**SCHOOL OF INFORMATION**

**THE UNIVERSITY OF TEXAS AT AUSTIN**

**PHOTOGRAPHIC MATERIALS IN CULTURAL HERITAGE INSTITUTIONS**

INF 385T Fall 2019 Unique # 27299

Instructor: Karen L. Pavelka

Class location: UTA 1.506B

Date and time: Wednesday noon - 2:45

**Instructor Information**

Email: pavelka@utexas.edu

Office: UTA 5.422 phone: 512-471-8286 (Rarely here, phone checked sporadically.)

Lab: UTA 1.506B phone: 512-471-8269 (Most likely to be here.)

Office hours: Held in lab; will be announced and posted on lab doors. By appointment when needed.

**Course description:** Overview of the types of photographic materials found in collections with special consideration of the different strategies employed by each institution. We will examine the materials according to both the physical nature and the intellectual content.

**Learning objectives**

* Identify various photographic processes.
* Explore the significance of photographic images in cultural heritage collections.
* Understand the complexities of managing photographic collections.
* Contrast the informational value of photographic images with other types of information.
* Understand how to care for photographic materials.
* Begin to think like a scientist.

**Academic Integrity**

The University of Texas policies on academic integrity can be found at <http://deanofstudents.utexas.edu/sjs/acint_student.php>

If you have not read the section on plagiarism recently, it is worth a review. Plagiarism and academic dishonesty will not be tolerated.

**Students with disabilities**

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services ofr Students with Disabilities, 512-471-6259.

**Assignment guidelines**

* Assignments are due at midnight on the due date. Unless otherwise instructed, please submit written assignments on Canvas. All written assignments must be submitted as a Word doc and the document should be titled as follows: studentlastname\_assignmentname For instance, if I were submitting a question for Nancy Sparrow, it would be titled: pavelka\_SparrowQuestion
* Paper assignments must be delivered to me in the Paper Lab by the end of the class period on the day they are due.
* Unless prior arrangements have been approved by the instructor, late assignments will be penalized by lowering the earned grade one level for each day it is late.
* If the assignment directions are not clear, or if you are having a problem with an assignment, please let me know as early as possible.

All written exercises:

* Should have a bibliography.
* Should be well written.
* Should be reviewed by a peer before being turned in.

**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.
* Report any accidents or incidents to me immediately, even if you think it is minor.
* 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. 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.
* 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.
* Always leave the lab cleaner than you found it. I don’t care that it was not your mess.
* New rules may be added.

**Assignments**

**Class attendance and participation (20 points)**

**Due: On-going**

* Students are expected to attend all classes. If you need to miss a class, if possible, let me know before class begins.
* If you are ill, please do not come to class; I may suggest a make-up assignment.
* All readings should be done before the class meets.
* Class participation is 20% of your grade and is measured by contributions to discussions, enthusiastic participation in class exercises, and anything the student can bring to make the class a richer experience for everyone.
* Class participation is not class domination. In effective participation the students who find it easy to speak work with those who are shy to create an environment where everyone is comfortable.
* If you are having trouble participating in class, please come and talk to me. We may be able to find strategies to help you.
* We will be working with chemicals, some of which are health hazards. Good class participation assumes you are following all lab protocols.
* Ignoring safety precautions may result in an F for the class.
* Impromptu assignments will be graded as class participation.

**Camera Lucida vs. digital camera (10 points)**

**Due: October 2**

The Camera Lucida is often discussed as being part of the history of photography. While it was patented in the 19th century, its true origins are not known and there is some thought that it may have been responsible for the quality of early, realistic paintings. It can be a wonderful tool, if a little frustrating, and in fact, William Fox Talbot is said to have been so frustrated by it that he was inspired to create an early form of photography. Fast forward to today, when photography has become so simple and convenient that people sometimes pay little attention to the form and quality of an image.

In this assignment you will compare and contrast two images of an object; one made using a Camera Lucida and another using your choice of camera. Experimentation with lighting and creativity in presenting the images are encouraged. You will write a short paper describing the qualitative differences between the images, and the strengths and weaknesses of each approach.

There are two Camera Lucidas in the labs. They can be checked out or used in the lab, so this exercise will require some coordination of schedules. If they are taken from the building they must be returned in good condition or replaced.

**Questions for speakers (20 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. The questions are due at 10:00 a.m. two days before the scheduled class meeting. You will post the questions on Canvas, and your question must not be too close to a previously posted question, so you have some incentive to get them in early.

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, if Russell Lee were represented, you might ask what impact his 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 10:00 a.m. on Monday 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 and no credit will be given.

