



LIBRARY OF CONGRESS MAGAZINE
NOVEMBER/DECEMBER 2016

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Documentary Photography
Women Behind
the Camera

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THE POWER OF
PHOTOGRAPHY



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Christmas tree at the U.S. Capitol in Washington, D.C., 2006 | Carol M. Highsmith Archive, Prints and Photographs Division



LIBRARY OF CONGRESS MAGAZINE

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to provide Congress, the federal government, and the American people with a rich, diverse, and enduring source of knowledge that can be relied upon to inform, inspire, and engage them, and support their intellectual and creative endeavors.

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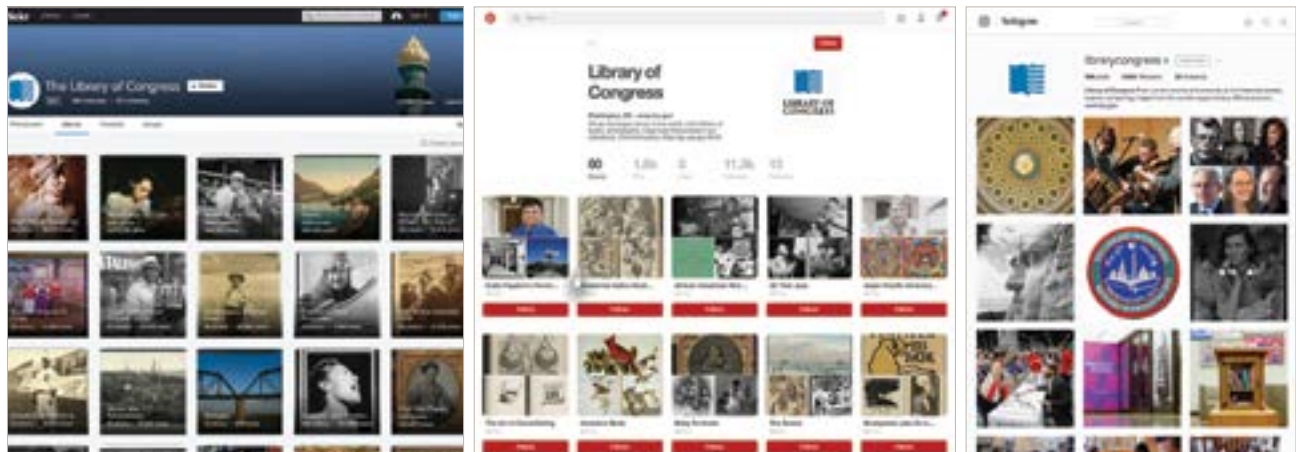
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ON THE COVER: Titled "Tribute in Light," this art installation near the World Trade Center site commemorates the Sept. 11, 2001, attacks. *Camilo J. Vergara Collection, Prints and Photographs Collection*

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PATHWAYS TO PICTURES

MANY OF THE LIBRARY'S RICH VISUAL RESOURCES ARE SHARED ON ITS WEBSITE AND SOCIAL MEDIA CHANNELS.

▲ Taken in 1839, this self-portrait or "selfie" by Robert Cornelius is known as the earliest existing American portrait photo. *Marian S. Carson Collection, Prints and Photographs Division*

Photos have always been popular, but they seem all the rage today in our smartphone-equipped, social-media infused culture. In ways hardly imaginable a decade ago, nearly everyone shares pictures of their families, vacation stops, lunch selections and, of course, pets.

Sharing is part of the mission of the Library of Congress, too, and photos have been among some of its most popular assets for decades. So it should be no surprise that the Library's image curators have always kept their sharp eyes out for new ways to share the Library's visual wealth. In addition to visiting our Prints and Photographs reading room here in Washington, D.C., you can find rich photo treasures in a variety of ways.

LC website: The Library of Congress was one of the first cultural institutions to make digitized versions of its most popular collections available on the web. Today, more than 60 million primary-source files from the Library's collections are online. These include 1.2 million digitized visual images (photos, fine and popular prints and drawings, posters, and architectural and engineering drawings), which are free and accessible to the public.

Blogs: Most of the Library's 16 subject-specific blogs showcase images through "Pix of the Week" and other features, and we have one blog — "Picture This" — dedicated to visual resources and the stories behind them.

Flickr: In 2008, the Library began sharing

selected public-domain photos on the Flickr site for photo enthusiasts. Hundreds of millions of views later, the Library's rediscovered collections continue to attract new information history detectives and fans of fun photos.

Pinterest: In an effort to reach more users where they were using images, the Library launched a Pinterest presence in 2014. The scrapbooking-style site allows us to share our existing resources in unique, thematic pages, sharing not only photo imagery but visual assets from other collections, including rare books and folklife.

Instagram: The Library began sharing more of its daily happenings on its Instagram account, launched in 2015, from events and concerts to special visitors and rich historical images.

As the Library continues to digitize its eligible photos, public domain imagery will continue to be shared and promoted on its website and via social media.

► MORE INFORMATION

Photos at the Library of Congress
loc.gov/pictures/

"Picture This" Blog
blogs.loc.gov/picturethis/

Follow the Library of Congress on social media
loc.gov/connect

OPERA AUTHORITY CHARLES JAHANT (1909–1994) DISCUSSED SOME OF THE 20TH CENTURY'S BEST OPERATIC PERFORMERS.

1. LUISA TETRAZZINI

Soprano Luisa Tetrazzini (1871–1940) made her debut in her native Florence, Italy, in 1891. Her international career took her to San Francisco, London and Chicago before she appeared at New York's Metropolitan Opera. Jahant observed in his notes in 1911–1912, "Her voice was uneven, and while superb in the upper register was somewhat undeveloped elsewhere. However, her joy of singing is apparent on her records."

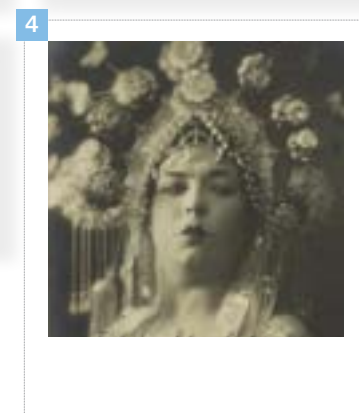


2. MAX LORENZ

Max Lorenz (1901–1975), pictured here as Siegfried in Richard Wagner's "Götterdämmerung," was Germany's leading dramatic tenor before World War II. First heard at the Dresden Staatsoper in 1927, Lorenz moved to Berlin and Vienna, then to the Metropolitan Opera, where he sang between 1931 and 1934 and again from 1947 to 1950. "His great renown probably stems from his striking physical appearance, his acting and the absence of any serious rivals," noted Jahant.

3. ROSETTA PAMPANINI

Rosetta Pampanini (1896–1973), an Italian lyric soprano, debuted in Rome in 1920 as Micaëla in "Carmen." She was engaged by conductor Arturo Toscanini to perform in Giacomo Puccini's "Madame Butterfly" in the revival of the work at La Scala before performing internationally. She was considered by many to be the world's leading Puccini singer. According to Jahant, "The soprano had a limpid (clear) voice of fine quality and she was an affecting artist."



4. EVA TURNER

Dame Eva Turner (1892–1990), a dramatic soprano, made her debut with England's Carl Rosa Company in 1914. First engaged at Milan's La Scala Opera House in 1924, Turner became a favorite of Italian audiences. She is pictured here in the title role of Puccini's "Turandot" in 1926. She would be associated with that role for the next two decades. "Turner was conventional in her interpretations, but her voice, extremely clear, was one of a handful of comparably powerful sopranos of the age," wrote Jahant.

5. LEONARD WARREN

American baritone Leonard Warren (1911–1960) entered the Metropolitan Opera in 1938 as a beginner, later playing larger parts like the title role in Giuseppe Verdi's "Rigoletto." Studying with Giuseppe de Luca, Warren learned the secrets of "bel canto" (beautiful singing). "His dramatic death from a cerebral hemorrhage suffered onstage at the Metropolitan during a performance of 'La Forza del Destino' robbed the Met of one of its most valued performers," recalled Jahant.

