

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.

Instructor: Karen L. Pavelka

Email: pavelka@utexas.edu

Lab phone: 512-471-8269

Paper lab: 1.506B

Lab hours: TBD

Office phone: 512-471-8286 (Infrequently checked)

Office: 5.422

Contact: Use email, phone, or stop in.

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.

Lab rules (Memorize)

- No food or drink is allowed in the labs. You may leave beverages in covered containers in the cubbies in the ante room.
- Closed toe shoes are required; no high heels. You may keep a pair of lab shoes in the designated space in the ante room.
- Protective clothing must be worn as appropriate. No short shorts. On days when we work with reagents pants and long sleeves are required.
- Do not put your hands in your mouth while in the lab, ever. We will be working with carcinogens.
- Avoid touching your face.

- Backpacks, purses, sweaters, etc. are to be stored in cubbies during class. Tables and counters should remain as clear as possible.
- Chairs are not tables.
- Always leave the lab cleaner than you found it.
- Only use materials, tools and equipment for which the instructor has given you permission.
- No pens; pencils only.
- Follow the instructor's directions. If you have a question about procedure, ask the instructor rather than another student.
- Nothing is to be removed from the lab or ante room without the explicit permission of the instructor.

Assignments

Class participation (15 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. Participation is collaboration, not dominance, and involves listening to others and creating an atmosphere where even the most shy person is comfortable speaking up.

There may be class exercises or impromptu assignments; these will be graded as class participation.

Portfolio (15 points)

Due: On-going. Final due date Friday December 8

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 x 1/16") 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. Please consider the qualities of a good photogram when selecting the object rather than picking up a leaf on the way to class because you had forgotten you would need something.

We will make several types of photographs during the semester. Students should keep a lab notebook detailing working method, successes and failures. Notes should include application method, exposure time, wash time, paper type and anything else that is relevant to the quality of the print. You may want to compare your prints to other examples of that process.

The final portfolio will include the prints and notes on processes and will be stored in an appropriate housing.

A picture is worth 1000 words: Compare a photographic image to a written description of the same event (10 points; 5 points for each part)

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. The following week you will receive the corresponding article in a numbered envelope.

Part I

Due September 12

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 19

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 (20 points; 3 points for each question, 2 points for existing)

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 by noon on Friday before each site visit or speaker presentation. Dates are detailed below. Because these questions are for the benefit of the speakers, late submissions will not be accepted.

Guidelines for questions

Lawrence T. Jones III: Due Friday September 22 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.

Halley Grogan, TSLAC: Due Friday September 29 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 graduate.

Linda Briscoe Myers, Ransom Center: Due Friday October 13 at noon

With the 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.

Nancy Sparrow, Alexander Architectural Archive: Due Friday November 10 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.

Amy Bowman, Briscoe Center: Due Friday November 17 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. The Briscoe Center has recently completed an extensive building renovation program.

Austin History Center: Due Friday November 24

You've been living in Austin for a while. This should be easy.

Post a photographic image to blog (10 points; 2 points for each posting)

Due: On-going Late submissions will not be counted.

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 12: New environments

September 26: Texas

October 10: Community

October 31: Myth and ritual

November 21: American

Memo to move collection (10 points)

Due: October 24

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 one institution, but perhaps 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.

Write a persuasive memo identifying where you believe the collection should be housed and giving a strong rationale as to why. This 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.

Final project: Interview for potential archive (20 points)

Interview completed: October 10

Notes from interview and plan due: November 21

Reaction from interviewee due: December 5

Many people keep some type of personal archive. Occasionally an archive becomes something that is sought after by cultural institutions because the person has attained some level of fame or historic significance. At that point the papers may be well organized and cared for, or they may be piles of paper and debris housed in paper bags.

I. Identify someone who is a good candidate to have an archive of interest to one or more collecting institutions. This should not be someone you know well, rather someone you know by reputation. Contact that person and arrange an interview to discuss what types of materials they have or are likely to amass, and how they are storing that material. The archive must include at least some photographic material.

II. Create a plan for maintaining the archive so it remains useful to the individual, but can be easily transferred to a collecting institution. The plan should consider basic preservation and cataloging strategies, but must be simple and straight forward enough that it can be accomplished by the creator of the archive. For instance, most people will not be able to afford or have space for metal flat files, even if that is the best storage option. Consider the person's life style. Do they move frequently? Do they have any disposable income? Do they live with small children? If all the materials they create are digital, do they understand basic tenets of digital preservation?

III. Present your interviewee with a copy of your plan and request feedback.

Attendance:

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.

Schedule

September 5 Week 1

Significance of photographic materials

Prepare paper for cyanotypes

Readings

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>

Camera Work. (n.d.). Retrieved from The Art of the Photogravure website:

http://www.photogravure.com/key_examples/keyworks_camerawork.html

Read the short essay on Camera Work and click on the View in Collection link. Browse the images, or look at all of them if you are truly obsessive.

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). Beat the blues: Making cyanotypes. Retrieved from

<http://www.alternativephotography.com/beat-the-blues-making-cyanotypes/>

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>

September 12 Week 2

Blog posting due: New environments

Photo description due

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 19 Week 3

Article description due

Preservation

Readings

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

- Penichon, Sylvie. *Historical review of plastics used in photographs*. retrieved July 3, 2017 from <https://www.youtube.com/watch?v=XDbyHi9bY0A&index=11&list=PLH0WXctI2nojnffdx7aU1JkhplvfM1tx1> AIC (2016) Plastics associated with photographic materials symposium. <https://www.youtube.com/watch?v=XDbyHi9bY0A&index=11&list=PLH0WXctI2nojnffdx7aU1JkhplvfM1tx1>
- Ritzenthaler, M. L., & Vogt-O'Connor, D. (2006). *Photographs: Archival care and management*. Chicago: Society of American Archivists. pp. 207-270.
- Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved August 2, 2016, from <http://gawainweaver.com/library/>
- Weaver, G. (2013). Updated photo id. chart. Retrieved August 2, 2016, from http://gawainweaver.com/images/uploads/Process_ID_Chart_19th_Century_Photo.pdf

September 26 Week 4

Blog posting due: Texas

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/>
- Wetzel, R.K. (2016). *Conservation science and the Daguerreotype*. Retrieved July 3, 2017 from https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7721

October 3 Week 5

Guest speaker: Halley Grogan, TSLAC **MESSAGE JULY 3 CHANGE TO 11/14 OR 11/28 JULY 5**

EMAIL, OCTOBER 3 GOOD FOR HER

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)

October 10 Week 6

Blog posting due: Community

Salted paper prints

Discuss individual interviews

Readings

- James, C. (2016). *The book of alternative photographic processes* (3rd ed.). Boston: Cengage Learning. pp. 148-175.
- Stulik, Dusan, and Art Kaplan. 2013. *The Atlas of Analytical Signatures of Photographic Processes*. Los Angeles, CA: Getty Conservation Institute.
http://hdl.handle.net/10020/gci_pubs/atlas_analytical

October 17 Week 7

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 24 Week 8

Blog posting due: Community

Gum prints

October 31 Week 9

Blog posting due: Myth and ritual

Identifying photographic processes II

Readings

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

November 7 Week 10

Photo display

Readings

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

November 14 Week 11

Meet at Alexander Architectural Archive

Guest speaker: Nancy Sparrow

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

Readings

November 21 Week 12

Blog posting due: American

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>

November 28 Week 13

Review of site visits

Meet at Austin History Center-Pending

Readings

December 5 Week 14

Blog posting due: Ritual

Evaluation and wrap-up

Discuss final projects