

**Curating Hidden Collections & the Black Archive Seminar**  
**RESEARCH & DISCOVERY ANNOTATED BIBLIOGRAPHY**

**Updated June, 2021**

This Annotated Bibliography was compiled by graduate scholars at the University of Delaware during the Fall 2017 and Spring 2021 seminar *Curating Hidden Collections and the Black Archive* (initials indicate the author of each entry). While working with “The Baltimore Collection” and the Black Portrait Photograph Collection, our class used a wide range of resources to aid in the research on particular photos, to expand our understanding of the collection as a whole, and to deepen our understanding of archival theory and practice, particularly relating to race and representation. In this bibliography, we briefly summarize some of the sources that we found to be the most helpful. We hope this bibliography can serve as a resource and helpful starting point for others that may engage with The Black Portrait Photograph Collection, “The Baltimore Collection” or similar archival work.

**Critical Methodology in Archives**

Bennett, Tony, et al. *Collecting, Ordering, Governing: Anthropology, Museums, and Liberal Government*. Duke University Press, 2017.

This work explores the relationships among anthropological fieldwork, museum collecting and display, and social governance in the early twentieth century. Although it doesn't focus specifically on Baltimore, I think it is a great text for understanding the relationship between western institutions and the entitlement to hold ephemera that is stolen from another culture. (EB)

Camp, Tina, 2019. Black visibility and the practice of refusal. *Women & Performance: A Journal of Feminist Theory*, [online] 29(1), pp. 79-87.

<https://www.womenandperformance.org/ampersand/29-1/camp>> [Accessed 5 May 2021]. li

This article details the practice of refusal in Black visibility and was useful in this course to rethink the descriptions of the sitters within the narrow confines of the metadata schema and finding aids. Thinking of our work as more transparent than most cataloguing and using descriptors that are most respectful of the sitter's agency functioned as part of the collective practice of refusal. (LM CHC21)

Lambrechts, Lisa. “From Young Woman with a Fan to Isabella: A Rediscovered Identity.” *The Rijksmuseum Bulletin* 68, no. 2 (2020): 156-165.

In this article, Lambrechts evokes the initiative pursued by the Rijksmuseum in Amsterdam to revise and update its labels and object metadata, with the aim of getting rid of what she names colonial terminology and descriptive Eurocentrism. She puts this ambition into application by focusing on a 1906 painted portrait of a young Black girl named Isabella by Dutch painter Simon Maris. To restore the agency and identity of the sitter, Lambrechts delves into an archive of photographic portraits of Isabella taken by Maris himself in his Amsterdam studio. Here, the photographic archive helps Lambrechts not only offer a new title for the painting, but also

establish that the sitter was an individual, not a generic type. Her research provides an example of a path to inclusive revision in institutional data production. (TRB CHC21)

Morgan, Jennifer. "Archives and Histories of Racial Capitalism: An Afterword." *Social Text* 33, no. 125 (2015): 153-61.

This article delves into the ways in which the concept of the archive must be complicated when telling African American history. If the archive is used to uncover this history, that process cements the authority of the archive. Therefore, the notion must be problematized and expanded to center black life and perspective. Additionally, Morgan's analysis points to the importance of considering the material reality of underrepresented populations within archival documents. This thinking is especially helpful when considering photographs. (BK)

Parent, Ingrid. "Knowledge Systems for All." *Cataloging & Classification Quarterly* 53, no. 5-6 (2015): 703-706.

This article is part of a special issue speaking to the emerging significance of indigenous cataloging systems in archives and libraries. Parent calls attention to the challenges archivists face in cataloging objects related to or originating from indigenous communities due the differing epistemological systems and language use between western-based academic structures and various indigenous communities. Parent emphasizes that catalogers must understand that their job is not a routine process since the terms used in metadata and descriptions reflect the values and beliefs of those who create it. With this critical understanding of metadata, Parent optimistically believes that archives and libraries can play a leading role in collaborating with local communities to move toward cataloging solutions that are respectful. (SM)

## **Contextual Information**

### **Atlantic City**

Funnell, Charles E. *By the Beautiful Sea: The Rise and High Times of That Great American Resort, Atlantic City*. New York: Alfred A Knopf, 1975.

This book discusses the development of Atlantic City as an American resort town. While the book does not focus on the African American communities within Atlantic City, there are sections that discuss the situation of African Americans in Atlantic City. African Americans permanently settled in the city to work in its service-based economy, and the city also served as a vacation destination for wealthy blacks from Philadelphia and other metropolitan areas. There is some discussion of the racial tensions in the city, but this theme is not central to the book. Instead, the book is a broad overview to provide a general understanding of the historical context of Atlantic City as a vacation destination. (SM)

### **Baltimore**

Kelbaugh, Ross J. *Directory of Maryland Photographers, 1839-1900*. Baltimore, MD: Historic Graphics, 1988.

This directory lists photographers and photographic studios in Maryland with their address and the years they operated at each address. Brief biographical notes are included with the entries where relevant. The directory also includes more extensive biographies of twelve prominent photographers. This is an extremely valuable resource for researching photos from Maryland during this period, particularly for dating photos. (IZ)

LaCombe, Philip. "Life in a Small Street in Baltimore: One Hundred Fifty Years of an Evolving, Unique Urban Landscape" *University of Maryland, College Park School of Architecture, Planning and Preservation*, December 2012, [https://drum.lib.umd.edu/bitstream/handle/1903/13583/LaCombe\\_FinalProject.pdf;sequence=1](https://drum.lib.umd.edu/bitstream/handle/1903/13583/LaCombe_FinalProject.pdf;sequence=1) .