"#Opera Before Instagram: Portraits, 1890–1955," selected photographs from the Charles Jahant Collection, is on display at the Library of Congress through Jan. 21, 2017.

All photos | Charles Jahant Collection, Music Division

► MORE INFORMATION

View exhibition online
loc.gov/exhibits



PRESERVE DIGITAL PHOTOGRAPHS

PHOTOGRAPHS HAVE RICH PERSONAL MEANING. Images are unique. If they are lost, the information they provide can never be replaced. An increasing number of these images are born-digital and require special archiving techniques to ensure their preservation.

PHOTO ARCHIVING TIPS

1. Identify where you have digital photos (digital cameras, computers and removable media such as memory cards, and those posted to the web).
2. Decide which photos are most important. If there are multiple versions, save the one with high quality.
3. Organize the selected photos.
 - Give individual photos descriptive file names.
 - Tag photos with names of people and descriptive subjects.
 - Create a directory/folder structure on your computer to contain the images you picked.
 - Write a brief description of the directory structure and the photos.
4. Make copies and store them in different places.
 - Make at least two copies of your selected photos.
 - Put one copy on your computer or laptop; put other copies on separate storage media.
 - Store copies in locations that are as physically far apart as practical.
 - Put a copy of the photo inventory in a secure location.
 - Check your photos at least once a year to make sure you can read them.
 - Create new media copies every five years or when necessary to avoid data loss.

MORE INFORMATION

Digital Preservation
digitalpreservation.gov/personalarchiving/photos.html

PICTURING THE PARKS

National parks are among the nation's most cherished natural resources. The National Park Service—a bureau of the U.S. Department of Interior—was created by an act of Congress and signed by President Woodrow Wilson on Aug. 25, 1916. A century later the National Park Service oversees more than 400 sites, in every U.S. state and territory. These include parks, monuments, battlefields, scenic rivers and trails and historic sites—many of which are represented in the Library's photograph collections.

One of these sites is California's Yosemite National Park. This pristine scene at Yosemite's Mirror Lake (pictured) was captured by Carleton Watkins during the 1860s. One of the best landscape photographers of the 19th century, Watkins used the cumbersome, demanding technology of his era, which required large glass wet plate negatives, and produced some of the most stunning images of this extraordinary wilderness. His images are credited with encouraging members of Congress to pass legislation in 1864 that required California to protect the area from development. Abraham Lincoln signed the bill and was also reported to have been very taken with the beauty of the images. Subsequent efforts by landscape designer Frederick Law Olmsted and naturalist John Muir resulted in Yosemite becoming a national park in 1890—decades before the establishment of the National Park Service was established.

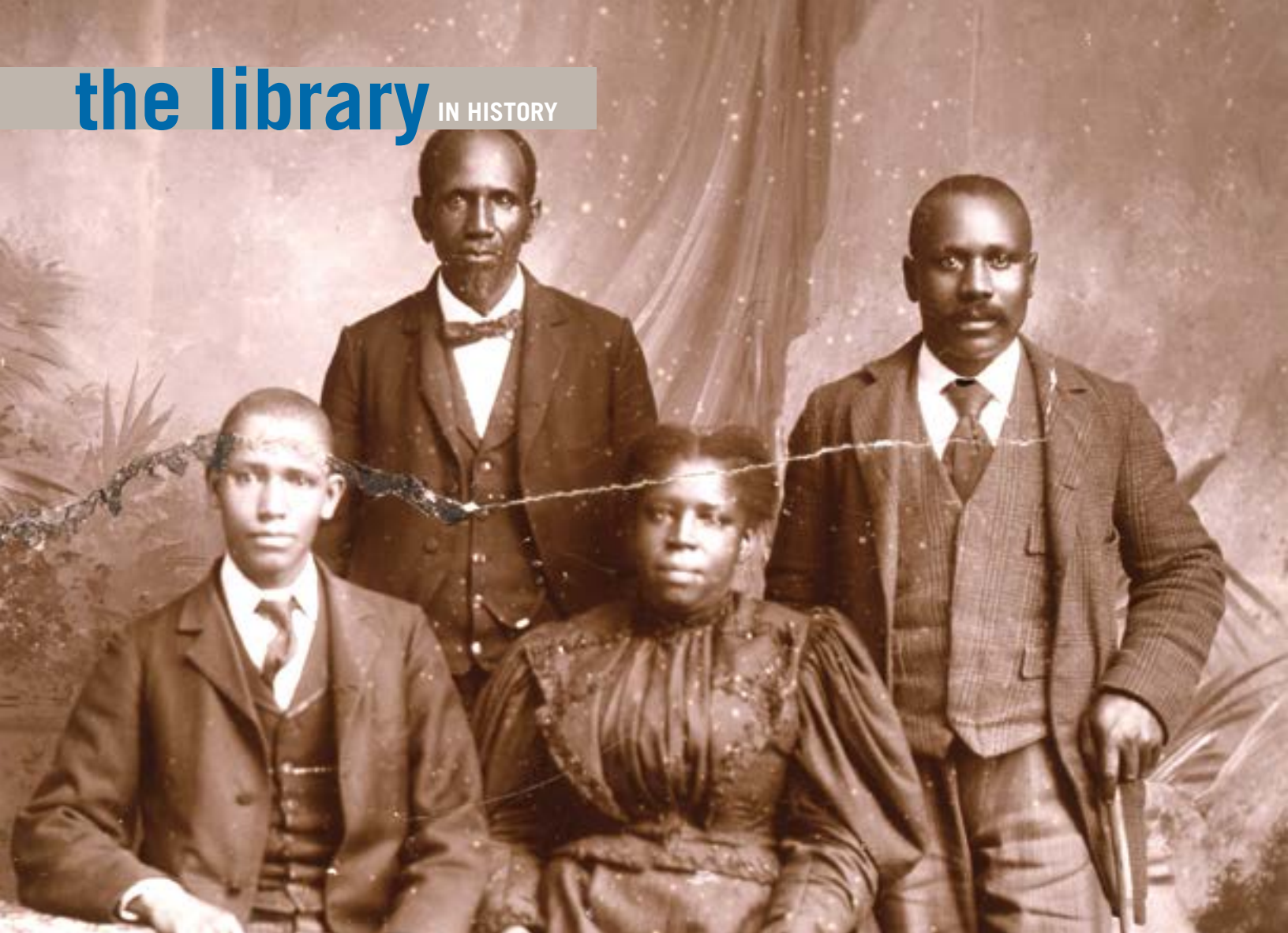
The Library's website contains more than 6,000 images of the national parks, including 100 views of Yosemite by Watkins.

MORE INFORMATION

loc.gov/photos/



Prints and Photographs Division



▲ Officers of the Tobacco Trade Union, Petersburg, Virginia, 1899 | *Prints and Photographs Division*

PICTURES AT AN EXHIBITION

THE LIBRARY OF CONGRESS HELPED DOCUMENT AFRICAN-AMERICAN CULTURE AT THE TURN OF THE LAST CENTURY.

When the Paris Exposition opened on April 14, 1900, it showcased the achievements of the world and its peoples. One such display was devoted to the history and progress of African Americans since emancipation from slavery. Sociologist and educator W.E.B. Du Bois and special agent Thomas J. Calloway spearheaded the planning, collection and installation of the exhibit materials. Assisting in the effort was Daniel A.P. Murray, a member of the Library of Congress staff.

A year earlier, Librarian of Congress Herbert Putnam asked Murray “to secure a copy of every book and pamphlet in existence, by a Negro Author, to be used in connection with the Exhibit of Negro Authorship at the Paris Exposition of 1900, and later placed in the Library of Congress.”