**Guidelines for questions**

**Lawrence T. Jones III**

**Visit September 11; Questions due Monday September 9 at 10:00 a.m.**

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.

**Nancy Sparrow, Alexander Architectural Archive**

**Visit September 25; Questions due Monday September 23 at 10:00 a.m.**

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 and Madeline Moya, Austin History Center**

**Visit October 16; Questions due Monday October 14 at 10:00 a.m.**

The Austin History Center, a branch of the Austin Public Library system, serves a different population than the collections at UT. Madeline works with the photo collections and Halley is handling the digital end of things. Halley is a relatively recent iSchool grad.

**Linda Briscoe Myers, Ransom Center Room TBA**

**Visit November 6; Questions due Monday November 4 at 10:00 a.m.**

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

**Comparison of collections (20 points)**

**Due: December 4**

We will have spoken with several collection stewards over the course of the semester, both institutional and private. Each has a different approach to care, access and collection development. Each has a different budget as well. Write a summary comparing the different approaches, noting the strengths and weaknesses of each. In each case note one thing you found most valuable about each approach and one change you would like to see made. *NB: This may change to a verbal discussion depending on the class schedule and progress.*

**Portfolio (30 points)**

**Due: On-going.**

**Critique Tuesday December 4**

**Final due date Friday December 7**

The portfolio is comprised of several parts;

* creating an image to print
* selecting an appropriate object for a photogram
* keeping a lab notebook
* producing a good quality image from a negative using four different processes, cyanotype, salted paper, gum bichromate, and digital
* producing a good quality photogram using three different processes, cyanotype, salted paper, and digital
* producing a photogram using the gum bichromate process
* critique
* storing the collection appropriately

**Negative image**: Each student will create a black and white, grayscale, photographic, negative image suitable for printing. High contrast negatives are generally easier to work with than subtle shadings, but you are free to experiment. The image should be no larger than 4”x5”. You may use an existing negative, but it must be black and white and no larger than 4”x5”; color will not work well for these processes. You may also borrow from my supply of negatives in the Paper Lab, but they are generally unexciting images.

**Photogram:** Inspired by the images of Anna Atkins, each student will select an object from nature to use for photograms. The object should be no larger than 4x5”. Please search Google images for Anna Atkins before you select your object.

**Lab notebook:** This is a record of everything you did to produce each print. You want to keep track of paper type, colorant, method of application, exposure source and time, temperature and RH, wash water temperature and time, and any variant that might have had an impact on the final image. This produces guided experimentation as you relate the results to procedure and work to improve the final print. Although every part of this assignment needs to be done with care and attention, the lab notebook is the most important part of this assignment. Please share information as you work; we’re looking to make the class collaborative rather than competitive.

**Printed images:** Some of the processes will be more difficult to master than others. This work requires patience and is not always predictable. Even though you are sure you are doing everything exactly the same way as you had done before, you may get different, and frustrating results. Imagine what the early pioneers of these processes faced, without texts to guide them! Note: lab time is not scheduled for digital prints; you are expected to do that on your own.

**Printed photograms:** Photograms are generally a little easier to produce than photographs; you may want to use these to learn about the process. Note: lab time is not scheduled for digital prints; you are expected to do that on your own.

**Critique:** We will have an in-class critique of the final work. Each student will give a summary of the approach they took, and describe what worked and what was less successful. You do not need to write a summary.

**Storing the collection:** Your final portfolio should be presented in an appropriate housing. The portfolio should include a one-page summary of the decisions you made regarding storage materials and configuration.

**Schedule**

**August 28 Week 1**

*Significance of photographic materials*

*Prepare paper for cyanotypes*

*Make pamphlet notebook*

Readings

Ali, M. (2015, September 25). A brief history of color photography reveals an obvious but unsettling reality about human bias. *Upworthy*. Retrieved 6/13/18 from <http://www.upworthy.com/a-brief-history-of-color-photography-reveals-an-obvious-but-unsettling-reality-about-human-bias?c=upw1&u=d91e6e911e8b36b8e5fa389f6a77cf46d7d4d57a>

Blacklow, L. (20180. *New dimensions in photo processes: A step-by-step manual for alternative techniques.* (5th ed.). New York and London: Routledge. pp. 121-149 Copy in Lab.

Cole, T. (2016, April 26). The digital afterlife of lost family photos. *New York Times*, Magazine. Retrieved 6/13/18 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 6/13/18 from <http://www.nytimes.com/2016/07/03/magazine/luigi-ghirris-brilliant-photographic-puzzles.html?_r=0> Columbia University Libraries. (2013). Community service society photographs. Retrieved 6/13/18, from <http://css.cul.columbia.edu/>

Travis, D. (2003). *At the edge of the light: Thoughts on photography & photographers, talent & genius.* Boston: David R. Godine. Anecdotes and conversations, pp. 3-33; The gaiety of genius, pp. 35-51; A mind among the clouds, pp. 121-145.