Written by Philip LaCombe, who was a graduate student at the University of Maryland – College Park at the time. The paper examines the evolution of Baltimore's working-class history, exploring immigrant population networks and generational shifts in commerce. This work is exploring the role of alleyways, but more importantly connects the past and present of the city. This could be helpful for providing background information on photo studios in the Baltimore region. (EB)

Warren, Mame and Warren, Marion E. *Maryland Time Exposures: 1840-1940*. Baltimore and London: The Johns Hopkins University Press, 1984.

This work is a compendium of vernacular photographs taken across Maryland mostly around the turn of the century. Considerable attention is paid to photographs of the changing face of Baltimore in this period, especially to the rise of industry and to the aftermath of the devastating Great Baltimore Fire of 1904. At least one of the photography studios represented in "The Baltimore Collection" was in the path of the Great Baltimore Fire. Most of the photographs illustrated are either vernacular family photographs or professional photographs of the type that would have appeared in newspapers. Many of the images show African American Marylanders, though the book does not devote particular attention to the complex racial landscape of Maryland in the century represented. (DF)

Warren, Mame and Warren, Marion E. Baltimore: *When She Was What She Used to Be, A Pictorial History 1850-1930*. Baltimore and London: The Johns Hopkins University Press, 1983.

This book is a photographic history of the city of Baltimore. The book is composed entirely of photographs of the city collected from disparate but meticulously documented sources, and contemporary quotations from Baltimore newspapers. It contains an exceptional series of images documenting the Great Baltimore Fire, and at least one of the photographs in the volume was taken by Richard Walzl, who is represented within "The Baltimore Collection." Other images document storefronts and fashions in Baltimore during the period. As with *Maryland Time Exposures*, some images show African American residents of Baltimore but their presence is not thematized. (DF)

### **Philadelphia**

Du Bois, W.E.B. *The Philadelphia Negro: A Social Study*. New York, NY: Oxford University

Press, 2007.

In 1899 Du Bois published his sociological study on the largest population of Blacks living outside the South. Supported by activist social reformer, Susan Wharton and acting provost Charles C. Harrison at the University of Pennsylvania, Du Bois studied the present conditions of the Black community to understand how they lived, worked, were educated, spent their leisure time, and any other social issues. The book became an interpretive analysis of Philadelphia's Seventh Ward, which at the time contained the largest concentration of Black people in the city. Du Bois created a seminal study with a framework that has been emulated many times in the twentieth century by social scientists. His framework analyzed six factors that played into the conditions of the Black community: the history of enslavement, servitude, and oppression; the effects of disproportionate demographics between men and women; employment competition with free whites both native born or recent immigrants from Europe; racial prejudice and discrimination; resources, dynamics, internal structure and leadership within the Black community; and the morality and capacity of Black self-determination. In this 2007 edition of Du Bois infamous sociological study there is a foreword by Professor Henry Louis Gates entitled, "Black Letters on the Sign" as well as an introduction by Professor Lawrence Bobo, both professors at Harvard University. (KC)

Katz, Michael B., and Thomas J. Sugrue. 1998. *W.E.B. DuBois, race, and the city: the Philadelphia Negro and its legacy*. Philadelphia: University of Pennsylvania Press.

In 1896, W.E. B. Du Bois began research that resulted three years later in the publication of his great classic of urban sociology and history, *The Philadelphia Negro*. Today, a group of the nation's leading historians and sociologists celebrate the centenary of his project through a reappraisal of his book. Motivated by Du Bois's deeply humane vision of racial equality, they draw on ethnography, intellectual and social history, and statistical analysis to situate DuBois and his pioneering study in the intellectual milieu of the late nineteenth century, consider his contributions to the subsequent social scientific and historical studies of the city, and assess the meaning of his work for today. (JM)

Ries, Linda A. and Jay W. Ruby. *Directory of Pennsylvania Photographers 1839-1900*. Harrisburg: Pennsylvania Historic and Museum Commission, 1999.

This is a directory of photographer names, addresses, and studio names of Pennsylvania between the dates listed in the title. The book contains a glossary of early photographic terms as well as the sources for the directory entries. (KC)

Wolf, Edwin, Preface. *Negro History 1553-1903: An Exhibition of Books, Prints, and Manuscripts from the shelves of The Library Company of Philadelphia and the Historical Society of Pennsylvania*. Philadelphia, 1969.

The catalogue and exhibition were created to explore the collections at the Library Company of Philadelphia and the Historical Society of Pennsylvania related to African Americans. The curators intended to emphasize the contributions of African Americans to their

own history. Each document is cited with a brief explanation of its content and importance. The catalogued material spans from the eighteenth century to the twentieth century and covers a range of mediums including books, prints, drawings, newspapers, pamphlets and letters. The vast majority of documents are by white authors in regards to African Americans in the context of slavery. Special attention is paid to the abolitionist perspective and the curators seem to have a proclivity for including correspondence and memoirs. The catalogue is organized into chapters, such as “Men and Women of Talent,” “The Abolitionists,” “Slavery and Freedom in France and Her Colonies” and “The African Homeland.” (CG)

### **Dating Resources**

Edwards, Lydia. *How to Read a Dress: A Guide to Changing Fashion from the 16th to the 20th Century*. London: Bloomsbury Academic, 2017.