In consultation with Booker T. Washington and other African-American scholars across the country, Murray developed a list of 1,110 books and pamphlets. Approximately half of these were displayed in Paris. Murray’s pamphlet collection is accessible on the Library’s website.



▲ Photograph of the African American exhibit at the Paris Exposition, 1900 | *Prints and Photographs Division*

Along with Murray’s printed materials, the display in Paris consisted of photographs and hand-drawn charts. There were portraits of African-American winners of the Congressional Medal of Honor and women attending college and photographs of the homes, schools, churches, clubs and work places of black Americans. The one public statement Du Bois made concerning these photographs was that visitors to the American Negro exhibit would find “several volumes of photographs of typical Negro faces, which hardly square with conventional American ideas.”

The Library of Congress holds approximately 500 photographs reportedly displayed in the exhibition for which W.E.B. Du Bois and Thomas J. Calloway both received gold medals. Many of the Atlanta images were captured by Thomas E. Askew, considered to be Atlanta’s first black photographer. These items can be viewed on the Library’s website.

► MORE INFORMATION

African American Photographs Assembled for 1900 Paris Exposition
loc.gov/pictures/collection/anedub

Daniel A.P. Murray Pamphlet Collection
loc.gov/rr/rarebook/coll/165.html



DANIEL A.P. MURRAY

Daniel Alexander Payne Murray (1852-1925) was born in Baltimore, Maryland, the son of a freed slave. Murray joined the professional staff of the Library of Congress in 1871 at the age of 18. Ten years later, he was named assistant librarian, a position he held for 41 years.

Murray testified before Congress and was consulted by presidents on issues such as lynching and Jim Crow segregation laws. He was also well known for his writings on African-American history, including his monumental but uncompleted “Historical and Biographical Encyclopedia of the Colored Race.”

After the Paris Exposition, the works collected by Murray were placed in the Library of Congress. At his death in 1925, Murray bequeathed his personal library of more than 1,400 volumes and pamphlets to the Library. The resulting collection of materials, many of them unique, provides a rich catalog of information on African-American life around the turn of the century.

GETTING THE WHOLE PICTURE

A NEW, OVERSIZED SCANNER IS PUTTING THE LIBRARY'S COLLECTION OF PANORAMIC PHOTOGRAPHS IN FOCUS.

One of the great joys in looking at a panoramic photograph is finding small details in a picture that can be several feet in length and show an entire city, or the whole crew of a battleship. It's an experience that's hard to reproduce in a smaller space, such as in a book or on a computer monitor or on a magazine page. But new viewing technologies let us zoom in and pan around to see the fascinating details, on computers and mobile devices. And new scanning technologies are helping the Library produce higher-quality digital images in a single exposure.

The Library's Panoramic Photograph Collection contains more than 4,000 of these richly detailed photographs, most from the early 20th century, when panoramas were at the height of their popularity. They include cityscapes, landscapes and group portraits from all 50 states and several other countries.

They document the nation, its enterprises and its interests such as agricultural life; beauty contests; disasters; such engineering work as bridges, canals and dams; fairs and expositions; military and naval activities, especially during World War I; the oil industry; schools and college campuses; sports; and transportation. Ranging in length from 28 inches to six feet, the panoramic photographs were acquired when photographers submitted copies of their works to the U.S. Copyright Office in the Library of Congress for copyright protection.

The Library first began reproducing the panoramas in the 1990s by taking photographs of overlapping segments and then "stitching" the sections together to show the whole image on laser videodiscs in the Prints & Photographs Division Reading Room. Later, these copy photographs were converted to digital files and re-stitched to make them accessible on the Library's website. The process was labor-intensive and the panoramas fit nicely on a screen, but it was difficult to see small features.

Now, with a recently acquired oversized flatbed scanner, the Library is capturing entire panoramas (up to 6-½ feet long) in a single pass exposure and at higher levels of resolution, so every little detail can be seen clearly. The Library relies on standard techniques that were developed with other government imaging experts to produce the best image possible. Using an image target with fine lines and color patches, the Library can check the scanner for sharp focus and lighting balance and ensure that the colors are accurately reproduced in the scan.

—Phil Michel is the digital project coordinator in the Library's Prints and Photographs Division.

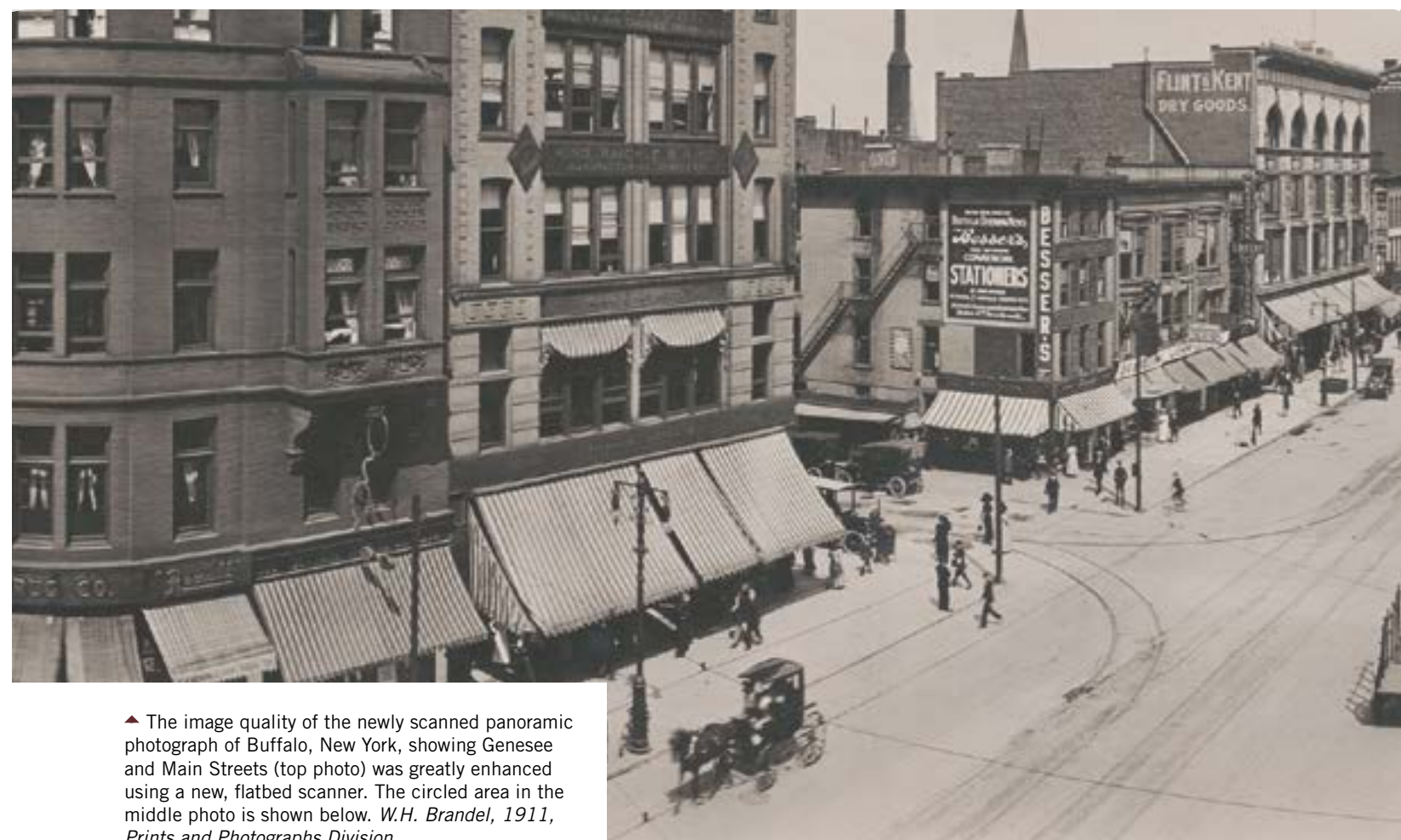
MORE INFORMATION

Panoramic Photographs

loc.gov/collections/panoramic-photographs/about-this-collection/

Federal Agencies Digitization Guidelines Initiative

digitizationguidelines.gov/still-image/



▲ The image quality of the newly scanned panoramic photograph of Buffalo, New York, showing Genesee and Main Streets (top photo) was greatly enhanced using a new, flatbed scanner. The circled area in the middle photo is shown below. *W.H. Brandel, 1911, Prints and Photographs Division*



LADIES BEHIND THE LENS

A NEW WEB PRESENTATION REVEALS THE WORK OF WOMEN BEHIND THE CAMERA OVER THE PAST CENTURY.

