**Add to syllabus**

Papers from AIC Plastics in photos conference.

<https://www.youtube.com/playlist?list=PLH0WXCtI2nojnffdX7aU1JKhplvfM1tx1>

**Course Meeting Time**  
Tuesday, 9-12, UTA 1.506B

Several class meetings will be held in other locations.

**Course Description**

This course covers photographic materials found in cultural heritage collections, some obvious, some hidden. We will consider the materials from various perspectives including researchers, collectors, archivists and curators. There are no pre-requisites for this course. This course requires substantial participation from students. There will be several hands-on sessions where we will work with reagents that require personal protective equipment and proper lab attire. The syllabus will be posted and should be checked regularly for any changes.

**Documented Disability Statement**  
Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, telephone 512-471-6259.

**Religious Holy Days**   
According to UT Austin policy, please notify me of any pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day and I will give you an opportunity to complete the missed work within a reasonable time before or after the absence.

**Senior Lecturer: Karen L. Pavelka**

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Office: 5.422

Paper lab: 1.506B (More likely to be here than my office.)

Lab hours: Wednesday 2:00 - 4:00 in Paper Lab, 1.506B More will be scheduled as needed.

Contact: Use email, phone, or stop in.

**TA: Xueshu Chen**

Email: xueshu\_chen@utexas.edu

**Objectives**

Explore the significance of photographic images in cultural heritage collections.

Contrast the informational value of photographic images with other types of information.

Examine the role of photography in society.

Understand the benefits and challenges of including photographic materials in collections.

**Learning outcomes**

Be able to identify various types of photographic images.

Develop the tools and understanding to critically examine the role of photographic materials in collections.

Understand the complexities of managing photographic collections.

Understand how to care for photographic materials.

**Assignments**

**Class participation (20 points)**

**Due: On-going**

A large part of your grade is dependent on active class participation. You are expected to have completed all reading **before** each class meeting, be prepared to discuss the readings, and to share ideas. There may be class exercises or impromptu assignments; these will be graded as class participation.

**Printing photographs (10 points)**

**Due: On-going**

Each student will choose one glass plate negative and one film negative for use throughout the semester. Students are responsible for keeping the negatives in good condition and will return them at the end of the semester.

Each student will acquire a small object (no larger than 4 1/2" x 5") for printing photograms. The object should be thin and flat and will need to last in good condition until the end of the semester. It will be used for contact printing under glass.

The prints will be turned in as a portfolio at the end of the semester. Students are responsible for providing appropriate housing for the prints.

**A picture is worth 1000 words: Compare a photographic image to a written description of the same event (10 points)**

Journalism relies on both verbal and pictorial descriptions to convey information and each medium has various strengths and weaknesses as far as effective communication. Each student will select a numbered photograph from the collection in the lab. Next week you will receive the corresponding article in a numbered envelope.

**Part I**

**Due September 6**

Open the first envelope and write a short description of the photograph. First give an objective description, noting the people, the objects, geographic evidence and other significant details. Then write a more subjective description of what emotional impact of the photograph has.

**Part II**

**Due September 13**

After you have finished your description of the photograph you will be given the associated article. Give a short summary of its content. State why the photograph was chosen to accompany article and give an example of what you think might have been a more appropriate choice. You must offer a more appropriate choice, even if the difference is very small.

**Questions for speakers (25 points; 5 points for each question)**

**Due: Various dates, see below**

We are asking several experts to give their time for this class. Most professionals enjoy this sort of opportunity, but it is a more satisfying experience for everyone if it is a dialogue rather than a lecture and if the audience is fully engaged. One way to promote this dialogue is for the audience to prepare questions in advance of the meeting and so each student will prepare one substantive question for each speaker listed below several days before the scheduled class meeting.

You will be graded on the quality of the questions. A good question should reflect that you have familiarized yourself with the speaker, the collection, or both. For instance when we visit the Briscoe Center you might ask what impact Russell Lee's work had on the Spanish-speaking community in San Antonio. A weak question is one that can be asked of almost anyone such as, "How long have you been doing this and how did you get into the field?" or "What is your educational background?"

Questions will be submitted the Friday before each site visit or speaker presentation. Dates are detailed below. Because these questions are for the benefit of the speakers, I will take one point off for each 24 hour period after the question is due.