This book is a strong introduction to changing trends in women’s fashion between 1550 and 1970. Edwards breaks women’s fashion in Europe and the United States into eleven broad stylistic periods organized chronologically. Each section features a brief essay that describes the popular styles, the forces that influenced their popularity, and the key design elements that a researcher can use to distinguish a dress from that period. She further pairs these essays with pictures of seven to eight examples of fashionable dress from that period. Designed with the reader in mind, Edwards annotates the dresses, providing its date and place of production while labeling the different parts of the dress with the name of that feature, its construction, and the date range in which it became popular. This book focuses on high-fashion until the twentieth century. Overall, this is an invaluable resource for identifying women’s fashion and developing foundational knowledge on the subject. It serves as both a how-to guide for dating historic costume and a manual with which to train the eye. (AR)

McClellan, Elisabeth. *Historic Dress in America 1800-1870*. Replacement volume by Etherington Conservation Services, Browns Summit, North Carolina, 2007. Original publication Philadelphia: George W. Jacobs & Co., 1910.

This book divides its content and illustrations by gender, age, decade, and outfits for particular occasions or groups of people. It predominantly covers women’s fashion during the first three quarters of the nineteenth century which is useful in identifying time periods of photographs in “The Baltimore Collection,” but it also includes multiple useful illustrations and commentaries on children’s dress and men’s apparel. (KF)

Debbie and Oscar. Victorian Hat History | Bonnets, Hats, Caps 1830-1890s

<https://vintagedancer.com/victorian/victorian-hat-history/>

This website catalogues vintage fashion through the decades including illustrations and descriptions of the predominant style per decade. The page cited here focused on Victorian era women’s hats which were useful for some of the images in the “Black Portrait Photograph Collection.” (LM CHC21)

Severa, Joan L. *Dressed for the Photographer: Ordinary Americans & Fashion, 1840 - 1900*. Kent, OH: The Kent State University Press, 1995.

This text is a significant contribution to fashion history in the United States, as Severa focuses not on the high fashion of the period but the clothing of “ordinary Americans” as captured through the lens of the camera. In this book, Severa closely analyzes hundreds of photographs, focusing on the styles worn by the sitters and the details of their clothing. This information allows her to date the photographs, details that she includes in her tombstone information alongside the photographic technique used and the institution housing the photographs at the time of publication. The photographs are organized chronologically, broken into decade-long chapters. Each section includes an essay summarizing photographic techniques used in the period; sources that women used to follow fashion trends, such as women’s magazines and patterns; detailed fashion trends popular in that century for men, women, and children; and the technology used to produce these clothes, including the rise of the home sewing machine. Ultimately, through close analysis of these photographs, Severa uncovers a rich history about the practice of self-styling outside of the wealthiest members of society in the mid-to-late nineteenth century. (AR)

Stamper, Anita and Jill Condra. *Clothing through American History: The Civil War through the Gilded Age, 1861 - 1899*. Santa Barbara, CA: Greenwood, 2011.

For those interested in the history of American fashion, this text provides a detailed overview of fashion trends among men, women, and children in the United States between 1861 and 1899. Stamper and Condra break down this period into two parts - fashion during the Civil War and Reconstruction era (1861 - 1876) and fashion during the Gilded Age (1877 - 1899). To contextualize the clothing, each section includes a timeline paired with a brief overview of the social, political, and cultural history of the period, including information about the increasing popularity of photography. Of particular importance to research on the Baltimore Collection, this text is useful for dating clothing. While the text rarely uses visual examples, Stamper and Condra take great pains to describe the clothing trends in each period. The chapter on women’s fashion between 1861 and 1876 includes subsections about bodices, necklines, bodice closures, skirts, jackets, corsets, hoops, drawers, hosiery, and accessories. The men’s and children’s sections are similarly detailed for both periods in this text. The authors only briefly cover clothing among Native Americans, African Americans, and rural Whites. Overall, this text serves as a strong introduction to fashion history, particularly design trends, economic and political influences on clothing design, cultural practices of dress, and the production and transportation of clothing in America. It is also a strong example of how to describe clothing. (AR)

## **Historical Photography**

### **Black Imagery in Photographs and Black Photographers**

Barbash, Ilisa, Molly Rogers, and Deborah Willis. *To Make Their Own Way in the World: The Enduring Legacy of the Zealy Daguerreotypes*. New York: Aperture, 2020.

This book focuses on the creation and use of a collection of mid-nineteenth century daguerreotype portrait photographs of seven enslaved African Americans. This book is compiled of essays around the history and context of the enslaved individuals in the portraits. Given the original “scientific” purposes of the portrait photographs, this book explores how African Americans were and still are viewed as objects rather than human beings. This helps to provide an understanding of African American photography, especially of those who were enslaved. (DB CHC21)

Canedy, Dana, et al. *Unseen: Unpublished Black History from the New York Times Photo Archives*. Black Dog & Leventhal Publishers, 2017.