▲ **Clockwise from top left:** Esther Bubley at Bayway, New Jersey, 1944; Marvin Breckinridge takes photographs in a river, 1935; Marion Post photographs children in Pine Mountain, Kentucky, 1940; Dorothea Lange, California, 1936; Toni Frissell in Red Cross Uniform, 1942; Jessie T. Beals, West Park, New York, 1908.

“If one is the possessor of health and strength, a good news instinct ... a fair photographic outfit, and the ability to hustle, which is the most necessary qualification, one can be a news photographer.”

So said Jessie Tarbox Beals in a 1904 interview with a St. Louis newspaper. Beals was known as America’s first female news photographer because The Buffalo Inquirer and The Courier hired her as a staff photographer in 1902. For most of her career, Beals worked as a freelance news photographer.

News photography is a great strength of the Library’s collections (see story on page 18), but work by women photojournalists can be hard to find among these millions of pictures. A new Library web presentation, “Women Photojournalists,” sheds light on these talented individuals through a series of 28 biographies written by Beverly Brannan, photography curator in the Library’s Prints and Photographs Division.

For almost 100 years, newspapers and magazines relied primarily on male photographers

because photojournalism was seen as physically demanding work considered too rough for women. As a result, many of the women who succeeded in this field had remarkable life stories as well as skill with the camera. Brannan explores their contributions to the field of photojournalism, tracing their work behind the camera from the advent of photojournalism in the late 19th century up to today. The biographies provide insight into the challenges faced by women photographers as well as their achievements in American photojournalism.

Women photojournalists had at least two things in common—they were willing to push hard to succeed and they wanted to tell stories through pictures. Beyond that, the women’s backgrounds are as diverse as the subjects they documented. Many needed to earn a living, but quite a few were financially independent. Many had a college education or formal training in art, but others came to photography through family interests. Several gravitated to war zones or social justice issues, while others focused on local events and daily life.



The new site builds on “Women Come to the Front,” a 1995 Library exhibition that featured eight women photojournalists who covered war: Therese Bonney, Toni Frissell, Marvin Breckinridge Patterson, Clare Boothe Luce, Janet Flannery, Esther Bubley, Dorothea Lange and May Craig.

“While preparing an overview of the Prints and Photographs Division’s collections, I realized that women had played a more prominent communications role during the Second World War than seemed to be appreciated by those studying the era,” said Brannan, who curated the exhibition.

In the new web presentation, Brannan includes gifted women from every generation of photography, including some like Frances Benjamin Johnston and Toni Frissell, whose papers are housed in the Library of Congress.

Johnston’s family’s social position in Washington, D.C., gave her access to the presidential administrations of Benjamin Harrison, Grover Cleveland, William McKinley and Theodore Roosevelt and other notables, which helped launch her career as a portrait photographer and photojournalist with the Bain News Service. Her interest in social justice is reflected in her images of such vocational institutions as Hampton Institute in Virginia and the Carlisle Indian School in Pennsylvania. In the 1910s and 1920s, her photographs of estates and gardens around the country illustrated her lecture series titled “Our American Gardens.”

Frissell is best known for her high-fashion photography for Vogue and Harper’s Bazaar. But during World War II, she used her connections with society matrons to aggressively pursue wartime assignments at home and abroad.

“I became so frustrated with fashions that I wanted to prove to myself that I could do a real reporting job,” Frissell said.

Charlotte Brooks was only one of a handful of women hired as a full-time staff photographer at Look magazine, where she mostly covered home and family life in post-war America. Her work is well-represented in the Look Magazine Photograph Collection in the Library of Congress, having worked for the magazine for 20 years, until the publication ceased in 1971.

The website includes such contemporary photojournalists as Brenda Ann Kenneally, Susan Meiselas and Marilyn Nance, whose careers began in the final decades of the 20th century. Their focus is on people—like those affected by Hurricane Katrina, those forced from their homes in Northern Iraq and working-class people in African-American communities.

“Photography should not be about the photographer,” said Meiselas when she spoke at the Library of Congress.

Yet the images produced by these women reflect their indomitable spirit and worldview.

—Brett Carnell and Helena Zinkham of the Prints and Photographs Division contributed to this story.

MORE INFORMATION

Women Come to the Front
loc.gov/exhibits/wcf/

Women Photojournalists
loc.gov/rr/print/coll/596_womphotoj.html

All photos | Prints and Photographs Division

▲ **From left:** Therese Bonney, Finland, 1940; Frances Benjamin Johnston shows children her Kodak camera, circa 1900; Charlotte Brooks poses with camera inside a manhole, 1957; May Craig visits the front lines of the Korean War, 1951.

THE POWER OF PHOTOGRAPHY

BY HELENA ZINKHAM

From daguerreotypes to digital images, the Library's photograph collections illustrate and inspire countless new works.

What do Marilyn Monroe, Civil War soldiers and the Wright Brothers have in common? Books about these subjects all feature photographs found at the Library of Congress.

Over more than 150 years, the Library has built an internationally significant photography collection. From the dawn of photography to today's cell phone cameras, images in the Library's photograph collections help historians, students and teachers, curators, journalists, novelists and filmmakers—to name a few—understand the past and tell fascinating stories.

The most frequent use of the Library's more than 14 million photographs is to illustrate publications, which have expanded to include social media and websites. And with more than 1 million of these images available on the Library's website, the images can be accessed around the globe.

Icons like Marilyn Monroe, Jacqueline and John F. Kennedy have remained popular subjects for articles, documentaries and full-length biographies, long after their deaths. They are well-represented in the more than 4 million images that comprise the Look Magazine Photograph Collection in the Library of Congress. Covering the magazine's

publishing cycle, 1937-1971, the published and unpublished photographs depict life in America over four decades.

Historian Jack Larkin mined the Library's collection for images of farmers, mill girls, housemaids, gold miners, railway porters, cowboys, newsboys and stenographers to illustrate his book, "Where We Worked: A Celebration of America's Workers and the Nation They Built."

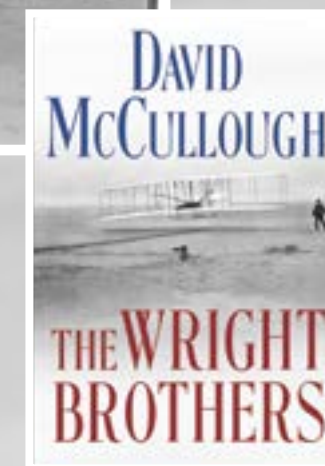
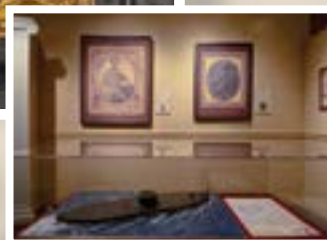
"I would also like to thank my unsung heroes—the visual archivists and imaging specialists at the Library of Congress," said Larkin in the book's acknowledgements. "They have created an extraordinary online collection, making available our nation's greatest single resource for the visual study of the American past."

