

LCM



LIBRARY OF CONGRESS MAGAZINE
NOVEMBER/DECEMBER 2020

GREAT PHOTOGRAPHS

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They'll Do Anything
To Get the Shot

Chronicling Life
During COVID-19

Plus

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Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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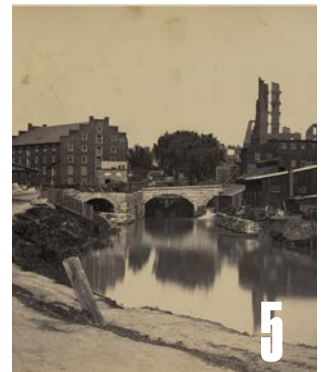
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■ On the cover: Photographer Margaret Bourke-White, holding a large-format camera, perches atop an eagle-shaped gargoyle at the summit of the Chrysler Building in New York City in this photo by Oscar Graubner, circa 1930. *Prints and Photographs Division*

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■ **Opposite:** African American photographer Thomas Askew included his two sets of twin sons in this musical portrait created for display at the 1900 World's Fair in Paris. "Summit Avenue Ensemble, Atlanta, Georgia." 1899 or 1900. Gelatin silver print. *Prints and Photographs Division*.

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GREAT PHOTOGRAPHS





Images from the Library's collection inspire, educate and invite viewers to take a deeper look.

"What a great photo!"

I use that phrase often while working at the Library of Congress, where the collections offer more than 14 million photographs. When LCM asked for about 25 great photographs, literally hundreds of images came to mind. As Ansel Adams wrote, "Photography, as a powerful medium of expression and communications, offers an infinite variety of perception, interpretation and execution."

I asked curators and reference librarians in the Prints and Photographs Division to join me in selecting and describing images that had attracted their special interest. Great photographs have been created from the earliest days of the medium in the early 1800s right up to the present day. Pictures of people dominated our choices, along with landscapes, action shots, architecture and still life scenes. We included quite a few contemporary photographs that help us see what we might not otherwise notice.

Several essential qualities of great photography emerged. Extraordinary photos stop you in your tracks. They speak to you directly. They make you look deeply as they offer pleasure in an artistic composition, awake strong emotional responses, inspire curiosity to learn more about the scene, or provoke you to action.

Like great literature, extraordinary photographs also attract debate about their meaning. Do the portraits known as "Migrant Mother" and "American Gothic" represent despair and hardship or a determination to survive? Photographic masterpieces can also be a call to action, such as Lewis Hine's memorable portrait of the young shrimper Manuel. They are a source of cultural pride like "Our Lady of the Iguanas" and Wendy Red Star's family portrait.

Exceptional photographs can have a magical aspect that invites you to walk inside the image. They communicate with immediate impact in a universal language. Photographer Shawn Walker, for example, vividly documented his community in Harlem, New York, for more than 50 years.

Often, there is more to the story of a photo than what we see at first. The backstory about how or why an image was created can enrich our appreciation of a photograph. We hope you will enjoy these fascinating photographs, and please visit us online or in person to discover more great photographs that speak to you!

—Helena Zinkham is the chief of the Prints and Photographs Division.

■ Shawn Walker.
"African American Day Parade, Adam Clayton Powell Jr. Blvd. at West 111th St., Harlem, New York City." 1992-1995.
© Shawn Walker, used by permission. Prints and Photographs Division.



■ Camilo J. Vergara.
“Buying paper towels,
82nd at Roosevelt Ave.,
Queens.” April 25, 2020.
Digital photograph.
© Camilo Vergara,
used by permission.
*Prints and Photographs
Division.*

Camilo J. Vergara.
“George Floyd memorial,
884 Broadway,
Brooklyn.” July 3, 2020.
Digital photograph.
*Prints and Photographs
Division.*

COLLECTING CURRENT EVENTS

The Library documents contemporary issues such as COVID-19 and social justice.

When the COVID-19 pandemic put the city that never sleeps to bed, photographer Camilo José Vergara’s dedication to documenting poor neighborhoods in the New York City region increased significantly.

Starting in March 2020, Vergara put on a respirator each day and traveled by foot or public transportation to record the daily changes in public life at major intersections in the hard-hit communities of Queens, the Bronx, Brooklyn and Harlem in New York City and Newark and Camden in New Jersey.

These cities also are the areas Vergara has been photographing for almost 50 years for his major project, “Tracking Time.” “These crossroads” Vergara says, “are social condensers and amplifiers, yet they are barely mentioned in media depictions of the virus and its impact.”

His pandemic photographs, taken at

locations with great population density and rich diversity, are visual proof of how some of the most vulnerable Americans responded to new orders to stay at home, social distance and wear masks. The inventiveness of small business owners are portrayed vividly and humanely, as are the pandemic’s effects on shopping habits and fashion trends and familial interactions and health practices.