**September 4 Week 2**

*Printing cyanotypes*

*Keeping a lab notebook*

Readings

Blacklow, L. (20180. *New dimensions in photo processes: A step-by-step manual for alternative techniques.* (5th ed.). New York and London: Routledge. pp. 153-170. Copy in Lab.

Fabbri, M., & Fabbri, G. (2000). Beat the blues: Making cyanotypes. Retrieved 6/13/18 from <http://www.alternativephotography.com/beat-the-blues-making-cyanotypes/>

James, C. (2016). *The book of alternative photographic processes* (3rd ed.). Boston: Cengage Learning. pp. 148-175. Lab copy may be borrowed.

*Photographic processes series*. (2014, December 12). Retrieved 6/13/18 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

Stahel, U. (2003). *Well what is photography: A lecture on photography on the occasion of the 10th anniversary of Fotomuseum Winterthur.* Scalo:Fotomuseum Winterthur. (On Canvas)

**September 11 Week 3 Questions for Larry due September 9, 10:00 a.m.**

*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 6/13/18, from SMU Central University Libraries website: <http://digitalcollections.smu.edu/all/cul/jtx/>

**September 18 Week 4**

*Photo identification I*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/18 from <http://www.graphicsatlas.org/>

Jeffries, S. (2013, December 13). The death of photography: Are camera phones destroying an art form? *The Guardian*. Retrieved 6/13/18 from <http://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones>

Jürgens, M. (2017). The eye. Retrieved 6/13/18 from <http://the-eye.nl/> This is a useful reference site.

Reilly, J. M. (1986). *Care and identification of 19th-century photographic prints*. Rochester, NY: Eastman Kodak. Two copies in Paper Lab can be checked out.

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>

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. (This is a download on the webpage. Be sure to look over the Pathways to Deterioration closely; we will use it in class.) Retrieved 6/13/18, from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 6/13/18, from [http://gawainweaver.com/images/uploads/Process ID Chart\_19th Century Photo.pdf](http://gawainweaver.com/images/uploads/Process%20ID%20Chart_19th%20Century%20Photo.pdf)

**September 25 Week 5**  **Questions for Nancy due September 23, 10:00 a.m.**

**Camera Lucida assignment due**

*Guest speaker: Nancy Sparrow*

*Meet at Alexander Architectural Archive*

Readings

Price, L. O. (2010). *Line, Shade and Shadow: The fabrication and preservation of Architectural drawings.* Delaware: Oak Knoll. pp. 223-240. Copy in lab)

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

**October 2 Week 6 Camera Lucida assignment due**

*Salted paper prints*

Readings

Blacklow, L. (20180. *New dimensions in photo processes: A step-by-step manual for alternative techniques.* (5th ed.). New York and London: Routledge. pp. 189-200. Copy in lab.

*Photographic processes series*. (2014, December 12). Retrieved 6/13/18 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

**October 9 Week 7**

*Gum prints*

Readings

Blacklow, L. (20180. *New dimensions in photo processes: A step-by-step manual for alternative techniques.* (5th ed.). New York and London: Routledge. pp. 201-220. Copy in lab.

*Photographic processes series*. (2014, December 12). Retrieved 6/13/18 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

**October 16 Week 8 Questions for Halley due October 14, 10:00 a.m.**

*Guest speaker: Halley Grogan and Madeline Moya*

*Meet at Austin History Center, Lobby*

Readings

Austin History Center. Retrieved May 31, 2019 from <https://library.austintexas.gov/ahc/about-us>

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

**October 23 Week 9**

*Quiz: Photo Identification*

*Open labs*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/18 from <http://www.graphicsatlas.org/>

Reilly, J. M. (1986). *Care and identification of 19th-century photographic prints*. Rochester, NY: Eastman Kodak. Two copies in Paper Lab can be checked out.

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>

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved 6/13/18, from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 6/13/18, from [http://gawainweaver.com/images/uploads/Process ID Chart\_19th Century Photo.pdf](http://gawainweaver.com/images/uploads/Process%20ID%20Chart_19th%20Century%20Photo.pdf)

**October 30 Week 10**

*Photo display*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/18 from <http://www.graphicsatlas.org/>

Reilly, J. M. (1986). *Care and identification of 19th-century photographic prints*. Rochester, NY: Eastman Kodak. Two copies in Paper Lab can be checked out.