Novelists are also inspired by photographs. The striking face of Addie Card stimulated author Elizabeth Winthrop to write "Counting on Grace"—a fictional children's story about a girl who worked in a textile mill in Vermont at the turn of the last century. The image is one many photographed by Lewis Hine for the U.S. National Child Labor Committee—the records and photographs of which are housed in

Opposite page, from left: Photographs like this one of Marilyn Monroe taken by John Vachon for Look magazine inspired a 2010 book. *Look Magazine Photograph Collection*

Lewis Hine's 1910 photograph of Addie Card, a child laborer in Vermont cotton mill, inspired a 2007 novel by Elizabeth Winthrop. *National Child Labor Committee Collection*





This Civil War era photograph of an African American Union soldier with his wife and daughters is one of many that inspired a recent exhibition at the California African American Museum. *Liljenquist Family Collection of Civil War Photographs*

The Library's online Civil War photographs, like this one of President Abraham Lincoln and General McClellan on Antietam battlefield, were used to create the sets for filmmaker Salvador Litvak's 2013 film, "Saving Lincoln." *Alexander Gardiner*

the Library of Congress. To gather background information, Winthrop hired genealogist and journalist Joe Manning to track down what happened to Card later in life. Manning became so curious about the other child laborers photographed by Hine that he launched a website, called Mornings on Maple Street, where his extensive research now chronicles the lives of more than 150 child laborers, including interviews with their descendants. "Counting on Grace" is also used in the classrooms to teach about the plight of working children.

Always a popular research topic, the Civil War continued to garner interest during its recent sesquicentennial (2011-2015). In the past six years since the Library acquired and displayed the Liljenquist Family Collection of Civil War photographs, more than 30 books—and many more magazines and online resources—brought the era to life with these vivid images. In 2013, the California African American Museum

honored the estimated 180,000 black soldiers who fought in the Civil War by reproducing and displaying life-size portraits from the Liljenquist Collection. For the show's signature image, the curator selected the rare glimpse of a Union soldier posed with his wife and two daughters.

Documentary filmmaker Salvador Litvak was motivated to develop a new cinematic technique—CineCollage—while reviewing the Library's digitized Civil War photographs online. Litvak created the sets for his 2013 film "Saving Lincoln" by filming 3D composites from the digital images. He captured the actors' performances on a green screen, which allowed him to place them in front of the historic background. Litvak said his "a-ha!" moment occurred late at night while sleuthing through the Library's online photographs.

"I stared at a high resolution image of a glass plate negative created in 1865. The photograph

depicted wounded Union soldiers in an Army hospital. I zoomed deep into the picture and focused on an emaciated young soldier sitting at the back of the room. His eyes pierced mine, and I wondered how he would react to a visit by President Lincoln."

To celebrate the centennial of manned, powered flight in 2003, several aviation groups attempted accurate reconstructions of the 1903 Wright Brothers airplane that were capable of flying. Their work was informed by mechanical details visible in photographs housed in the Library of Congress that were not documented in the written records.

Historian David McCullough—and many other authors—have drawn on the Wright Brothers Papers and photographs in the Library's collections to write biographies of the pioneer aviators. McCullough, whose latest book "The Wright Brothers" features a photo of

pioneering plane on its cover, credits the Library's photograph collections with launching his career.

"After seeing pictures of the 1889 flood in Johnstown, Pennsylvania, in the Library's Prints and Photographs Collection, I began writing my first history, 'The Johnstown Flood' (1968)."

The ability to digitize and make its collections available online has allowed the Library to provide access to these valuable resources in the classroom. The Library's Teachers Page (loc.gov/teachers) helps educators engage their students in the curriculum through the Library's primary sources and photographs. The site offers primary source sets on topics ranging from America in wartime to America's favorite pastime—baseball.

The Library is also sharing its baseball collections with new audiences at Nationals Park in Washington, D.C. In collaboration with the Washington Nationals, "Baseball Americana from

This iconic photograph of Orville and Wilbur Wright's first flight at Kitty Hawk, North Carolina, on Dec. 17, 1903, is pictured on the cover of David McCullough's 2015 biography of the Wright brothers. *John T. Daniels*



This 1936 photograph of President Franklin D. Roosevelt tossing out the first ball in Washington, D.C.'s Griffith Stadium is one of the Library's collection items featured in a baseball exhibition at Nationals Park. *Harris & Ewing*

Baseball Americana display at Nationals Park | *Courtesy The Washington Nationals*



the Library of Congress" opened at Nationals Park in April 2015 and remains on view.

The popular photo-sharing site Flickr also allows the Library to reach new and diverse audiences through its photographs. The site has enriched the Library's photograph collections by opening a dialogue with end users who have "tagged" or commented on the images. Since 2008 when the Flickr Commons project started, the Library has received identifying information for many thousands of photographs. Users have also submitted their own photographs to show how historic sites look today, and many have expressed their appreciation for the rich images mounted on the site by the Library. The Library's most popular collection on Flickr remains the color photography from the Great Depression and World War II.

Helena Zinkham is director of the Library's Collections and Services Directorate and chief of the Prints and Photographs Division.

The Library of Congress invites you to join the conversation on its Flickr and Instagram sites. View the national picture collection any time—online or in-person at the Library of Congress in Washington, D.C.—to find a piece of your family history, a new understanding of the past or fresh inspiration for your own creative endeavors.

MORE INFORMATION

View the Library's photo collections
loc.gov/photos/collections/

Follow the Library on Flickr and Instagram
[flickr.com/photos/library_of_congress/](https://www.flickr.com/photos/library_of_congress/)
[instagram.com/librarycongress/](https://www.instagram.com/librarycongress/)

All photos unless otherwise noted | Prints and Photographs Division

AMY PASTAN DISCUSSES THE CHALLENGES AND REWARDS OF PHOTO RESEARCH.

Growing up, I never knew that a library could contain anything other than books. But when I started a career in publishing—actually making books—I was excited to learn that libraries could also house art, photographs, maps, musical scores and posters. When I moved to Washington, D.C., decades ago, I was delighted to discover that the Library of Congress had this wealth of material packed into just a few buildings on Capitol Hill (as well as a few off-site facilities). It was fertile ground for an aspiring photo editor.

I currently freelance for a diverse array of authors, publishers and institutions (including the Library of Congress), so I frequently conduct my research in the Library's collections. My clients not only seek historically accurate material to illustrate their texts, but also want rare, unpublished images.

In an age when a Google search nets millions of photo files on one's home computer, I tend to eschew web offerings for lesser-known archival gems. For a volume about George Gershwin, I found his original player-piano rolls in the Library's Music Division. For a book about Marilyn Monroe, I sat in the Manuscript Division and pored through the personal letters of photographer John Vachon, who shot photos of the actress on location during the filming of "River of No Return." In the Geography and Map Division and in the Rare Book and Special Collections Division I've accessed maps from the Revolutionary War, campaign buttons from President Lincoln's first term, suffragists' diaries and rare cookbooks. And while the Library offers many digitized holdings online, I often search out collections that exist solely in their original, pixel-less form.

The Look Magazine Collection in the Prints and Photographs Division is a fine example. A few years ago I was hired by the Library's Publishing Office to provide photographs for a book called "The Forgotten Fifties," using images taken by Look staff. The archive consists primarily of black-and-white contact sheets and color slides—millions of them—that have yet to be digitized. So, with loupe, gloves, light table and a camera, I spent many months evaluating images taken on almost every day of the year from 1950-59. Whittling down the images for the book to the desired 200 pictures was painful, but we ended up with rarely seen or never-published photographs that perfectly illustrate the text.



Shawn Miller

The task of researching generally begins online, where I consult finding aids to Library holdings. Detailing the contents and location of specific collections, these aids are essential to negotiating an intimidating amount of archival material.

Assessing the copyright status of collection material is also a critical task. For the Look project, the rights to each image varied depending on the photographer. Every Library collection has different guidelines for access and photo editors need to identify rights-holders and clear permissions. Often, Library of Congress reference specialists can help, but it's ultimately the researcher's responsibility.