“I move away when people get too close or are loud,” Vergara says. “A few times I got off a crowded bus or subway out of fear of becoming infected. Sometimes people have felt insulted by my distancing.”

The Library is acquiring many websites, publications and special collections to preserve the history of the COVID-19 pandemic. Vergara’s photographs stand out as unique frontline reports that give voice to underrepresented communities – including the Black Lives Matter movement.

Vergara’s deep commitment to his subjects already has been recognized with a MacArthur Fellowship and a National Humanities medal. Earning the new job title as an “essential worker” is just as meaningful.

—Mari Nakahara is a curator in the *Prints and Photographs Division*.

A WAR IN PICTURES

Library preserves a rare album of photos from the Civil War.

With a commission as an artist and acting assistant quartermaster for the U.S. Military Railroad Construction Corps, Andrew Joseph Russell was likely the only officer who also served as a photographer during the Civil War.

In 2018, the Library had a singular opportunity to acquire an intact album of Civil War photographs created by Russell.

Albums of his photography from this period are extremely rare. The few known copies, bound and unbound, vary greatly in the pictures they include, indicating that each was individually assembled for recipients such as Gen. Winfield Scott Hancock, who once owned this album.

While the album arrived in acceptable condition, the Library's conservation staff treated and rehoused it so that it will continue to be a gem for future generations to come.

Many pages were covered with an accumulated layer of soot that conservator Adrienne Lundgren removed through delicate surface cleaning, revealing the gorgeous warm black tonality of the 108 albumen prints within. Page edges were reinforced with tissue and cover boards consolidated to mitigate potential damage from handling.

Conservation technician Annie Immediata designed and crafted an intricate clamshell housing that acts as both storage container and display cradle to safely support the heavy weight of the album for viewing. To avoid future degradation, the clamshell was assembled using nonreactive materials such as linen tape and wheat starch paste.

Russell's last body of Civil War work – a series of photos of the ruins of Richmond made in 1865 after the Confederates burned their capital city to keep supplies out of Union hands – is among his most poetic. Russell was familiar with painting conventions and likely aimed to replicate these in his photographic work.

Such pictures reveal that photography was always a subjective and creative pursuit even when made under the most restrictive of circumstances.

—Micah Messenheimer is a curator in the Prints and Photographs Division.



■ Top: The Civil War album rests in a cradle box specially built to provide support. *Prints and Photographs Division.*

Bottom: Andrew J. Russell. "Ruins at Richmond, Va." April 1865. Albumen print. *Prints and Photographs Division.*



Nuestra Señora de las Iguanas

Graciela Iturbide's 1979 portrait of Zobeida Díaz in the town of Juchitán in southeastern Mexico conveys the strength of women and reflects their important contributions to the economy. Díaz, a merchant, was selling iguanas to cook and eat, carrying them on her head, as is customary.

Iturbide requested permission to take a photograph, but this proved challenging because the iguanas were constantly moving, causing Díaz to laugh. The result, however, was a brilliant portrait that the inhabitants of Juchitán claimed with pride. They have reproduced it on posters and erected a statue honoring Díaz and her iguanas. The photo now appears throughout the world, inspiring supporters of feminism, women's rights and gender equality.

—Adam Silvia is a curator in the Prints and Photographs Division.

GRACIELA ITURBIDE. "NUESTRA SEÑORA DE LAS IGUANAS." 1979. GELATIN SILVER PRINT. © GRACIELA ITURBIDE, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.