Drawn from the *New York Times* photo archive, this book is a collection of the overlooked and undervalued photos. This work can be insightful to understand the ways we consider the value of a photograph’s lifespan. This book demonstrates how photos originally deemed to be unusable have now been formed into a collection/archive of their own. The images with “The Baltimore Collection” predate those exhibited within this book, but are a useful example on why archival organization is necessary and what can be done with photos that don’t make it into the magazines the 1st time round. (EB)

Cobb, Jasmine Nichole. *Picture Freedom: Remaking Black Visuality in The Early Nineteenth Century*. New York: New York University Press, 2015.

This book traces the visual image of the Black body from the gradual abolition acts of the late eighteenth century until the Fugitive Slave Act of 1850. Cobb illuminates the divergent techniques Black people used to prepare enslaved people and White society for Black freedom. This practice not only threatened the institution of enslavement but also the subjectivity of many White people in society. Cobb focuses on Black women’s bodies for the agency women used to manipulate the visual gaze of their bodies to recognize femininity. She engages feminist theories of spectatorship to show how Black women contributed to shaping Black visuality of the nineteenth century. Cobb uses the image of freed slave Elizabeth “Mumbet” Freeman, the creation of friendship albums, satirical caricatures, and portrayals of Black freedom in the nation and abroad to theorize the many ways Black freedom was visualized by transatlantic White society and Blacks, brought into the home, and domesticated. (KC)

Finley, Cheryl. "No More Auction Block for Me!" In *Pictures and Progress: Early Photography and the Making of African American Identity*, edited by Maurice O. Wallace and Shawn Michelle Smith, 329-46. Durham and London: Duke University Press, 2012.

Cheryl Finley’s essay appears at the end of Wallace and Smith’s larger book project. It details the author’s interaction with a nineteenth century photographic album of black sitters that was auctioned at Swann Galleries in New York. The object was actually purchased by Finley because she felt deep attachment to the sitters’ depictions and did not want black bodies to be

auctioned in the present day. In the future, Finley plans to write historical fiction about those people in the album in order to reinscribe an identity to them that has been lost. Her analysis is crucial to understanding the larger project of recovery. (BK)

Fusco, Coco. "Racial Time, Racial Marks, Racial Metaphors." Introduction to *Only Skin Deep: Changing Visions of the American Self*, edited by Coco Fusco and Brian Wallis, 13-49. New York: Harry N. Abrams, 2003.

In this introductory essay, Coco Fusco unpacks photography's relationship to the history of racism and colonialism. Fusco argues that photography as a medium is implicated in the creation of a racialized Other and therefore should not be separated from conceptions of racial identity. Her remarks are helpful when unpacking both the authority of the archive and the photograph. (BK)

Gradientlair. "There Is No 'Neutral Gaze' In Photography." *Gradient Lair*, 2 Sept. 2014, [www.gradientlair.com/post/96462783278/no-neutral-gaze-in-street-photography](http://www.gradientlair.com/post/96462783278/no-neutral-gaze-in-street-photography).

Trudy is a social critic and artist. In this work, Trudy is addressing a framework to understand the relationship between street photography and colonialism. Although few items in the Baltimore Collection are taken outside of a studio, a similar framework could be adapted to portrait and studio photography. (EB)

*The Image of the Black in Western Art, Volume V: The Twentieth Century, Part I: The Impact of Africa*. Edited by David Bindman, Henry Louis Gates Jr, and Karen C. C. Dalton. Belknap Press of Harvard University Press, 2014.

In the 1960s, art patrons Dominique and Jean de Menil founded an image archive showing the ways that people of African descent have been represented in Western art from the ancient world to modern times. Published by Harvard University and the DuBois Institute, the multi-volume collection of scholarly essays that make up *The Image of the Black in Western Art*, uses the image archive as a framework to analyze the representations of black figures in Western art throughout time. Most relevant to our course work is an essay by Deborah Willis titled, "Counteracting the Stereotype: Photography in the Nineteenth Century." Willis discusses the evolution of photography in eighteenth and nineteenth century America and how it was used to represent African Americans. Willis emphasizes the evolving nature of photographic portrayal and how photography allowed African Americans to assert a new identity. For more on the series and the individual volumes: <http://www.imageoftheblack.com/> (CG, JM)

Moutoussamy-Ashe, Jeanne. *Viewfinders: Black Women Photographers*. New York: Dodd, Mead & Co., 1986.

The contribution of black women photographers in their field is an under-researched and underrepresented field of study. Many of the names of black female photographers have been lost to time, but this book aims to preserve and publicize the legacy of some black women, integrating their accomplishments into the wider historiography of photography. The book is organized chronologically with a historical overview and critical summary of five periods from

1839 to 1985 followed by more detailed biographies of some black female photographers. Due to the limitation of the historic record, more individuals from the mid to late twentieth century are featured than from the nineteenth century. Nevertheless, this book is an important start to a difficult task. (SM)

Smith, Shawn Michelle. *Photography of the Color Line: W. E. B. Du Bois, Race, and Visual Culture*. Durham: Duke University Press, 2004.