My clients are generally impressed by what I turn up at the Library of Congress. But sometimes they have unrealistic expectations. I've been asked for photographs of George Washington (who died well before photography was invented) and a unicorn (a nonexistent mythological beast). And some believe that everything "old" is free. In the era of Instagram, I'm here to remind them that all has not been documented and that there are limits to what may be shared.

But the struggle to find rare and unique images for publication is well worth the effort—the proof is on the page.

—Amy Pastan is an independent editor, photo researcher, writer and book producer who has contributed to hundreds of published works.

WITNESSES TO HISTORY



Above: South Africa's President Nelson Mandela joins members of the Congressional Black Caucus, 1994. *Maureen Keating, CQ Roll Call Photograph Collection*

From left: Bodies of Confederate artillerymen lay near the Dunker Church after the Battle of Antietam, 1862. *Alexander Gardner*

Roger Fenton captured this image of mortar batteries during the Crimean War, 1855. *Roger Fenton Crimean War Photograph Collection*

THE LIBRARY'S DOCUMENTARY PHOTOGRAPH COLLECTIONS PROVIDE A RICH, VISUAL RECORD OF THE PAST CENTURY.

BY BARBARA ORBACH NATANSON

Since the advent of photography in the 19th century, people have recognized the power of images to communicate. In each generation, photographers have provided visual testimony of noteworthy and everyday events. Viewed as a whole, the Library's documentary and photojournalism collections offer a visual timeline covering more than a century.



A real-life "Rosie the Riveter" works on a "Vengeance" dive bomber at Vultee Aircraft Plant in Nashville, Tennessee, 1943. *Alfred T. Palmer, Farm Security Administration/ Office of War Information Collection.*

DOCUMENTING WAR

Some of the earliest large-scale documentary projects were records of war. Roger Fenton's Crimean War photographs represent one of the earliest such efforts. During the spring of 1855, Fenton produced 360 photographs of the allied armies and British military camps.

With the outbreak of the American Civil War in 1861, photographer Mathew Brady planned to document the conflict between the Union

and the Confederacy on a grand scale. Brady supervised a corps of traveling photographers and bought photos from private photographers fresh from the battlefield. Brady shocked America by displaying Alexander Gardner's and James Gibson's graphic photographs of the bloody Antietam battlefield. The *New York Times* said Brady "[brought] home to us the terrible reality and earnestness of war."



SURVEYING LAND AND PEOPLE

The post-Civil War period saw expanding use of the camera to document territories and peoples. In 1867, Alexander Gardner photographed the western frontier as a field photographer for the Union Pacific Railroad. His stereographic images bring scenery and people to life when viewed in 3-D through a stereograph viewer.

The U.S. government sponsored photographic surveys as part of several 19th-century exploratory expeditions led by Clarence King and George M. Wheeler. Stereographic photographs by Timothy O'Sullivan, William Bell and Andrew J. Russell allowed the public to see parts of the continent that few had witnessed first-hand.

The drive to survey vast territories photographically was an international one. Using emerging technological advances in color photography, Sergei Mikhailovich Prokudin-Gorskii (1863-1944) documented expanses of the Russian Empire between 1909 and 1915. The Library has digitized his 1,902 triple-frame

glass negatives, making color images of landscapes, architecture and people from that era accessible to modern viewers.

Lewis Hine (1874-1940) used his camera to document the need for social reform. Working for the National Child Labor Committee in the early-20th century, Hine's photographs and detailed captions eloquently conveyed the plight of child workers.

Under the auspices of a succession of government agencies (Resettlement Administration; Farm Security Administration; Office of War Information), Roy Stryker headed perhaps the best-known documentary effort of the 20th century. Beginning in 1935, Stryker's photo unit employed at various times photographers such as Walker Evans, Dorothea Lange, Russell Lee, Arthur Rothstein, Ben Shahn, Jack Delano, Marion Post Wolcott, Gordon Parks, John Vachon and Carl Mydans, first documenting Depression-era rural

From left: Sergei M. Prokudin-Gorskii shot this view of Russia's Belaya River in color, 1910. *Prokudin-Gorskii Collection*

Government employee Ella Watson standing with mop and broom in front of American flag, 1942. *Gordon Parks*

View of downtown Detroit's John R Street, 2003 | *Camilo J. Vergara Collection*

From left: Members of the picket line during the garment workers strike in New York City, 1910, Bain News Service, George Grantham Bain Collection

dislocation and the lives of sharecroppers in the South, as well as conditions in the mid-western and western states. They went on to capture developments throughout the U.S. as the country mobilized for World War II. The project yielded more than 170,000 negatives that document many aspects of American life.

Contemporary photographers such as Carol M. Highsmith and Camilo Vergara continue

to document the nation's changing landscape. Highsmith has described her sense of urgency in documenting aspects of American life that are disappearing, such as barns, lighthouses, motor courts and eclectic roadside art. Vergara began photographing America's in the 1970s with a focus on continuity and change. He explains, "My work asks basic questions: what was this place in the past, who uses it now and what are its current prospects?"



President John F. Kennedy on the Jan. 2, 1962, cover of Look Magazine | Stanley Tretick, Look Magazine Photograph Collection

Arnold Schwarzenegger participates in the President's Council on Physical Fitness and Sports, 1991. Maureen Keating, CQ Roll Call Photograph Collection

NEWS—AND PHOTOGRAPHS—FIT TO PRINT

Aided by the development of halftone technology at the end of the 19th century, newspapers and magazines could reproduce photographs more easily and cheaply.

George Grantham Bain, known as the "father of news photography," recognized the hunger for pictorial news in the first decade of the 20th century. Bain employed photographers to capture newsworthy photos that he distributed to subscribing publications and, in turn collected photographs from them. The Bain Collection, comprising more than 40,000 glass negatives

and corresponding prints, taken primarily in the 1910s and 1920s, richly document sports events, theater, celebrities, crime, strikes, disasters, public celebrations and political activities, including the woman suffrage campaign.

Soon joining Bain were two news photo businesses that took advantage of their proximity to the nation's capital. The studio of George W. Harris & Martha Ewing specialized in portrait and news photography in Washington, D.C. More than 40,000 photographs show many aspects of the nation's political and social life over

the course of the first half of the 20th century. The National Photo Company subscription service, operated by Herbert French, generated more than 35,000 photographs starting around 1909 and continuing into the early 1930s.

Pictorial publishing expanded in popular magazines like Look. The Library of Congress acquired Look's photographic archives when the magazine ceased publication in 1971. The black-and-white and color images—many unpublished—invite exploration of the personalities and pastimes of the 1950s and 1960s.

Similarly, the archives amassed by the New York World-Telegram & the Sun Newspaper and the U.S. News & World Report organizations, together comprising more than 2.2 million images, include many more photographs than the publications used. They document major world crises as well as passing fancies of the 20th century.

In recent years, the Library has acquired the photograph collections of Roll Call and Congressional Quarterly, two publications that cover activities on Capitol Hill. Comprising more than 300,000 black-and-white and color photographs, the images were taken between 1988 and 2000.

Through the Library's commitment to preservation and access, these photographs, and all others in its custody, will continue to move and inform generations to come.

MORE INFORMATION

View the Library's Photograph Collections
loc.gov/pictures/collections/

Prints and Photographs Division
loc.gov/rr/print

All photos | Prints and Photographs Division

Barbara Orbach Natanson is head of the Reference Section in the Library's Prints and Photographs Division.

Television host Ed Sullivan on stage with the Beatles, 1965 | New York World-Telegram and the Sun Newspaper Photograph Collection

MARI NAKAHARA DISCUSSES HER JOB AS CURATOR OF ARCHITECTURE, DESIGN AND ENGINEERING.

How would you describe your work at the Library?

Like other Library curators, I am responsible for building the collection. Acquiring new items for the Prints and Photographs Division is very satisfying, but it is also more complicated than one might expect. It requires an in-depth knowledge of the existing collection holdings, Library-wide collection development policies, research trends and rights-agreement issues, among other concerns.

How did you prepare for your current position?