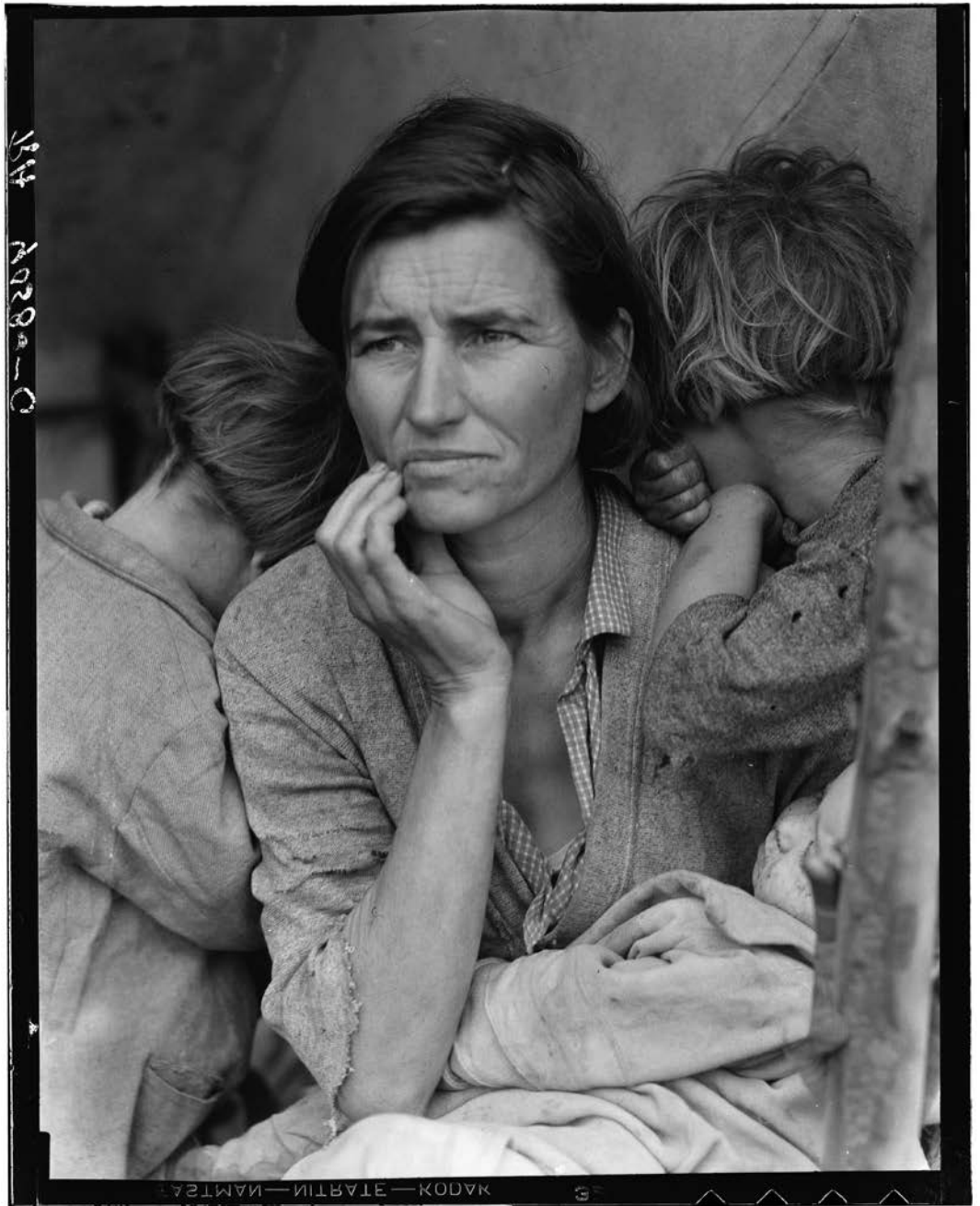
**'Migrant Mother' is
Florence Owens
Thompson**

The iconic portrait that became the face of the Great Depression is also the most famous photograph in the collections of the Library of Congress.

The Library holds the original source of the photo – a nitrate negative measuring 4 by 5 inches. Do you see a faint thumb in the bottom right? The photographer, Dorothea Lange, found the thumb distracting and after a few years had the negative altered to make the thumb almost invisible. Lange's boss at the Farm Security Administration, Roy Stryker, criticized her action because altering a negative undermines the credibility of a documentary photo.

The subject of the photo, Florence Owens Thompson, a Cherokee from Oklahoma, initially regretted that Lange ever made this photograph. "She was a very strong woman. She was a leader," her daughter Katherine later said. "I think that's one of the reasons she resented the photo – because it didn't show her in that light."

–Helena Zinkham



DOROTHEA LANGE. "DESTITUTE PEA PICKERS IN CALIFORNIA. MOTHER OF SEVEN CHILDREN. AGE THIRTY-TWO. NIPOMO, CALIFORNIA." MARCH 1936. NITRATE NEGATIVE. FARM SECURITY ADMINISTRATION-OFFICE OF WAR INFORMATION COLLECTION. PRINTS AND PHOTOGRAPHS DIVISION.



Shrimp Picker

The photos and evocative captions of Lewis Hine served as source material for National Child Labor Committee reports and exhibits exposing abusive child labor practices in the United States in the first decades of the 20th century.

LEWIS WICKES HINE. "MANUEL, THE YOUNG SHRIMP-PICKER, FIVE YEARS OLD, AND A MOUNTAIN OF CHILD-LABOR OYSTER SHELLS BEHIND HIM. HE WORKED LAST YEAR. UNDERSTANDS NOT A WORD OF ENGLISH. DUNBAR, LOPEZ, DUKATE COMPANY. LOCATION: BILOXI, MISSISSIPPI." FEBRUARY 1911. NATIONAL CHILD LABOR COMMITTEE COLLECTION. PRINTS AND PHOTOGRAPHS DIVISION.

For 15 years, Hine crisscrossed the country, documenting the practices of the worst offenders. His effective use of photography made him one of the committee's greatest publicists in the campaign for legislation to ban child labor.

Hine was a master at taking photos that catch attention and convey a message and, in this photo, he framed Manuel in a setting that drove home the boy's small size and unsafe environment.

Captions on photos of other shrimp pickers emphasized their long working hours as well as one hazard of the job: The acid from the shrimp made pickers' hands sore and "eats the shoes off your feet."