In this text Smith “reads” the Georgia Negro Album photographs featured in Du Bois’s 1900 Paris Exposition exhibition. She conducts this work as a visual cultural analysis to explicate the cultural and historical significance of the photographs which she believes has been lost or forgotten in the contemporary moment. Smith explains the importance of Du Bois’s photographs for their ability to inform our understanding of “double consciousness” as well as for their ability to reinterpret the racialized gaze through which he stated the notion of race was formulated and negotiated. Smith’s overall methodology is grounded in the idea that race was fundamental and defined by visual culture; race and visual culture are mutually constitutive and finally that photographic archives are racialized sites laden with contested cultural meanings. (KC)

Stevenson, Sandra. “Celebrating Black Culture with a Careful Eye.” *The New York Times*, The New York Times, 27 June 2016, [www.nytimes.com/2016/06/28/arts/design/sarah-lewis-aperture-vision-justice-celebrating-black-culture.html?\\_r=1](http://www.nytimes.com/2016/06/28/arts/design/sarah-lewis-aperture-vision-justice-celebrating-black-culture.html?_r=1).

This *New York Times* article is a discussion of the Black experience within photography between Sandra Stevenson, Visual Editor for the NYT and Sarah Lewis, an Assistant Professor at Harvard University in the Department of History of Art and Architecture and the Department of African and African American Studies. (EB)

Wallace, Maurice O. and Shawn Michelle Smith, eds. *Pictures of Progress: Early Photography and the Making of African American Identity*. Durham and London: Duke University Press, 2012.

This book compiles chapters from contemporary scholars in various disciplines that reflect on how African American intellectuals and activists in the nineteenth century and early twentieth century conceptualized and utilized photography for self-representation, empowerment, and social justice. The emphasis on visual culture is further expanded by the short essays or “snapshots” that feature and interpret the work of four early African American photographers. This book acted as the main text for this project and provided examples of current avenues of scholarship and visual analysis concerning African American photography and imagery. (SM)

Willis, Deborah, ed. *Picturing Us: African American Identity in Photography*. New York: The New Press, 1994.

This edited volume by Deborah Willis features a collection of short essays written by African American artists, scholars, critics, filmmakers, and curators. Contributors include bell

hooks, Adele Logan Alexander, and Angela Davis. In each essay, the author responds to a photograph that is personally or professionally meaningful, detailing the significance that the photograph has in their lives and, at times, political and cultural importance of the photograph as well. At the time of its publication, this book - African Americans analyzing photographs of African Americans to uncover the multidimensional meanings of blackness - was revolutionary in its premise. This is a significant book for anyone interested in the topic of photography, whether generally or specifically in the African American community. (AR)

Willis, Deborah. *Reflections in Black: A History of Black Photographers 1840 to the Present*. New York: W.W. Norton & Company, 2000.

This book, written by a pioneering scholar in researching and critically analyzing mid-eighteenth and early twentieth century black photography, is one of the first general histories of black photographers to be published. It compiles hundreds of photographs by known black photographers from major institutional and private collections. These photographs are organized chronologically into five general periods from 1840 to 2000, and each section includes a contextual discussion of the role of black professional photographers. As the title indicates, the book focuses on photographs with known photographers, as opposed to images of black individuals by unknown or white photographers. (SM)

Willis, Deborah, and Barbara Krauthamer. *Envisioning Emancipation: Black Americans and the End of Slavery*. Philadelphia: Temple University Press, 2012.

This book is a collaboration between art historian Deborah Willis and historian Barbara Krauthamer. In this interdisciplinary volume, the authors use 150 photographs of African American individuals from the mid-19th century to the early 1960s (the last being a 1963 photograph of William Casby by Richard Avedon) to examine how the concept of freedom was embraced by newly-emancipated enslaved individuals, and how generations of black sitters attempted to embody this spirit by posing for photographic portraits. The images chosen by the two authors present very diverse profiles in American society. Racist pseudo-scientific images of Black individuals made by white people before the Civil War open the volume as a contrast to the following pictures.. The publication aims at expanding the range of considerations about the subject, by including Black photographers and numerous pictures of women sitters. (TRB CHC21

Willis, Deborah. *The Black Civil War Soldier: A Visual History of Conflict and Citizenship*. New York: New York University Press, 2021.

In this book, arranged chronologically, Deborah Willis focuses on about 70 selected photographs of Black soldiers during the Civil War to highlight the ways these individuals promoted their own version of freedom and patriotism through pictures. She notably considers the relationship between text and image, highlighting the joint role photographs and letters played at the time. Her premise is to assert that the sitters had an awareness of the significance of the Civil War moment not only for the country yet also for their own status and lives. They sought to immortalize this consciousness by having their portraits taken. Beyond the textual-

visual relationship, Willis also examines the importance of clothing and attire in conveying visual messages about African American emancipation in the U.S. Each chapter covers roughly a year of the war, and each contains a contextual introduction by Willis, who also provides numerous excerpts of letters and diaries written by Black soldiers. (TRB CHC21)

Willis, Deborah. *Black: A Celebration of a Culture*. New York: Skyhorse Publishing, 2014.

In this book Deborah Willis brings forth the beauty of Black culture throughout the twentieth century. Willis' work allows the reader to view Blackness through multiple lenses and interrogate the multifaceted meanings of both Black life and culture. (DB CHC21)

Wilson, Jackie Napoleon. *Hidden Witness: African American Images from the Dawn of Photography to the Civil War*. New York: St. Martin's Press, 1999.