I received a Ph.D. in architectural design and history in my native Japan. My dissertation on McKim, Mead & White, a New York-based architectural firm from the late 19th to early 20th century, required me to access their original documents held in the U.S. The beauty and rich information in those original, historical documents was a powerful magnet that led me to change my career, leaving academia to become an architectural archivist. I received a Fulbright Fellowship that made it possible for me to intern at Columbia University's Avery Architectural Archives and the Museum of Modern Art. In 2000, I decided to immigrate to the U.S. to pursue my goal of working at an architectural repository, because this profession was not yet available in Japan.

My first full-time job at the American Architectural Foundation brought me to Washington, D.C., in 2003. Four years later, I was hired as a librarian in the Asian Division of the Library of Congress and I acquired a Library Science degree at nearby Catholic University of America. I was honored to be hired as the curator of the Library's architecture, design and engineering collections last year when Ford Peatross, my predecessor, retired after 40 years of service.

What is the size and scope of the Library's architecture, design and engineering collections?

More than 4 million items pertaining to the subjects of architecture, design and engineering are housed in the Library's Prints



Shawn Miller

and Photographs Division. These include the drawings of many of the most distinguished figures in the field such as Richard Morris Hunt, the first American architect who studied at École des Beaux-Arts, as well as the innovative furniture and house designs by Charles and Ray Eames from the mid-1900s. Hunt designed significant structures such as the pedestal of the Statue of Liberty and the Biltmore Estate and is considered a leading figure in American architectural history.

The Historic American Buildings Survey, the Historic American Engineering Record and the Historic American Landscapes Survey are the most popular design collections. They document sites throughout the U.S. and its territories—ranging from one-room schoolhouses to structures designed by Frank Lloyd Wright.

What are some of the most memorable items in the Library's design collection?

The collection holds many memorable treasures. It is hard to pick a few because each has its own fascinating story. Among the highlights are the competition drawings for the Vietnam Veterans Memorial, which includes Maya Lin's winning design. Created at the age of 21, her entry was done as an undergraduate student project at Yale University. The world of design drawings and photographs constantly surprises people because it covers so many more subjects than one might expect.

MORE INFORMATION

Center for Architecture, Design and Engineering
loc.gov/rr/print/adecenter/adecent.html



Shawn Miller

MORE INFORMATION:

Location:
 James Madison Memorial Building
 Room 337
 101 Independence Ave. S.E.
 Washington, D.C. 20540

Hours:
 Monday through Friday,
 8:30 a.m. to 5 p.m.
 (Closed weekends and federal holidays)

Reference Assistance:
 (202) 707-6394
loc.gov/rr/refcorr.html

THE PRINTS AND PHOTOGRAPHS READING ROOM provides public access to the collections and services of the Prints & Photographs Division. Pictured here with a stereograph viewer in the foreground, the reading room is open to patrons age 16 and over with a reader registration card. The Prints & Photographs collections today number more than 15 million

images. These include photographs, fine and popular prints and drawings, posters, and architectural and engineering drawings. More than 1 million images are accessible online. While international in scope, the collections are particularly rich in materials produced in, or documenting the history of the United States and the American people.



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1. Chief Justice of the United States John G. Roberts Jr. swears in Carla Hayden as 14th Librarian of Congress on Lincoln's Bible, held by her mother, as Speaker of the House of Representatives Paul Ryan looks on. *Shawn Miller*

2. Author Stephen King gives the headline presentation at the National Book Festival Main Stage on Sept. 24. *Shawn Miller*

3. Arlene Balkansky of the Serial and Government Division speaks with visitors at the Library's fall open house on Columbus Day. *Shawn Miller*

4. National Ambassador for Young Peoples Literature Gene Luen Yang engages young people at the 2016 National Book Festival. *David Rice*

5. Minister of Culture of the People's Republic of China Luo Shugang looks at "The Map of Yangzhou Prefecture" during a tour of the Library. *Shawn Miller*

6. Actor and author Jamie Lee Curtis visits the Young Readers Center for story time with students from Moten Elementary School in Washington, D.C. *Shawn Miller*

LIBRARY ANNOUNCES 2016-2017 CONCERT SEASON

The 2016-2017 season of "Concerts from the Library of Congress" features offerings from classical, jazz, pops, American musical theater, and more. The 65-event series, which runs through May 2017, includes concerts; lecture; interviews and panels with artists, composers and scholars; film screenings and book talks that bring the diversity of the Library of Congress Music Division's rich collections to life in performance and conversation.

Topics range from Rachmaninoff to heavy metal. The series, which is made possible through the generous support of endowments given to the Library by private donors, is presented free of charge to the public but requires tickets for admission. Tickets are distributed via the free Eventbrite mobile app for iOS or Android devices (Eventbrite.com) or via loc.gov/concerts/. A calendar listing with details of each concert can be found at loc.gov/concerts/.

► **MORE:** loc.gov/today/pr/2016/16-133.html

GRANT RECIPIENTS FOR EDUCATIONAL APP DEVELOPMENT

The Library of Congress has selected two organizations to receive a total of \$489,219 during the next two years to support the development of engaging web- and mobile-based applications on the subjects of Congress and civic participation, for use in K-12 classrooms. These applications will be made available to teachers and students at no charge. iCivics of Cambridge, Massachusetts, and Bean Creative of Alexandria, Virginia, were chosen by panels of individuals with content and technical expertise from government agencies, non-profit organizations, universities and the Library of Congress.

The selectees will work with the Library's Teaching with Primary Sources (TPS) program to develop the online interactives and mobile apps. They will use and incorporate not only the Library's online primary sources, but also many other resources available from the Library. Congress has allocated additional funds to the TPS program to increase competitive opportunities for developing online interactives and apps for classroom use, focused on Congress and civic participation.

► **MORE:** loc.gov/today/pr/2016/16-126.html

MAJOR EXHIBITION ON WORLD WAR I IN 2017

The Library of Congress—which holds the largest multi-format collection of materials on the American experience in World War I—will present a major exhibition in 2017 to commemorate the centennial of The Great War. The United States' involvement in war began on April 6, 1917, when the U.S. Congress formally declared war on the German Empire, and concluded Nov. 11, 1918, with the armistice agreement.

The exhibition will examine the upheaval of world war, as Americans experienced it—domestically and overseas. The exhibition will open in the Library's Thomas Jefferson Building in early April 2017 and close in January 2019. Initially, it will feature 200 items, with items rotated into the display during its 18-month run. Items include correspondence, music, film, recorded sound, diaries, posters, photographs, scrapbooks, medals, maps and artifacts. The collections of the Veterans History Project will be interwoven throughout the exhibition to give voice to the wartime experiences of those who served.

► **MORE:** loc.gov/today/pr/2016/16-129.html

CHRONICLING AMERICA EXPANSION

New digital content is now available in Chronicling America, the open access database of historic U.S. newspapers that is part of the National Digital Newspaper Program (NDNP), a joint venture of the National Endowment for the Humanities and Library of Congress.

The new content is from 18th-century newspapers from the three early capitals of the United States: New York City, Philadelphia and Washington, D.C. At nearly 15,000 pages total, these early newspapers from the earliest days of the country are part of the database because of an expansion of the chronological scope of NDNP. The program is expanding its current time window of the years 1836-1922, to include digitized newspapers from the years 1690-1963. The expansion will further the program goal of capturing the richness and diversity of our nation's history in an open access database, which anyone can use.

► **MORE:** loc.gov/today/pr/2016/16-145.html

THE LIBRARY OF CONGRESS SHOP offers many items drawn from the Library's rich photographic collections.



"Facing Change: Documenting America"

Product # 211071659
Price: \$60

This collection of images by award-winning photographers tells the story of today's America.



Camera Lens Tumbler

Product # 21509681
Price: \$16.95

A telephoto lens inspired this 10-oz. tumbler.