Such images alerted viewers to all that workers, their families and the nation sacrificed when children were part of the labor force. The Library holds paper records of the National Child Labor Committee as well as over 5,000 photographs.

—Barbara Natanson is head of the Reference Section in the Prints and Photographs Division.



Intergenerational Portrait

In a world that struggles with cultural identities, this photograph shows us the power and beauty of blending traditional and contemporary styles.

Raised on the Apsáalooke (Crow) reservation in Montana, photographer Wendy Red Star created her “Apsáalooke Feminist” self-portrait series with her daughter Beatrice. With a dash of wry humor, mother and daughter are their own first-person narrators.

Red Star explains the significance of their appearance: “The dress has power: You feel strong and regal wearing it. In my art, the elk tooth dress specifically symbolizes Crow womanhood and the matrilineal line connecting me to my ancestors. As a mother, I spend hours searching for the perfect elk tooth dress materials to make a prized dress for my daughter.”

—Katherine Blood is a curator in the Prints and Photographs Division.

WENDY RED STAR. “APSÁALOOKE FEMINIST SERIES #3.” 2016. INKJET PIGMENT PRINT. © WENDY RED STAR, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.

‘NOT AN OSTRICH’

Exhibition of photos from Library collections explores the whimsical and serious sides of the American experience.

■ Above: John Plumbe Jr. took this photograph of the U.S. Capitol in 1846 – the earliest surviving photo of the building. *Prints and Photographs Division*

“A great photograph does so much more than capture what’s in front of us. It captures what’s deep inside us – the trials and the triumphs the naked eye rarely sees.” That’s how Wallis Annenberg, founder of the Annenberg Space for Photography in Los Angeles, describes her favorite art form.

In 2014, Annenberg invited the Library to collaborate on an exhibition that came to be called “Not an Ostrich: And Other Images from America’s Library.” The celebrated photography curator Anne Wilkes Tucker worked closely with curators, reference librarians, catalogers and digitization specialists for several years to identify engaging, surprising and beautiful images.

The initial selection of 3,000 photographs was winnowed to more than 400 images, most of which were never before widely available to the public due to copyright restrictions. Tucker described her appreciation for the project like this: “Glamour, worship, invention, bravery, humor, cruelty and love – this collection of photographs preserves all examples of our humanity as well as chronicling America’s history in extraordinary photographs.”

Exhibition viewers from many different

backgrounds could see themselves in the pictures on display – photographs are excellent mirrors of diverse life experiences and histories. Other images fascinated people because unfamiliar scenes inspired them to learn more.

“I tried to show that the Library is conscious of what is going on in the United States and trying to build a visual record of our history,” Tucker said, “so that when people want to research something, it’s there.”

The title of the exhibit reminds us to ask, “What are we really looking at?” It also suggests the whimsical quality of some the photographs. Many images, however, provoke serious reflection on different cultures and social and environmental conditions – photographs are a great way to start a conversation.

The thumbnail illustrations represent the thematic sections highlighted by such collection strengths as the arts, leisure, sports, built environment, business, science, civil action, daily life and portraits as well as the work of a special photographer, Carol M. Highsmith, and a photo publisher, the Detroit Publishing Company.

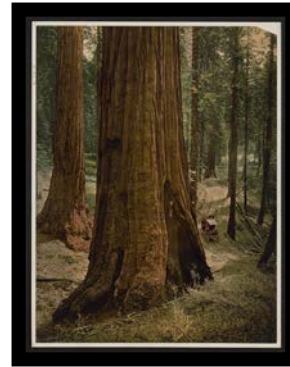
–Helena Zinkham



■ First row: Stanley Kubrick took this photo of bodybuilder Gene Jantzen and his wife and son working out; a poster photo for the Bella Lewitzky Dance Company; and the Western Bonus Army lays siege to Capitol in 1932.



Second row: A recently discovered photo of abolitionist Harriet Tubman; British actress Isla Bevan holds an exotic goose at the annual poultry show at Madison Square Garden in 1930; and a portrait daguerreotype of congressman-elect Abraham Lincoln in 1846 or 1847.



Third row: A whimsical photo shows a cat wearing a Viking helmet; a view by Carol Highsmith of Monument Valley on Navajo Nation land; and the Mariposa Grove of sequoia trees in Yosemite National Park.



Bottom: Seabiscuit thunders down the stretch ahead of War Admiral at Pimlico in 1938.

Prints and Photographs Division



WILLIAM P. GOTTLIEB. "PORTRAIT OF BILLIE HOLIDAY AND MISTER."
CIRCA FEBRUARY 1947. DIGITAL FILE FROM ORIGINAL NEGATIVE.
WILLIAM P. GOTTLIEB COLLECTION. MUSIC DIVISION.

Billie and Mister

While many superb images depict America's legendary jazz musicians and vocalists performing on stage, other great photos instead give us glimpses into life behind the scenes.