This book is a compilation of early photographs of African Americans from the collection of the J. Paul Getty Museum and the private collection of Jackie Napoleon Wilson, the author. As a collector, Wilson believes that photographs act as important historical documents and visual records of the lived experience of African Americans. Each two-page spread in this book includes a facsimile of a photograph and a brief paragraph concerning the image. These paragraphs are not formulaic descriptions that lack emotion. Instead, the author variously describes the image, presents historical context, or includes rhetorical questions. The descriptions are short and do not fully describe all of the elements within the photograph. Instead, the author calls to attention certain aspects of the photograph, always emphasizing the black individuals, in order to force readers to consider the humanity and lived experiences of free and enslaved blacks in the 19th century. (SM)

### **Identification of Historical Photographs**

Lavédrine, Bertrand. *Photographs of the Past: Process and Preservation*. Translated by John McElhone. Los Angeles: J. Paul Getty Trust, 2009.

This book describes both positive and negative photographic processes, how to identify them, and common misconceptions in both their identification and production. It also notes the various types of photographs most commonly used for media such as cartes-de-visite, cabinet cards, and memento photographs. Additionally, it gives specific time periods when photographic processes were developed, became popular (or not, as the case may be), and when they fell out of favor. Finally, it notes the many condition issues to which photographs of different types are most susceptible. It was helpful in dating the photographic objects, determining which type the objects are, and learning more about the specific photographic processes. (KF, BK)

### **General Resources on Historical Photography**

Lindsey, Rachel McBride. *A Communion of Shadow: Religion and Photography in Nineteenth Century America*. Chapel Hill: University of North Carolina Press, 2017

This work will serve as an excellent source for understanding the impact of religion on the new medium of photography. Ultimately Rachel McBride Lindsey is interested in these

questions: “what violence do photographs do to the study of religion? Or, more cautiously, how must the academic study of religion scrutinize and transform itself in order to incorporate rigorous, sustained, and candid analyses of material and visual sources?” (SA)

Severa, Joan L. *My Likeness Taken: Daguerreian Portraits in America*. Kent, OH: The Kent State University Press, 2005.

Overall, this book serves as both a strong example of how to build analysis into object description and a helpful resource for contextualizing American daguerreotypes. Featuring nearly 300 daguerreotype portraits of men, women, and children between 1840 and 1840, Severa seamlessly weaves together detailed description of the fashion depicted in the photograph, analysis of the subjective qualities of the photograph, and contextual information about the sitter, where applicable. The book also provides a helpful overview of the rise of the daguerreotype portrait in the mid-nineteenth century in the United States. The foreword provides information about the different categories of daguerreotype studios, photographers, supply houses, and advertising techniques that made this phenomenon possible. The introduction likewise summarizes the means through which information about fashion trends was circulated, including ladies’ magazines, newspapers, and fashion plates. Thus, this text provides ideas about where to conduct primary source research on daguerreotype portrait photography, as well. (AR)

Siegel, Elizabeth. *Galleries of Friendship and Fame: A History of Nineteenth Century American Photograph Albums*. New Haven, CT: Yale University Press, 2010.

Siegel’s work will be of great interest to those working with photo albums and understanding the meanings they present not only for researchers but also for the novice. This work examines the importance of the photo album during the nineteenth century which Siegel points was a time of great change. Thus, during this change, photo albums allowed for Americans to present themselves in different and new ways than before. (SA)

## Useful Websites

“Baltimore Brick By Brick.” Details Deconstruction and Brick + Board. Accessed November 29, 2017. <https://baltimorebrickbybrick.com/>.

This website is a blog maintained at least through Summer 2017 by Details Deconstruction, a nonprofit hired to dismantle derelict rowhouses in Baltimore. It contains valuable information about Baltimore neighborhoods, specific turn-of-the-century occupants, and the rowhouses themselves. (DF)

“The Cabinet Card Gallery: Viewing History, Culture and Personalities through Cabinet Card Images.” <https://cabinetcardgallery.wordpress.com/category/photographer-newsboy/>

This WordPress site aggregates cabinet cards with a large variety of sitters from many different photography studios. The digital collection is organized by date or subject matter allowing easy access to many different examples of cabinet cards. The URL above links directly

to Newsboy cabinet cards which proves directly relevant to the study of 2017.0017.0005, the cabinet card of Robert G. Ingersoll. (KF)

Clark, Gary. "Identifying Photograph Types." Identifying and Dating 19th Century Photographs. Accessed November 29, 2017. <http://www.phototree.com/identify.htm>.