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>

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved 6/13/18, from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 6/13/18, from [http://gawainweaver.com/images/uploads/Process ID Chart\_19th Century Photo.pdf](http://gawainweaver.com/images/uploads/Process%20ID%20Chart_19th%20Century%20Photo.pdf)

**November 6 Week 11 Questions for Linda due November 4, 10:00 a.m.**

*Guest speaker: Linda Briscoe Myers*

*Meet at HRC Which room?*

Readings

Camera Work. (n.d.). Retrieved 6/13/18 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.

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

Travis, D. (2003). *At the edge of the light: Thoughts on photography & photographers, talent & genius.* Boston: David R. Godine. Anecdotes and conversations, pp. 3-33; The gaiety of genius, pp. 35-51; A mind among the clouds, pp. 121-145. You may want to re-read this before the HRC visit.

**November 13 Week 12**

*Open labs*

Readings

**November 20 Week 13**

*Preservation*

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) (In lab)

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

Penichon, Sylvie. *Historical review of plastics used in photographs.* Retrieved 6/13/18 from <https://www.youtube.com/watch?v=XDbyHi9bY0A&index=11&list=PLH0WXCtI2nojnffdX7aU1JKhplvfM1tx1>

**November 27 Week 14**

*Disaster salvage*

**December 4 Week 15**

*Critique*

*Review*

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**Course Meeting Time**
Wednesday, noon-2:45, 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 Office phone: 512-471-8286 (Checked infrequently)

Paper lab: 1.506B Office: 5.422 (Rarely here)

Lab hours: TBD Contact: Use email, phone, or knock on lab window.

**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.

Understand why photographs play an important role in society.

**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. 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.
* 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.
* Always leave the lab cleaner than you found it.

**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.

**Inconsequential photographs (10 points)**

**Due: September 18**

Photographs are used routinely in advertising, publicity, letters, etc. Sometimes they add meaning or illustration; other times they are just eye candy, an attractive image selected to draw the audience closer. Select a photograph from an advertisement or publication that at first glace does not seem related to whatever is being promoted; it may be a product, a conference, an event or anything else. Identify 1) why you were confused by the selected image originally, 2) how you came to reconcile the use of the image, or could not reconcile it, and 3) what you would have used instead.

**Camera Lucida vs. digital camera (15 points)**

**Due: October 2**

The Camera Lucida is often discussed as being part of the history of photography. While it was patented in the 19th century, its true origins are not known and there is some thought that it may have been responsible for the quality of early, realistic paintings. It can be a wonderful tool, if a little frustrating. In fact William Fox Talbot is said to have been so frustrated by it that he was inspired to create an early form of photography. Fast forward to today, when photography has become so simple and convenient that people sometimes pay little attention to the form and quality of an image.

In this assignment you will compare and contrast two images of an object; one made using a Camera Lucida and another using a digital camera. Experimentation with lighting and creativity in presenting the images are encouraged. You will write a short paper describing the differences between the images and the strengths and weaknesses of each approach.

There are two Camera Lucidas in the labs. They can be checked out or used in the lab, so this exercise will require some coordination of schedules. If they are taken from the building they must be returned in good condition or replaced.

**Questions for speakers (15 points; 3 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 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**

**Halley Grogan, TSLAC**

**Visit ?; Questions due Friday September 21 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.

**Amy Bowman, Briscoe Center**

**Visit ?; Questions due Friday October 5 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.

**Lawrence T. Jones III**

**Visit ?; Questions due Friday October 19 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**

**Visit ?; Questions due Friday November 2 at noon**

With the foundation of the Gernsheim collection, the Ransom Center has a world class photograph 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**

**Visit ?; Questions due Friday November 16 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.

**Photos for class discussion (10 points; 2 points for each image)**

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

Each student will take a photograph based on the theme identified for that week, and bring a copy of the image to class. The image may be on paper or electronic, but please be sure you have adequate means for display to the entire class. Be prepared to make a brief statement describing the social or historic significance of the image in class. When describing the image, emphasize cultural value, commentary on society, and larger issues. Your description should be global rather than personal. We will take a short time to discuss these images in class.

**September 11:** Adventure

**October 2:** Strategy

**October 16:** Meetings

**October 30:** Supernatural

**November 27:** Cultural heritage

**Memo to move collection (10 points)**

**Due: November 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 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. Use the standard memo format. 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.

**Comparison of collections**

**Due: December 4**

We have spoken with several collection stewards over the course of the semester, both institutional and private. Each has a different approach to care, access and collection development. Each has a different budget as well. Write a summary comparing the different approaches, noting the strengths and weaknesses of each. In each case note one thing you found most valuable about each approach and one change you would like to see made.