Pioneering African American singer Eleanora

Fagan, better known as Billie Holiday, endured tremendous hardship throughout her life, while receiving only small royalties for her work.

Nevertheless, she was comforted by her canine friends, most notably her beloved boxer Mister, who frequently accompanied her to jazz clubs and dined like a distinguished guest.

This image is by William Gottlieb, who interviewed and photographed numerous jazz musicians and singers for the Washington Post, DownBeat magazine and Record Changer. Gottlieb had a natural talent for capturing his subjects' unique personalities.

—Adam Silvia



Malcolm X and Cassius Clay

Memorable photographs often capture historic moments, such as this meeting of two consequential figures.

On Feb. 25, 1964, Cassius Clay defeated Sonny Liston to become the heavyweight boxing champion of the world. Afterward, Clay's family and friends gathered for a victory celebration at a diner in Miami. They were accompanied by Life magazine photographer Bob Gomel and Clay's own photographer, Howard Bingham.

Gomel climbed up on the counter to record Malcolm X, civil rights activist and a leader of the Nation of Islam, aiming his camera at a tuxedo-clad Clay. The next day, Clay announced his conversion to Islam. He would adopt a new name, Cassius X, which later changed to Muhammad Ali.

—Beverly Brannan and Adam Silvia

BOB GOMEL. "BLACK MUSLIM LEADER MALCOLM X PHOTOGRAPHING CASSIUS CLAY SURROUNDED BY FANS AFTER HE BEAT SONNY LISTON FOR THE HEAVYWEIGHT CHAMPIONSHIP, MIAMI, FEBRUARY, 1964." GELATIN SILVER PRINT. © BOB GOMEL, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.

GETTING THE SHOT

Photographers will go to any length to capture the perfect image.

As long as photography has existed, so too have photographers been willing to go to great lengths – and sometimes great heights – to get the shot. The finished photo rarely reveals what it took to capture it. The feats of ingenuity, sparks of inspiration and displays of plain old nerve are often lost to the ages.

Luckily, some photographers let us in on the secrets. The Kolb brothers of Pennsylvania made the South Rim of the Grand Canyon their home and studio and often did not settle for taking an easy photograph. The studio they built in 1904 still stands today, and the photographs taken nearby serve as reminders of a pioneering spirit and perpetual innovation.

The business started when older brother Ellsworth moved west to the Grand Canyon in 1901 and quickly convinced his brother Emery to join him. Starting with a tent studio as their home base, they photographed scores of tourists (including one President Theodore Roosevelt in 1911) as they descended into the canyon on mules via the famous Bright Angel trail. Despite a lack of running water in the early years, the brothers managed to develop the photos they took at the trailhead and make them available for sale as souvenirs to those same saddle-weary tourists as they ascended from the canyon hours later.

The adventurous brothers pushed themselves even further to get great photographs. Younger brother Emery here is seen dangling with camera in hand over the canyon, just one example of the risks they took to give others a peek at rare views of the natural wonder. In 1911 and 1912, the Kolbs undertook what they called the “Big Trip,” tracing the 1869 expedition of John Wesley Powell down the Green and Colorado rivers and through the Grand Canyon. They became the first to shoot this arduous journey with a motion picture camera, and the resulting film was shown to visitors to the Kolb Studio for over 60 years.

Not all great photographs require death-defying stunts, but all do require a photographer with a strong desire to get the shot.

—Kristi Finefield is a reference specialist in the Prints and Photographs Division.

■ Kolb Bros. “Arizona. Grand Canyon, photographer suspended on climber’s rope.” 1908. Gelatin silver print. *Prints and Photographs Division.*





KA-MAN TSE. UNTITLED. 2017. ARCHIVAL INKJET PRINT. © KA-MAN TSE, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.

Bright and Inviting

When a photo pulls you in and holds your attention, it can leave a lasting impression. Bright and inviting, this photograph, created in Manhattan's Chinatown, depicts a figure holding a tray of tomato plants, looking back at us, the viewers.

"I wanted to attempt a portrait that could convey a sense of confidence," explains the photographer, Ka-Man Tse, who carefully choreographs portraits in collaboration with her sitters.

Flanked by an elderly cobbler's colorful drawings, the young man, front and center, holds the scene much like he holds the plants. The Library recently acquired this portrait and others of Asians and Pacific Islanders made by Tse through a queer and diasporic lens. The photographs enrich our understanding of society and culture in the United States by providing a new perspective on the American experience.

– Adam Silvia



Along our Rivers

Great photographs make you look twice; they make you want to know more about what you are seeing.

Jeff Rich's photograph of a two-lane road descending into still water stretching almost to the horizon metaphorically addresses the complex relationship Americans have with our nation's rivers.