This website is a good resource for identifying photographs as well as eighteenth and nineteenth century photography knowledge. This website has great examples of fashion from decades in the nineteenth century. There are also great examples of photography that have confirmed dates to help future researchers identify hairstyles and clothing options. (SA)

The Concrete Network. "History of Concrete - Concrete and Cement History Timeline." Accessed November 1, 2017. <https://www.concretenetwork.com/concrete-history/>

This is a commercial site with the mission "to educate homeowners, contractors, builders, and designers on popular concrete techniques and applications." While intended for modern homeowners' and contractors' use to understand current products, the site's timeline on the history of concrete provides useful information in narrowing down the time frame for photograph 2001.0017.0031 because it notes that cement was first used in home construction by Thomas Edison in New Jersey in 1908 and the first load of ready mix cement was delivered in Baltimore, Maryland, in 1913. As the buildings by Edison were more apartment style rather than individual homes like the one in the photograph, this information indicates that this photograph could not have been taken prior to 1913. (KF)

"Dating Historic Images," Landscape Change Program, University of Vermont. Accessed November 15, 2017. [http://www.uvm.edu/landscape/dating/clothing\\_and\\_hair/index.php](http://www.uvm.edu/landscape/dating/clothing_and_hair/index.php)

This site has been useful in identifying the clothing styles, hats, and hairstyles of the those depicted in the photographs. From this information, one is able to date the photographic objects. It is especially helpful in cases such as when the people are unidentified and the photographic type spans many years. The site is organized into the headings of transportation, roadside features, agricultural features, buildings, human features, and other. If you click on "Clothing/Hair" under the "Human Features" category, you are taken to a page with links organized by decade between 1850 and 1950. Under each decade category you can select women or men's clothing, hats, hairstyles, or accessories for more information on what was in vogue for that decade. (KC, BK)

Image Permanence Institute, "Identification," Graphics Atlas, last modified 2017, accessed November 29, 2017, <http://www.graphicsatlas.org>.

This website provides in-depth analysis of all photographic processes, including an overview of the type, close-up views of the objects, and date ranges for the objects. The "Identification" tab allows the user to choose which processes he/she wants to explore and breaks the information up into the various different types. The close-up views of the objects help to determine which type of photograph you are working on. It also proved helpful in dating the objects. (BK)

Lindsey, Rachel McBride. "A Communion of Shadows: Religion and Photography in Nineteenth-Century America." October 03, 2017. Accessed November 29, 2017. <https://mavcor.yale.edu/mavcor-journal/collections/communion-shadows-religion-and-photographin-nineteenth-century-america>.

This website complements the book Rachel McBride Lindsey by the same title. This a digital exhibition that grants more access to the author's research process and another format to present this information to the public. Unlike the images featured in the book, this online collection came from a family member and seemed out of place for a white American family in comparison to the locale such as Nigeria. Lindsey is interested in using her term "communion of shadow" as it relates to religion. Here she says, she is most interested in interrogating the questions of her conclusion, "what violence do photographs do to the study of religion? Or, more cautiously, how must the academic study of religion scrutinize and transform itself in order to incorporate rigorous, sustained, and candid analyses of material and visual sources?" (SA)

Petrulis, Alan. "Guide to Real Photo Postcards." *Metropostcard.com*. Accessed October 25, 2017. <http://www.metropostcard.com/guiderealphoto.html>

This short web guide provides information that helps with the identification and dating of photo postcards. The guide includes the various photographic print types and papers that were used to create postcards. This guide also focuses on the postcard back and includes facsimiles of the text boxes in the space for the stamp with the date range in which they were used. This resource is therefore helpful in narrowing the potential date range of postcard photographs in the Baltimore Collection. (SM)

Tkacic, Christina. "From the Vault: Scrubbing Baltimore's White Steps." *The Darkroom: Exploring visual journalism from The Baltimore Sun*. Accessed December 9, 2017. <http://darkroom.baltimoresun.com/2016/08/scrubbing-baltimores-white-steps/>.

This photo essay and short article from *The Baltimore Sun* discusses the Baltimore tradition of scrubbing white marble rowhouse steps. It provides visual examples of many different kinds of row houses, relevant to 2017.0017.0022 which shows rowhouses barely discernible in the background. (DF)

Willis, Brian. "The Sound of Defiance." Aperture Foundation NY. October 25, 2017. Accessed October 29, 2017. <https://aperture.org/blog/tina-campt-conversation-brian-wallis/>.

This interview with Photo Historian Tina Campt is useful for her discussion of Brian Wallis' interview with Tina Campt about her new book, *Listening to Images*. Tina M. Campt is Claire Tow and Ann Whitney Olin Professor of Africana and Women's, Gender and Sexuality Studies and Director of the Barnard Center for Research on Women at Barnard College. Brian Wallis is a curator and writer based in New York. This brief interview serves as a nice introduction to Campt's book *Listening to Images* and how we should read images of those in the African diaspora for self-representation. (SA).

### ***Short Bibliography for the Identification and Preservation of Photographs***

Supplied by Amber Kehoe, Winterthur/University of Delaware Program in Art Conservation (WUDPAC)

**Websites:**

The American Institute for the Conservation of Historic and Artistic Works (AIC)

<http://www.conservation-us.org/>

AIC Wiki

[http://www.conservation-wiki.com/wiki/Main\\_Page](http://www.conservation-wiki.com/wiki/Main_Page)

Albumen photographs: history, science and preservation

<http://albumen.conservation-us.org/>

The Canadian Conservation Institute (CCI) – Agents of Deterioration

<https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>

The Eye – Digital Print Connoisseurship

<http://the-eye.nl/>

The Image Permanence Institute (IPI)

<https://www.imagepermanenceinstitute.org/>

**Books:**

*Care and Identification of 19th-Century Photographic Prints* by James M. Reilly published by Eastman Kodak Company 1986, third printing 2001 ISBN: 0-87985-365-4