**Portfolio (15 points)**

**Due: On-going.**

**Critique Tuesday December 4**

**Final due date Friday December 7**

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 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 will keep a lab notebook detailing working method, successes and failures. Notes should be taken for each image made and 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 stored in an appropriate housing with the lab notebook. The box with the negatives and printing frames etc. should be turned in at the same time.

**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**

**August 28 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 6/13/18 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 6/13/18 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 6/13/18 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 6/13/18 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 6/13/18 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 6/13/18 from <http://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones>

**September 4 Week 2**

**Photographic image:** Adventure

*Identifying photographic processes I*

*Printing cyanotypes*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/18 from <http://www.graphicsatlas.org/>

Jürgens, M. (2017). The eye. Retrieved 6/13/18 from <http://the-eye.nl/> This is a useful reference site.

*Photographic processes series*. (2014, December 12). Retrieved 6/13/18 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

Reilly, J. M. (1986). *Care and identification of 19th-century photographic prints*. Rochester, NY: Eastman Kodak. Two copies in Paper Lab can be checked out.

*Next week’s reading for Gawain Weaver’s paths of deterioration is buried in his website; make sure they know where it is and they look it over before class.*

**September 11 Week 3**

**Inconsequential photo assignment due**

*Preservation*

Readings

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

Penichon, Sylvie. *Historical review of plastics used in photographs.* Retrieved 6/13/18 from <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. Copy in Paper Lab.

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved 6/13/18, from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 6/13/18, from [http://gawainweaver.com/images/uploads/Process ID Chart\_19th Century Photo.pdf](http://gawainweaver.com/images/uploads/Process%20ID%20Chart_19th%20Century%20Photo.pdf)

*Notes from 2017 are useful. I followed those, setting up a bunch of damaged photos and having them follow Gawain Weaver’s paths of deterioration. It’s a little confusing to pick that out of the website, so make sure they know where it is.*

*We were behind on exposing cyanotypes because there has been constant rain, so we exposed the two-week old paper today and made some fresh sheets. Didn’t get to expose it today as it was still damp.*

*I’m taking more of a 19th c. exploratory science approach and enforcing the concept of a lab notebook more rigorously. I had prepared a sample of three colors of gum prints and showed them all my notes on paper sizing, alum, colors, etc. Emphasized noting all the small details.*

*Have not heard back from Halley.*

**September 18 Week 4**

*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)

**September 25 Week 5**

**Photographic image:** Strategy

**Camera Lucida assignment due**

*Salted paper prints*

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 2 Week 6**

*Meet at Briscoe Center*

*Guest speaker: Amy Bowman*

Readings

Columbia University Libraries. (2013). Community service society photographs. Retrieved 6/13/18, 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 6/13/18 from <http://ceroart.revues.org/4293>

Washburn, B. T., Eckert, E., & Proffitt, M. (2013). *Social media and archives: A survey of archive users*. Retrieved 6/13/18 from <http://www.oclc.org/content/dam/research/publications/library/2013/2013-06.pdf>

**October 9 Week 7**

**Photographic image:** Meetings

*Gum prints*

**October 16 Week 8**

*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 6/13/18, from SMU Central University Libraries website: <http://digitalcollections.smu.edu/all/cul/jtx/>

Wetzel, R.K. (2016). *Conservation science and the Daguerreotype.* Retrieved 6/13/18 from <https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7721>

**October 23 Week 9**

**Photographic image:** Supernatural

*Identifying photographic processes II*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/2018, from <http://www.graphicsatlas.org/>

**October 30 Week 10**

*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.

**November 6 Week 11**

**Move collection memo due**

*Photo display*

Readings

*Graphics atlas*. (2016). Retrieved 6/13/2018, from <http://www.graphicsatlas.org/>

*Notes: I set up the photo display two weeks ago so this day will be storage and housing.*

**November 13 Week 12**

*Meet at Alexander Architectural Archive*

*6/13 confirmed for 9:15*

*Guest speaker: Nancy Sparrow*

Readings

Price, L. O. (2010). *Line, Shade and Shadow: The fabrication and preservation of Architectural drawings.* Delaware: Oak Knoll. pp. 223-359.

**November 20 Week 13**

**Photographic image:** Cultural heritage

*Review of site visits*

**November 27 Week 14**

**Comparison of site visits due**

*Portfolio critique*

*Evaluation and wrap-up*

**December 4 Week 15**

**Photographic image:** Cultural heritage

*Review of site visits*

**Final portfolio and lab notebook due Friday, December 6**