**Guidelines for questions**

**Lawrence T. Jones III: Due Friday September 16 at noon**

Larry is a historian, scholar, photograph collector and dealer. He is also the person who has donated most of the photographs in our teaching collection. My objective for his visit is to see how someone weaves various aspects of the field together.

**Linda Briscoe Myers, Ransom Center: Due Friday September 23 at noon**

With a strong foundation of the Gernsheim collection, the Ransom Center has a world class collection. Linda will address the strengths and breadth of the collection and the opportunities and challenges of working in a rare book context.

**Amy Bowman, Briscoe Center: Due Friday October 7 at noon**

Amy is the photo archivist at Briscoe. She has been using social media to promote use of the collections and you might take a look at the various social media sites for the Briscoe Center (Flickr, HistoryPin, Facebook) as well as some other sites (Traces of Texas on Facebook, Flickr Commons) before you write your question.

**Nancy Sparrow, Alexander Architectural Archive: Due Friday October 21 at noon**

While architectural drawings and supporting materials make up the bulk of the collections at the Alexander, Nancy will show us some of the more hidden collections.

**Halley Grogan, TSLAC: Due Friday November 4 at noon**

State and federal archives are bound by different guidelines than other institutions. Halley will address some of the complexities of working in a government archive. She is a recent iSchool alum.

**Post a photographic image to blog (15 points; 3 points for each posting)**

**Due: On-going**

Each student will take a photograph based on the theme identified for that week, and write a brief statement describing the social or historic significance of the image. When describing the image, emphasize cultural value, commentary on society, and larger issues. Your description should be global rather than personal.

**September 6:** New environments

**September 27** Preparation

**October 18:** Community

**November 8:** Politics

**November 29:** Ritual

**Final project (20 points)**

**Due: December 6**

Cultural heritage institutions acquire collections in a variety of ways including purchase and donation. Often more than one institution is interested in a collection. In that case a complex array of factors including budget, politics, personal collections, prestige, restriction agreements and others come into play. In some cases the institution that gains custody may not seem to be the most logical case.

Each student will identify a collection of photographs owned by an institution that may be better suited to another institution. When you have identified a target collection, post the name of the collection and institution on Canvas. Students may not work on the same collection, so identifying a collection early is to your advantage.

Describe where the collection would be better housed, why you believe it should be transferred, and how you would go about getting the collection transferred. Your rational might include ease of access, ability to care for collections, institutional mission or anything else you deem relevant. Keep in mind institutions do not part with collections easily, and saying the two institutions will agree for the mutual benefit of society is probably not a realistic argument.

**Grading policy:**

Since class participation is so important in this class, attendance is also important: you can't participate if you are not there. If you are actually ill I don't want you to come and spread contagion, but please notify me if you must miss class and I will suggest a make-up activity. Grading will make full use of the plus/minus system.

**Schedule**

**August 30 Week 1**

*Significance of photographic materials*

*Prepare paper for cyanotypes*

Readings

Cole, T. (2016, April 26). The digital afterlife of lost family photos. *New York Times*, Magazine. Retrieved from <http://www.nytimes.com/2016/05/01/magazine/the-digital-afterlife-of-lost-family-photos.html>

Cole, T. (2016, June 28). Luigi Ghirri’s brilliant photographic puzzles. *New York Times*, Magazine. Retrieved from <http://www.nytimes.com/2016/07/03/magazine/luigi-ghirris-brilliant-photographic-puzzles.html?_r=0>

Fabbri, M., & Fabbri, G. (2000). Cyanotype-The classic process. Retrieved July 20, 2016, from <http://www.alternativephotography.com/wp/processes/cyanotype/cyanotype-classic-process>

**September 6 Week 2**

**Blog posting due:** New environments

*Identifying photographic processes I*

*Printing cyanotypes*

Readings

*Graphics atlas*. (2016). Retrieved July 20, 2016, from <http://www.graphicsatlas.org/>

*Photographic processes series*. (2014, December 12). Retrieved July 20, 2016, from <https://www.youtube.com/playlist?list=PL4F918844C147182A>Reilly, J. M. (1986). *Care and identification of 19th-century photographic prints*. Rochester, NY: Eastman Kodak.