*A Guide to the Preventive Conservation of Photograph Collections* by Bertrand Lavédrine published by The Getty Conservation Institute 2003 ISBN: 978-0-89236-957-7

*Photographs of the Past: Process and Preservation* by Bertrand Lavédrine published by The Getty Conservation Institute 2009 ISBN: 0-89236-701-6

*Pictures with Purpose: Early Photographs from the National Museum of African American History and Culture (Double Exposure)* by Lonnie G. Bunch III, Laura Coyle, Michele Gates Moresi, and Tanya Sheehan published by Smithsonian Institution 2019 ISBN: 978-911282-23-5

*Twentieth-Century Color Photographs: Identification and Care* by Sylvie Pénichon published by The Getty Conservation Institute 2013 ISBN: 978-1-60606-156-5

The Preservation Self-Assessment Program (PSAP), University of Illinois at Urbana-Champaign is a free online tool that helps collection managers prioritize efforts to improve conditions of collections. PSAP includes useful collection identification guides, such as one for daguerreotypes, ambrotypes, and tintypes (<https://psap.library.illinois.edu/collection-id-guide/directimage>) and one for other photographic and image materials ([https://psap.library.illinois.edu/collection-id-guide#photo\\_image](https://psap.library.illinois.edu/collection-id-guide#photo_image)).

## **Interdisciplinary Sources for Critically Speculating Black Life [TKS CHC21]**

hooks, bell. *Art on My Mind: Visual Politics*. New York: The New Press, 1995.

This collection of short essays by scholar, activist, and cultural critic bell hooks examines art (producing, exhibiting, and critiquing) through a personal lens with the intention of speculating Black liberation. The Essays “In Our Glory: Photography and Black Life” and “Being a Subject of Black Art” are particularly relevant to understanding the role of the photograph within Black culture and the precarious ethics of being the subject of art.

DeCarava, Roy & Langston Hughes. *The Sweet Flypaper of Life*. New York: David Zwirner Books, 2018.

This fictional text combines the poetry of poet Langston Hughes with the photography of Roy DeCarava. The poetry creates cohesive narrative from a series of disparate photographs of Black people in 1950s Harlem, speculating emotion, aspirations, and kinships for the unidentified subjects.

Harris, Thomas Allen, (dir). *Through a Lens Darkly: Black Photographers and the Emergence of a People*. New York: First Run Features, 2014. DVD.

This 2014 documentary, inspired by the work of Dr. Deborah Willis, explores the significant role of photography in shaping contemporary Black American culture and offering agency to Black creatives and people as a whole.

Hartman, Saidiya. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. New York: Oxford University Press, 1997.

Hartman’s first monograph focuses upon “scenes of subjection,” or moments during which the subjugation of and constitution of a person’s enslavement is enacted. By focusing on quotidian moments of violence, Hartman turns from the “shocking spectacle” and emphasizes, instead, everyday choices in fashioning one’s identity and fundamental psychological processes such as individuation and normalization. Hartman’s expansive use of primary texts in her study speaks towards the creation, continuities, and consequences of racist trends in nineteenth-century visual and print culture.

Hartman, Saidiya. “Venus in Two Acts.” *Small Axe* 12, no. 2 (2008): 1-14.

Hartman’s article offers a methodology for addressing the gaps and absences of historical archives with “critical fabulation,” the imagining of a life for a historical figure without biographical information or whose humanity has been obscured by racism and neglect. The significance of this methodology is that it offers a way to center the humanity of unknown subjects so that they are not reduced to being just racialized, gendered, etc. but a full human with agency and self-awareness.

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*.

New York: W. W. Norton & Company, 2019.

Many consider this monograph to be Hartman's book-long exploration of her earlier (and aforementioned) conceptual methodology, "critical fabulation." This text specifically seeks to counter the racial and gendered treatment of young Black women in many archival systems and documents that, steeped in white supremacist foundations, often dehumanized or simply overlooked Black people and their stories. By combining extensive historical research and literary imagination, Hartman breaks from traditional historical narratives to present a history that centers historical subjects pushed to the margins of archival memory as well as their radical power in shaping society—both of which, Hartman argues, are rendered "unthinkable" in traditional archival work.

Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge: Harvard University Press, 1992.

Morrison's short non-fiction text details how the white gaze (the little white man on your shoulder) has been historically centered in American literary narratives and offers liberatory ways to imagine a narrative where Black life is centered.

Murrell, Denise. *Posing Modernity: The Black Model from Manet and Matisse to Today*. New Haven: Yale University Press, 2018.

This exhibition catalogue from the 2018 exhibition *Posing Modernity* mounted at Columbia University argues that the Black figure within Édouard Manet's *Olympia* (1863) shifted the depiction of Black figures from the exotic other to a participant in everyday life. This catalogue offers an array of conversations on the Black body as an interrogatable site for understanding and shaping culture.

Powell, Richard. *Cutting a Figure: Fashioning Black Portraiture*. Chicago: University of Chicago Press, 2008.

In this book Powell explores Black portraiture over the last two centuries. He focuses on the subject's agency, racial representations, and the way these portraits and photographs of Black people stem from social capitalism. Powell uses nineteenth and twentieth century portraits for his argument and interrogates the photographs in multiple contexts. He helps to better understand Blackness and its relation to photography and portraiture. (DB CHC21)