950s
Vic Sparks cards. Some copy negatives. Some nitrate negatives. |
| Box 5 | Prints and negatives. 1940s–1970s
Duplicates & negatives of Whitehorse, Carcross, Yukon, Juneau, Barrow. Skagway – WWII, Fires, Ships, Docks, Theater, Basketball. |
| Box 6 | Photos and negatives. 1935-1950s
Duplicates & copy negatives from: Howser's (Haines), photographer Mary Allen (Petersburg), photographer H. Olsen (Sitka). Duplicates (250) of Jim Patterson advertising postcard; Ben-My-Cree. 20+ nitrate negatives. |
| Box 7 | Photos and negatives. 1920s -1940s.
Mostly 3½ x 5½ photos of Skagway, Old School, 4 th of July, copies of unrelated licenses and certificates. Seven packets of nitrate negatives. |
| Box 8 | Photos and negatives.
Many train photos; most not from Skagway area. 2x3 photos and 3½ x 5½ photos. |
| Box 9 | Photos and negatives. 1940s–1960s
Skagway, WWII Military (1940s); Fires (Elks, Pullen House); duplicate snapshots. Golden North-interior (1960s); duplicates of Arctic photos by Crumrine. |

DEDMAN PHOTO COLLECTION, Evaluation March 2-3, 2009

- Box 10** **Negatives.** 1930s–1940s
Skagway, Glacier Bay, airplanes. Fairbanks, California. Some **nitrate** negatives.
- Box 11** **Negatives.**
Small box of scenic views.
- Box 12** **Negatives.**
Small greeting card box of scenic views. About half are **nitrate** negatives.
- Box 13** **400+/- postcards with duplicates**
Petersburg, Bennett, Non-Skagway
- Box 13-14** **14 Negative albums.** All contain catalog of negatives at beginning.
Album: 2 albums have catalog but are empty
Album: Fairbanks/Palmer, 1939
Album: Trains, ships, planes. Some **nitrate** negatives.
Album: Chilkoot and area. Some **nitrate** negatives.
Album: White Pass, Bennett, Skagway, Martin Itjen, school, 1930s. Some **nitrate** negs.
Album: Whitehorse, boats. Few **nitrate** negatives.
Album: Ships, Skagway area 1920's. Some **nitrate** negatives.
Album: WP&YR, 1930-1960s. Some **nitrate** negatives.
Album: Bennett and Atlin. Some **nitrate** negatives.
Album: Skagway churches, gardens, glaciers, 1900. Half **nitrate** negatives.
Album: Churches, gardens, wildlife, Skagway area, 1900-1930. Mostly **nitrate** negatives.
Album: Docks, trails, Pullen house, Haines, 1900-1940. Some **nitrate** negatives.
Album: Mostly empty. Soapy Smith's grave, 1960s.
- Box 15** [Not viewed on March 2-3, 2009.]
- Box 16**
- Box 17**
- Box 18** **759+/- slides** 1970s
Skagway and vicinity, railroad, ships, scenic views, wildflowers (150 + slides)
Master slides with identification (make duplicate slides for sale.)
- Box 19** **300+/- snapshots, postcards & 50+/- photos & 100+/- negatives** 1950s–1970s
Skagway people and events.
- Box 20** **30 Christmas card stock and 220 negatives & pictures** 1930s
Christmas cards (1930): Chilkoot Barracks, Skagway, railroad, scenic.
Nitrate negatives(1930): Ben-My-Chree, Blanchard Gardens, Atlin, Summit, Carcross.
- Box 21** **60+/- negatives & 200+/- negatives in 5 albums (some prints) & 160 slides**
Albums 1– 4: "Early Days" gold rush copy negatives, nitrate negatives, and duplicates.
Album 5: "History-Skagway and Vicinity," 1968–1990; color slides
Some **nitrate** negatives.
- Box 22** [Not viewed on March 2-3, 2009.]
- Box 23** **Negatives and snapshots and miscellaneous.** 1935–1950s
Views of Skagway, Carcross, Bennett, Chilkoot Barracks; copy negatives of people;
15 +/- **nitrate** negatives of Christmas cards (1935)