**September 13 Week 3**

*Preservation*

Readings

Lavedrine, B. (2003). *A guide to the preventive conservation of photograph collections* . Los Angeles: Getty Conservation Institute.

Ritzenthaler, M. L., & Vogt-O'Connor, D. (2006). *Photographs: Archival care and management*. Chicago: Society of American Archivists. pp. 207-270.

**September 20 Week 4**

*Guest speaker: Larry Jones*

Readings

Jones, L. T. (2014). *Lens on the Texas frontier*. College Station: Texas A&M University Press. pp. IX-XIII; 1-14; 141-150. Spend some time skimming the images and text on pp. 17-137. NB: This text is available through UT Libraries on-line, but there are many relatively cheap copies on Amazon. If you bring a copy of the book to class, you can get Larry to sign it for you. It's a gorgeous book, well worth owning.

Lawrence T. Jones III Texas photographs. (n.d.). Retrieved July 20, 2016, from SMU Central University Libraries website: <http://digitalcollections.smu.edu/all/cul/jtx/>

**September 27 Week 5**

**Blog posting due:** Preparation

*Meet at HRC*

*Guest speaker: Linda Briscoe Myers*

Readings

Emerling, J. (2012). *Photography: History and theory*.

Rosenblum, N. (2007). *A world history of photography* (4th ed.). New York: Abbeville Press. pp. 14-37; 244-295.

**October 4 Week 6**

*Salted paper prints*

Readings

James, C. (2016). *The book of alternative photographic processes* (3rd ed.). Boston: Cengage Learning. pp. 148-175. CHECK PAGES

**October 11 Week 7**

*Meet at Briscoe Center*

*Guest speaker: Amy Bowman*

Readings

Columbia University Libraries. (2013). Community service society photographs. Retrieved July 20, 2016, from <http://css.cul.columbia.edu/>

Ritzenthaler, M. L., & Vogt-O'Connor, D. (2006). *Photographs: Archival care and management*. Chicago: Society of American Archivists. pp. 59-77; 271-297.

Sunara, S. M. (2014). Using blogs to teach and promote conservation. *CeROArt*. Retrieved from <http://ceroart.revues.org/4293>

Washburn, B. T., Eckert, E., & Proffitt, M. (2013). *Social media and archives: A survey of archive users*. Retrieved from <http://www.oclc.org/content/dam/research/publications/library/2013/2013-06.pdf>

**October 18 Week 8**

**Blog posting due:** Community

*Identifying photographic processes II*

Readings

*Graphics atlas*. (2016). Retrieved July 20, 2016, from <http://www.graphicsatlas.org/>

**October 25 Week 9**

*Meet at Alexander Architectural Archive*

*Guest speaker: Nancy Sparrow*

Assignment: Post a photograph to the class blog. Due October 27

Readings

**November 1 Week 10**

*Photo display*

**November 8 Week 11**

**ELECTION DAY**

**VOTE!!!**

**Blog posting due:** Politics

*Guest speaker: Halley Grogan, TSLAC*

Readings

Gilliland, A. J. (2015). Enduring paradigm, new opportunities: The value of the archival perspective in the digital environment. In M. V. Cloonan (Author), *Preserving our heritage: Perspectives from antiquity to the digital age* (pp. 150-161). Chicago: Neal-Schuman, an imprint of American Library Association. (Original work published 2000)

**November 15 Week 12**

*Review of site visits*

Readings

Jeffries, S. (2013, December 13). The death of photography: Are camera phones destroying an art form? *The Guardian*. Retrieved from <http://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones>

Ali, M. (2015, September 25). A brief history of color photography reveals an obvious but unsettling reality about human bias. *Upworthy*. Retrieved from <http://www.upworthy.com/a-brief-history-of-color-photography-reveals-an-obvious-but-unsettling-reality-about-human-bias?c=upw1&u=d91e6e911e8b36b8e5fa389f6a77cf46d7d4d57a>

**November 22 Week 13**

*Gum prints*

**November 29 Week 14**

**Blog posting due:** Ritual

*Evaluation and wrap-up*

*Discuss final projects*