In his series "Watershed," Rich traces the paths of three contiguous rivers in the Appalachian South and Central U.S. – the French Broad, the Tennessee and the Mississippi – documenting the landscapes, lives, industries and ecologies along the waters' paths. While his photographs are formally stunning, they also reveal how rivers both shape and are shaped by the land and the human activities that bound them.

This picture shows the 2011 Mississippi River floods aftermath, among the most damaging of the past century. To divert high waters around Cairo, Illinois, a levee was imploded, inundating 130,000 acres of Missouri farmland.

–Micah Messenheimer

JEFF RICH. "BIRDS POINT-NEW MADRID FLOODWAY, DURING THE 2011 FLOODS, MISSISSIPPI RIVER, WYATT, MISSOURI." 2011 INKJET PRINT. © JEFF RICH, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.



'AMERICAN GOTHIC'

Gordon Parks documented the work of an African American worker – and created a masterpiece.

This masterpiece by Gordon Parks, the trailblazing African American photojournalist, represents the hardships wrought by racial inequality in the United States while capturing perseverance and survival.

Ella Watson was a charwoman cleaning the headquarters of the Farm Security Administration (FSA) in Washington, D.C. Parks had recently joined the FSA photography program documenting America during the Great Depression.

“Could you spare me a few minutes?” Parks asked Watson. “I’m to be a photographer here and I’d like to know a little about your life.” Watson smiled and replied, “Take more than a few minutes for that.” Watson had lost her father to a lynch mob. Her husband was killed in a shooting, and her daughter died shortly after giving birth to a second child. She was now raising two grandchildren.

Born in Kansas, Parks had experienced segregation. His photography of poverty in Chicago helped him win a Julius Rosenwald fellowship and gave him the opportunity to join the FSA photography program. Though shocked by Watson’s story, he understood adversity all too well. “Would you allow me to photograph you?” he asked. “Now look straight into my camera, and think about what you just told me.”

Parks entitled the photo “American Gothic” (top left) because it resembles a painting with that name in which the creator Grant Wood presented a long-faced Midwesterner holding a pitchfork and standing beside his daughter. While many see humor in Wood’s painting, however, Parks’ photo was social criticism. Roy Stryker, who led the FSA photography program, was concerned it would provoke a backlash yet encouraged Parks to continue photographing Watson.

Watson welcomed Parks to her modest apartment, where he met her grandchildren and an adopted daughter. He photographed the family squeezed into a small room having dinner. Other photos capture scratches on the furniture, a naked light bulb and the religious statues adorning Watson’s dresser. Parks accompanied Watson to a grocery store and St. Martin’s Spiritual Church, and he photographed the surrounding neighborhood, including the laundry business below Watson’s apartment. Together with “American Gothic,” these photos expose the harsh conditions endured by African Americans while revealing Watson’s inner strength and resolve.

■ Gordon Parks.
“Washington,
D.C. Government
charwoman.” August
1942. FSA Collection.
Gelatin silver print.
*Prints and Photographs
Division.*

–Adam Silvia



WILL WILSON. "ERIC GARCIA LOPEZ, CIPX SFAI." 2012. PLATINUM-PALLADIUM PRINT. © WILL WILSON, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.

Portraiture as Exchange

Conveying deeper meaning beyond powerful composition and the beauty of the medium is a hallmark of great photography. In his portraiture, Diné (Navajo) photographer Will Wilson underscores the essential act of exchange with photographer and sitter.

This platinum-palladium print featuring Purépecha (Tarasco) dancer Eric Garcia Lopez is part of Wilson's ongoing series called the "Critical Indigenous Photographic Exchange." Working from a mobile portrait studio, Wilson invites participants to bring items of personal significance to include in their photograph, both to express their individuality and to illustrate the dialogue in making a portrait.

While Wilson begins with the 19th-century tintype process, he then scans his plates to create digital negatives for his luminous, hand-brushed prints. The original tintypes are given to the sitters as a gesture of reciprocity. In doing so, Wilson references and challenges historical depictions of indigenous Americans by photographers such as Edward Curtis to forge what he calls "a reimagined vision of who we are as native people."

—Micah Messenheimer



Cowboy with Pink 18-Wheeler

This eye-catching image is emblematic of great photographs that help us see what most of us overlook. From a pink 18-wheeler, there are infinite ways to discover America in the 21st century.

Inspired by photographers of the 1930s and 1940s, photojournalist Burk Uzzle wanted to get out among the people. For a decade and a half, he photographed throughout the world for the renowned Magnum photo agency in New York City.

He made some 40 trips in his camper, observing his own country closely. In New Mexico, he encountered a fellow explorer, the trucker in cowboy clothes who was driving a big pink rig. The Library holds decades of photos that Uzzle made from the late 1950s until he set out on his own in the 1980s. Now, he focuses on North Carolina – his home state.

–Beverly Brannan is a curator in the Prints and Photographs Division.