The Photographs of Esther Bubley

Price: \$9.95

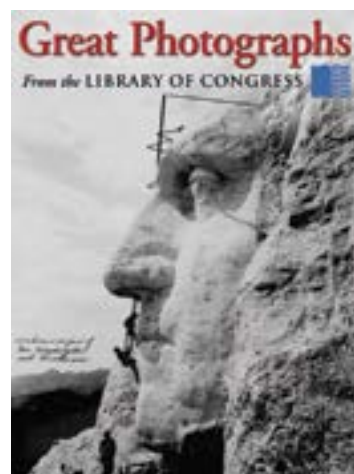
The "Fields of Vision" series covers the careers of nine documentary photographers.



"The Forgotten Fifties"

Product # 21107047
Price: \$29.99

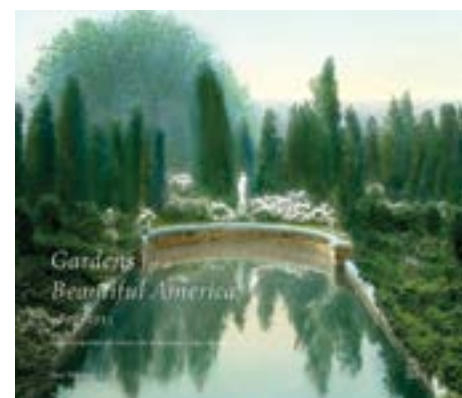
Drawn from Library's collection of Look magazine photographs, these images capture the 1950s.



"Great Photographs from the Library of Congress"

Price: \$0.99

More than 700 images from the Library's photographic collections are included in this e-book.



"Gardens for a Beautiful America"

Product # 21107153
Price: \$79

This volume presents 250 color photographs of urban and suburban gardens by Frances Benjamin Johnston.

[MORE INFORMATION](#) | Order online: loc.gov/shop | Order by phone: 888.682.3557

PHOTO CREDIT

GENEROUS DONATIONS FROM PRIVATE AND PUBLIC DONORS ENHANCE THE LIBRARY'S PHOTOGRAPHIC RESOURCES.

Library of Congress collections—including visual images—are the product of more than two centuries of collaboration between the Congress, an international community of creators and donors and the people of the United States.

The copyright act of 1870 centralized all U.S. copyright activity in the Library of Congress, making the Library the sole repository of works copyrighted in America. Creative works—including photographs—deposited as part of the copyright registration process became a rich source of material for the Library's collections.

In 1926, the Library acquired its first photographs: two important groups of works from the estates of influential Clarence White and Gertrude Käsebier. Although the Library had by this time amassed substantial holdings in documentary photographs, these acquisitions marked its recognition of their artistic value.

In the 1930s, the Carnegie Corporation provided funds to establish at the Library a national repository for photographic negatives of early American architecture, now called the Pictorial Archives of Early American Architecture. This development encouraged one of the nation's finest garden and architectural photographers, Frances Benjamin Johnston, to deposit her archive with the Library. Johnston's action set an important precedent for donations of architectural photographs by photographers, their families and their sponsors, among them Gertrude Wittemann, Theodor Horydczak, Joseph E. Seagram and Sons, and Carol M. Highsmith.

In 1944, the combined photographic archives of two landmark photographic documentation projects carried out successively within two federal agencies—the Farm Security Administration (FSA) and the Office of War Information (OWI)—were placed by executive order under the administration of the Library of Congress. The FSA-OWI archives provide an unparalleled record of the everyday experience of a broad spectrum of Americans in the period 1935–43.

During the 1960s and 1970s, Alice S. Kandell photographed Sikkim, a Himalayan nation that



◀ Photographer Alice Kandell | Alice S. Kandell Collection of Sikkim Photographs, Prints and Photographs Division

became part of India. Her donation of more than 5,000 color slides and black-and-white photographs provides a copyright-free resource for researchers to study a vanishing culture.

In recent years, a gift from the Liljenquist family has enriched the Library's images of the American Civil War. Their generous donation of more than 1,300 ambrotype and tintype photographs features high quality images carefully selected for the telling details in facial expressions, poses, weaponry and uniforms. The Liljenquist Family Collection shows both Union and Confederate soldiers during the American Civil War. The emphasis on young enlisted men and their families fills a major gap in the Library's documentation of this era.

Similarly, a recent gift of more than 250 photographs from the family of the famed photojournalist CHIM (David Seymour) shed light on another civil war. The collection enriches the Library's holdings with vintage and modern prints showing many aspects of the Spanish Civil War and life in Mexico after the war.

[MORE INFORMATION](#)

Donate Books and Other Materials

loc.gov/acq/donatex.html
202.707.0792
Inquiries to: gifts@loc.gov

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Louis Volkmann

PHOTOGRAPHER CAMILO VERGARA DISCUSSES HIS USE OF THE CAMERA TO DOCUMENT PEOPLE AND PLACES OVER TIME.

In 1977, after a decade of doing traditional street photography, I began creating sequences of images that tell stories about ghetto neighborhoods. I wanted to create visible narratives about changing places, stories revealed by time measured in decades, not fractions of seconds.

This approach, which I call “Tracking Time,” is defined by the length and breadth of my engagement with the inner city, the selection of places to photograph and re-photograph and my desire for a sense of completeness. My images of a place exist mainly to explore the question of what is going to happen in that spot.

I have been photographing poor, minority neighborhoods in New York City, Newark, Camden, Philadelphia, Detroit, Chicago, Gary and in California’s Oakland, Richmond, Los Angeles and Compton. I visit these cities at least once a year for a week or longer, taking photographs that track their evolution. After seeing my archive, people who are interested in poor, segregated communities in America can visit the places I document and sometimes even speak with the people I interviewed.

In books and exhibitions, I have published my work on Chicago, Harlem, Detroit and the World Trade Center. In monographs I have surveyed the evolving forms of the inner city with such topics as urban ruins, the New York City subway and religious architecture. As part of my documentation of such parts of the urban fabric as murals, storefront churches, barbershops and funeral homes, I follow racial and ethnic transitions as well as the spread of gentrification. Using time sequences, I have followed developments such as fortification, methadone clinics and signage. In most cities throughout the U.S., I have witnessed the disappearance of high-rise public housing developments. Large-scale gentrification is taking place in Harlem, downtown Los Angeles and Brooklyn. In cities like Detroit and Baltimore, urban farming is a growing phenomenon.

In my pre-2001 photographs of New York City’s low-income communities, the World Trade Center sometimes appeared in the background. The farther one moved away from the neighborhoods, the simpler and more dominant the towers became. I photographed the Lower Manhattan skyline from high-rise public housing projects in Manhattan, Brooklyn, Bronx and Newark, New Jersey. I took pictures that showed struggling neighborhoods, gritty railroad yards and lonely vacant lots in the foreground, and beyond, a fading skyline with the towers.

In the years after 2001, I published my photographs of the World Trade Center in their wider urban context. The city moves on as the new World Trade Center Complex of super-tall, glassy buildings reclaims the limelight. Opened in 2014, One World Trade Center, initially known as the Freedom Tower, now dominates. In the meantime, I continue to document the neighborhoods of New York and New Jersey and, with them, the evolving skyline in which the complex often can be seen in the distance.

Since coming by banana boat from my native Chile to the Port of Baltimore 51 years ago to attend Notre Dame, I have been welcomed many times—first by the Pieroni family in South Bend, Indiana, then through my award of a MacArthur fellowship and most recently by the Library of Congress, which acquired my archive and gave it a permanent home.

Camilo Vergara’s new book “Detroit is No Dry Bones: The Eternal City of the Industrial Age” documents the city in photographs over the past 25 years.

[MORE INFORMATION](#)

View Camilo Vergara’s photographs online

loc.gov/rr/print/coll/camilo-vergara-photographs.html



This view of lower Manhattan in 1970 shows the World Trade Center under construction. *Camilo J. Vergara Collection, Prints and Photographs Division*



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MORE INFORMATION:
loc.gov/exhibits/