- Box 24** **65 prints, many 8 x 10, & magazines and writings.** 1974 -75
Klondike Highway and Capt. William Moore Bridge construction, photographed by Barbara Dedman Kalen and published in *Western Construction* magazine (1975).
- Box 25** **234 prints, 8 x 10, including 50 +/- prints and 180+/- copies.** 1940s-1960s
Skagway harbor and construction, ships, wharves, Broadway (1920s-30s), WP&YR, Pius X Mission, Dyea Road, Dyea and Bennett, Alaska Scenes photo album. Some of the negatives for these prints are found elsewhere in the collection.
- Box 26** **400 +/- negatives and some prints.** 1950s-1970s, few 1930s-40s
Wedding photos, passport photos, family photos, birth and marriage certificates, Skagway, Broadway (1950s-60s,) Days of 98 (1950s-70s). B/W and color negatives and prints. A few **nitrate** negatives.
- Box 27** **600 +/- negatives and some prints.** 1960s-1980s
Passport and Identification photos of Skagway people. Duplicate negatives.
- Box 28** **103 pictures 5x7, mostly duplicates and negatives.** 1920s-1940s.
School pictures and sports teams.
Mostly **nitrate** negatives, some becoming very unstable.
- Box 29** **300 +/- negatives and prints.** 1930s-1960s
Various subjects. 3½ x 5½ prints. Two packs of **nitrate** negatives.
- Box 30** **2,000 +/- negatives and prints.** 1950s-1960
Skagway people and community. 3½ x 5½ prints.
Box and folders very dusty and dirty.
- Box 31** **50 +/- negatives and 120 +/- 3 ½ x 5 ½ prints.** 1950s-1960s
Negatives of Skagway, aerial view, Broadway, Skagway and AB Mtn.
120 prints including duplicates (3 ½ x 5 ½) of Juneau & vicinity;
2 prints of Dyea and Atlin (1898) and duplicates by photographer Walter Strand
- Box 32** **102 negatives and 60 +/- prints.** 1930s-1940s
Mostly WP&YR Rotary images. Recipe box with photos indexed.
Some duplicate copies of gold rush era photos.
- Box 33** **750 +/- pictures and negatives.** 1920s-30s & 1950s-1970s
Skagway community life in 1920s and 1950s-1970s, Reprints of well-known 1898 Gold Rush images. Copy negatives of well-known H. C. Barley photos (1898). WWII Railway Battalion (1944), WP&YR (1960s-1970s), Skagway harbor, ships, tankers, scenic views, Inside Passage (1930s). A few **nitrate** negatives.
- Box 34** **20 slides & 567 negatives.** 1974 - 1976
Klondike Highway construction
- Box 35** **120 +/- slides and 143 +/- snapshots and 430 +/- slides.** 1973-1977
Klondike Highway construction
- Box 36** **900 +/- negatives & snapshots and postcards.** 1920s & 1950s-1970s
Skagway harbor, ships and aerial views of harbor; trains. Ben -My-Chree.
Many duplicates. Some **nitrate** negatives.

- Box 37** [Not viewed on March 2-3, 2009]
- Box 38** 480+/- slides and 750+/- pictures and negatives. 1960s-1980s
Many WP&YR railroad photographs and negatives from the 1960s-1980s. A few negatives from the WP&YR Roundhouse fire of 1928 and 1932. A few photographs of ships. Large collection color slides of Haines and vicinity.
- Box 39** [Not viewed on March 2-3, 2009]
- Box 40** 77 negatives and 68 prints & small ledger. 1940's
Ben-My-Chree, Whitehorse, Martin Itjen. Ledger mostly blank. Some **nitrate** negatives.
- Box 41** Album with 103 photos (sample book).
Sample book of copies of Gold Rush photos in 3 1/2 x 5 1/2 and 5x7 format.
- Box 42** 300+/- pictures and negatives. 1970s-1980s
Klondike Highway construction.
- Box 43** 600+/- negatives and prints, mainly negatives. 1948-1950
Skagway people, passport photos, street scenes, events.
- Box 44** 400+/- prints and negatives. 1970s-1990s
Snapshots of Skagway and vicinity; views. Correspondence on collecting Lodgepole pine and Douglas fir cones for seed.
- Box 46** 500 +/- prints and negatives. 1940s-1950s
Skagway and vicinity.
- Box 47** Large format, 8x10 and 11x14, and panoramic prints. 1930s-1960s
B/W large format and panoramic prints with many duplicates. Skagway: people, Broadway, wharf, school (1930 & 1960), aerial view (1960). Also Ben-My-Cree, Petersburg panoramics; Juneau's Taku Glacier; California scenes (ca.1920). Some of the prints are copyrighted by other professional photographers (including Allen of Petersburg, Ordway of Juneau, and Green & Associates of California). The Taku Glacier photographs are probably the most copied in this box and consist of 50+/- copies from the same print.
- Box 48** 70 school pictures & 350+/- negatives & school pictures. 1940s
Skagway schools, weddings, Elks, church communion.
- Box 49** 500+/- school negatives and pictures. 1950s-1960s
Negatives of Skagway school events, classes. Many duplicate pictures of students.
- Box 50** 90+/- American Legion / Elks negatives and 13 pictures. 1930s-1940s
Also Martin Itjen prints of receipts, 18 oversized negatives, 150 Christmas card negatives. Many **nitrate** negatives.
- Box 51** 200+/- Christmas cards with lots of duplicates. 1940s