BURK UZZLE. "COWBOY WITH PINK EIGHTEEN WHEELER, NEW MEXICO." 2006. CARBON COLOR PHOTOGRAPHIC PRINT. © BURK UZZLE, USED BY PERMISSION. PRINTS AND PHOTOGRAPHS DIVISION.



The Miller House

BALTHAZAR KORAB. "MILLER HOUSE, COLUMBUS, INDIANA, 1953-57. EXTERIOR DETAIL." COLOR SLIDE. PRINTS AND PHOTOGRAPHS DIVISION.

When architectural photographers create great images, you feel like you could walk into the picture and look around. Balthazar Korab was an architect-turned-photographer whose ability to distill an architect's vision into compelling pictures earned him hundreds of magazine covers.

For master architect Eero Saarinen, in the early 1950s, Korab photographed the new Miller family residence in Columbus, Indiana. Korab had an eye for intimate scenes and memorable angles that captured both the modern aesthetic and the human experience of inhabiting it. Here, flowers fallen from the trees of the Dan Kiley-designed landscape highlight a clean line and its opposite – mirroring the tension between artifice and nature in the house's design.

Today, the Miller House and Garden is a national historic landmark – an outstanding example of midcentury residential design documented in over 100 images in the Library's collections.

–Ryan Brubacher is a reference librarian in the Prints and Photographs Division



SEEING DOUBLE

Stereographs give an ‘appearance of reality which cheats the senses.’

Imagine placing this pair of photographs from the 1906 San Francisco earthquake into a special viewer, called a stereoscope, and seeing the illusion of three-dimensionality.

Two wood-frame houses lean on the verge of collapse. Broken windows line the projecting bays of the house on the right and the columns once supporting its arched portico lie in pieces on the ground. The front stoop of the second house is several feet off center.

Stereographic views rendered such scenes lifelike for home viewers. As poet and physician Oliver Wendell Holmes Sr. declared in 1859, “All pictures ... have more or less the effect of solidity; but by this instrument that effect is so heightened as to produce an appearance of reality which cheats the senses with its seeming truth.”

Stereographs retain their wonder even today. Among the first photographic

entertainments, the format stayed extremely popular from the Civil War to the early decades of the 20th century, when other technologies, like motion pictures, captured public attention.

The collodion negative, which allowed printing in multiple, and a portable viewer designed by Holmes, together made the format convenient and affordable enough for millions of 19th century households to own a stereoscope and collections of cards.

Publishers such as the H.C. White Company, which made this picture, sent photographers around the globe to depict far-off places, newsworthy events and even humorous scenes. Cards were sold individually and in series through mail-order catalogs, at local tourist and photo shops, and by door-to-door sales.

The Prints and Photographs Division holds one of the country’s premier collections of stereographs, from early daguerreotypes to published sets from the 1930s. Most of the division’s holdings date between 1870 and 1920 and were acquired through copyright deposit. Later additions through gifts and purchases have continued to expand the scope of the collection. Over 33,000 have been digitized and are available online.

—Micah Messenheimer

■ H.C. White Co. “After the earthquake – frame houses tumbled from their foundations, San Francisco Disaster, U.S.A.” July 1907. Prints and Photographs Division.

MY JOB

■ Beverly Brannan with the Catherine Opie photo that shows Elizabeth Taylor's home – and Taylor's prized family portrait taken by Toni Frissell. *Shawn Miller*

Beverly Brannan helps build the photo collections.

Describe your work at the Library.

My work at the Library is like conducting an orchestra – recognizing patterns that resonate in pictures, words and ideas, then alerting others to these discoveries in captions and articles. Based on knowledge of the Library's holdings, I recommend acquisitions to complement the Library's photographic documentation of peoples, places, events and trends in the United States and the implementation of its overseas policies.

How did you prepare for your position?

In my just-out-of-college clerical positions, I organized offices' files. I was hired in the Library's Manuscript Division in 1970 to arrange personal papers. A history major, I was in seventh heaven. Organizing the papers of the abolitionist Frederick Douglass was a highlight. As an art history minor, I realized I preferred working with pictures. People were beginning to recognize visual materials as primary-source documents. While at the Library, I got a master's degree in library science specializing in non-book materials, then a master's in American studies.

With experience organizing large collections, I was hired in 1974 in the Prints and Photographs Division to process the recently acquired Toni Frissell collection of 340,000 photographs, negatives, transparencies and manuscripts. I worked on it intermittently over the years, publishing selections in exhibitions and books while learning as much as I could about Frissell's fascinating life and career.

What have been your most memorable experiences at the Library?

Picture displays provided opportunities to meet visitors such as the emperor and empress of Japan. Representing the Library at exhibitions in Russia, Portugal and France has been heady. I worked with several of the Farm Security Administration photographers. I also helped Elizabeth Taylor's administrative assistant, who requested multiple copies of a Frissell portrait of Taylor, Mike Todd and their baby Liza. The picture was to be given as Christmas gifts that season.

