**SCHOOL OF INFORMATION**

**THE UNIVERSITY OF TEXAS AT AUSTIN**

**PHOTOGRAPHIC MATERIALS IN CULTURAL HERITAGE INSTITUTIONS**

INF 385T Spring 2020 Unique # 27645

INF 350G Spring 2020 Unique # XXXXX

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 infrequently.)

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.
* Ideally, 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 anteroom.
* 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 anteroom.
* 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 anteroom 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: February 26**

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.

Please submit this assignment on paper before the end of the day, October 2. You may give it to me or leave it in my mailbox on the 5th floor.

**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.

Go to: Canvas:People:Appropriate Group

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.

Submit questions on Canvas under people:groups:name and date. There is one group for each set of questions. Please read the other questions that have been submitted and make sure that yours differs from the others.

**Guidelines for questions**

**Lawrence T. Jones III**

**Visit September 11; Questions due Monday February 3 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 February 17 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 March 9 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, Zarrow Seminar Room**

**Visit November 6; Questions due Monday April 6 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: May 6**

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. We will address how to submit the assignment in class on November 27.*

**Portfolio (30 points)**

**Due: On-going.**

**Critique Wednesday May 6**

**Final due date Friday May 8**

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. We have transparencies here, but each student will be given no more than three, so comparing experimental results and grouping images on one transparency is encouraged. 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 with classmates 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 produce those 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 produce those 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, but every student is expected to take part in the critiques, both presenting and commenting.

**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. Those decisions should reflect intended use and expected life-span.

**Schedule**

**January 22 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 8/6/189 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. (2018. *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 8/6/19 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 8/6/19 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 8/6/19, 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. (On Canvas)

**January 29 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 8/6/19 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. Copy in Lab.

*Photographic processes series*. (2014, December 12). Retrieved 8/6/19 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)

**February 5 Week 3 Questions for Larry due February 3, 10:00 a.m.**

*Guest speaker: Larry Jones* *Tentative*

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 8/6/19, from SMU Central University Libraries website: <http://digitalcollections.smu.edu/all/cul/jtx/>

**February 12 Week 4**

*Photo identification I*

Readings

*Graphics atlas*. (2016). Retrieved 8/6/19 from <http://www.graphicsatlas.org/>

Jeffries, S. (2013, December 13). The death of photography: Are camera phones destroying an art form? *The Guardian*. Retrieved 8/6/19 from <http://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones>

Jürgens, M. (2017). The eye. Retrieved 8/6/19 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 Lab.

Stulik, Dusan, and Art Kaplan. 2013. *The Atlas of Analytical Signatures of Photographic Processes*. Los Angeles, CA: Getty Conservation Institute. Retrieved 8/6/19 from <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 8/6/19 from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 8/6/19 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)

**February 19 Week 5**  **Questions for Nancy due February 17, 10:00 a.m.**

*Guest speaker: Nancy Sparrow-Tentative*

*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.

**February26 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 8/6/19 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

**March 4 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 8/6/19 from <https://www.youtube.com/playlist?list=PL4F918844C147182A>

**March 11 Week 8 Questions for Halley due March 9, 10:00 a.m.**

*Guest speaker: Halley Grogan and Madeline Moya-Tentative*

*Meet at Austin History Center, Lobby*

Readings

Austin History Center. Retrieved 8/6/19 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.

**March 18 SPRING BREAK**

**March 25 Week 9**

*Quiz: Photo Identification*

*Open labs*

Readings

*Graphics atlas*. (2016). Retrieved 8/6/19 from <http://www.graphicsatlas.org/>

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

Stulik, Dusan, and Art Kaplan. 2013. *The Atlas of Analytical Signatures of Photographic Processes*. Los Angeles, CA: Getty Conservation Institute. Retrieved 8/6/19 from <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 8/6/19 from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 8/6/19 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)

**April 1 Week 10**

*Photo display*

Readings

*Graphics atlas*. (2016). Retrieved 8/6/19 from <http://www.graphicsatlas.org/>

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

Stulik, Dusan, and Art Kaplan. 2013. *The Atlas of Analytical Signatures of Photographic Processes*. Los Angeles, CA: Getty Conservation Institute. Retrieved 8/6/19 from <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 8/6/19 from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved 8/6/19 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)

**April 15 Week 12 Questions for Linda due April 6, 10:00 a.m.**

*Guest speaker: Linda Briscoe Myers-Tentative*

*Meet at HRC Zarrow Seminar Room*

Readings

Camera Work. (n.d.). Retrieved 8/6/19 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. We read this the first week, but you may want to re-read before the HRC visit.

**April 8 Week 11**

*Open labs*

Readings

**April 22 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 Anteroom)

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

Penichon, Sylvie. *Historical review of plastics used in photographs.* Retrieved 8/6/19 from <https://www.youtube.com/watch?v=XDbyHi9bY0A&index=11&list=PLH0WXCtI2nojnffdX7aU1JKhplvfM1tx1>

**April 29 Week 14**

*Disaster salvage – Dress appropriately*

**May 6 Week 15**

*Critique*

*Review*