GLASS PLATE NEGATIVES

This collection of 46 black and white, 8 by 10 inch and 5 by 7 inch, glass plate negatives is in several small boxes. Most of the photographs were taken in 1898–1904 by Harrie Clay Barley, one of the official photographers documenting the construction of the WP&YR railway in 1898–1900. Additional photographers represented are: Frederick A. Callarman in 1903-1912, Lewis H. Pedersen (LHP) in 1913-1918, and Walter Strand in 1900-1950. The dates indicate approximate time periods the photographers were in Skagway. The negatives are intact with no or minimal damage. Full size copy prints of these photographs are found elsewhere in the collection. A few of these glass plate negatives have been printed extensively but others are less well known. As these are the original images, scanning the glass plate negatives at a high resolution would produce the best possible image. The images that are fairly common have been printed photographically and are less sharp than digital scans of the original glass plate negative or copy prints would be.

Photographer	Print No.	Description
Barley	540	WP&YR Locomotive # 7 at Bennett
Barley	139	WP&YR First Excursion
Barley	261	WP&YR Train on Broadway
Barley	136	WP&YR Train on Broadway
Barley	389	WP&YR Locomotive # 8
Barley	138	WP&YR First Excursion
Barley	2096	Scows at Bennett
Barley	2168	Moose in Harness at Moore House
Barley	2089	Miles Canyon
Barley	2084	Miles Canyon Landing
Barley	2035	Summit Lake
Barley	2100	Laying Tracks into Whitehorse
Barley	2241	The Test: WP&YR Rotary on 18A Bridge
Barley	2340	Two WP&YR Locomotives on the 18A Bridge
Callarman	865	Four WP&YR Locomotives on 18 A Bridge
Barley	2266	WP&YR Locomotives on grade
Barley	2069	Three WP&YR Locomotives
Barley	2185	Scows on the Yukon River near Carcross
Barley	2196	First WP&YR train to Whitehorse
Barley		Boat / Train on Skagway Beach
LHP	1118	Skagway Lawn – White House
LHP	1120	The Brook – Skagway
LHP	117	Reflection – Skagway
		Three Interior shots – possibly White House – Skagway
		Mendenhall Glacier – 1908
Barley	2114	WP&YR Rotary at the Summit
Barley	2026	WP&YR Locomotive #6
Barley	2137	Tunnel Mountain in Winter
Barley	2107	WP&YR Locomotive #7
Barley	2077	WP&YR Locomotive #65 – Snow on Broadway
	902	Killishoo (cracked but complete)
Barley	408	Denver Glacier
LHP	853	Whitehorse overview
LHP	1153	Broadway - Pedersen Brothers
LHP	883	Broadway
Strand	030	Scales & Golden Stairs – 1898
LHP	1137	Skagway Red Sox (standing) – October 1914
Callarman	818	WP&YR docks
Barley	2153	The Nome – interior
Barley	2154	The Nome – interior
Barley	2155	Al Remick Blacksmith on 4 th Avenue – Skagway
Barley	2260	NWMP
Barley	2109	Dyea

NITRATE NEGATIVES

Nitrate negatives in photograph collections are a primary concern due to the highly flammable nature of nitrate film. Due to time constraints, the evaluation team just sampled the boxes of negatives and photographs in the Dedman Photo Collection. However, the team did look carefully for nitrate negatives in the sample boxes.

It is estimated that at least 10% of the negatives in the Dedman Photo Collection are cellulose nitrates. All of the nitrate negatives should be identified and separated from the rest of the collection. The nitrate negatives should then be sent out to a specialized photo lab to be duplicated onto safety film and the originals either properly disposed of or properly stored.

Cellulose nitrate (**nitrate**) refers to a family of transparent, light, flexible, and easy to handle film supports used for motion picture film and still photographic negatives. This material was most commonly used circa 1910-1950. Unless stored at very low temperatures, cellulose nitrate film self-destructs at an unpredictable rate over time. As it deteriorates, nitrate gives off acidic by-products. These acidic gases pose health risks as they are deep lung irritants and repeated exposure may cause eye and skin irritations, nausea and headaches. By-products from nitrate film also damage surrounding museum materials. Deteriorated nitrate film is highly flammable and can burn under water.

The primary method of preserving images on nitrate film is to duplicate the original material onto safety film before it becomes too deteriorated. The originals are then disposed of as hazardous waste or properly packaged and stored in a freezer. Both of these methods need to be performed by an expert. Nitrate negatives that need to be shipped must follow the procedures for shipping other hazardous materials.