Years later, when the Library had the opportunity to acquire Catherine Opie's



extended portrait of Taylor's home, made near the time of her death, I was amazed to see the picture of Taylor's boxes of jewelry from famous fashion houses. Right behind them stood the Frissell portrait from the Library. Taylor must have considered this portrait among her prized possessions!

What are your favorite collections?

The Farm Security Administration collection is incomparable in explicating the times of everyday people during the Great Depression. The Frissell Collection shows the upper classes at a depth not usually available. Thanks to the new arrearage-reduction program, a team is cataloging the massive Frissell Collection. Color images have been approved for scanning and online access in the coming year.

Frissell's family shaped her interests and opportunities. In the 1930s, she became one of the first female staff photographers at a top-flight magazine to have a contract, a family and a highly successful career. Her work and social standing helped make it possible for respectable women to be celebrated in print journalism.

From the start of her 40-year career, Frissell made portraits of women she called "Great Ladies" – explorers, fashion designers, civil rights activists, sports women, pilots, inventors. My next venture is a biographical sketch of Frissell to add to the webpage of women photojournalists whose work the Library maintains.

Librarian Names Allen Recipient of Kluge Prize

Librarian of Congress Carla Hayden in June named Danielle Allen the recipient of the 2020 John W. Kluge Prize for Achievement in the Study of Humanity. Allen is the director of the Edmond J. Safra Center for Ethics and the James Bryant Conant university professor at Harvard University.

Allen will collaborate with the Library on an initiative she has designed, titled “Our Common Purpose – A Campaign for Civic Strength at the Library of Congress.” The initiative will include programs to engage schools, universities, political leaders and the American public in efforts to promote civic engagement.

Allen is the author of “Our Declaration: A Reading of the Declaration of Independence in Defense of Equality” and a memoir “Cuz: The Life and Times of Michael A.”

MORE: loc.gov/item/prn-20-043

Library Seeks Photographs Of Pandemic Experience

The Library is collaborating with the photo-sharing site Flickr to significantly expand its documentation of American experiences during the COVID-19 pandemic. Photographers are invited to contribute photographic and graphic art images to the Flickr group COVID-19 American Experiences. Curators will review submissions and select images to feature in Flickr galleries and to preserve in the Library’s permanent collections.

“Whether you use a cell phone, a professional camera or graphic design software, we’d like to see your images of how the pandemic has affected your daily life and community,” said Helena Zinkham, chief of the Prints and Photographs Division. “As the national library of the United States, our rapid-response collecting has already secured special projects from nationally recognized artists and photographers.”

The Library is also documenting the pandemic by harvesting websites and acquiring books, magazines, newspapers and other material.

MORE: [flickr.com/groups/covid19americanexperiences/](https://www.flickr.com/groups/covid19americanexperiences/)

New Einstein Fellow Begins Term at Library

Math and computer science teacher Peter DeCraene has joined the Library as its newest Albert Einstein distinguished education fellow. DeCraene will work closely with the Library’s Learning and Innovation Office to make primary sources from Library collections more accessible for teachers throughout the United States.

DeCraene has taught math and computer science to middle and high school students for over 30 years. He has spent the past 23 years at Evanston Township High School in Evanston, Illinois.

DeCraene holds a bachelor’s degree in mathematics and a master’s degree in computer science from DePaul University.

Einstein fellows spend 11 months working in federal agencies and U.S. congressional offices, contributing their knowledge and classroom experience to national education programs and education policy efforts.

MORE: loc.gov/item/prn-20-059

FEDLINK Awards Honor Work at Federal Libraries

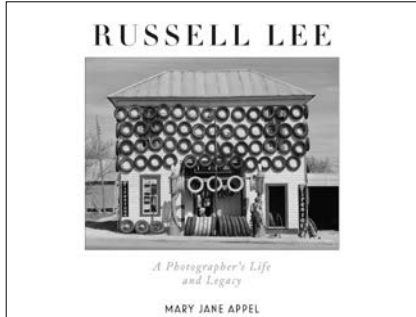
The Federal Library and Information Network (FEDLINK) announced the winners of its national awards for federal librarianship, which recognize the innovative ways that federal libraries, librarians and library technicians fulfill the information demands of the government, business and scholarly communities and the American public.

Federal libraries and staff throughout the United States and abroad competed for the awards.

The fiscal year 2019 winners (and their categories) are: the D’Azzo Research Library at Wright-Patterson Air Force Base in Ohio (large library/information center); the Bureau of Land Management Library in Denver (small library/information center); Greta Marlatt of the Dudley Knox Library at the Naval Postgraduate School in Monterey, California (federal librarian of the year); and Gabriele Davis of the U.S. Army Garrison Rheinland Pfalz Libraries in Kaiserslautern, Germany (federal library technician of the year).

MORE: loc.gov/item/prn-20-044

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A PICTURE OF PHILANTHROPY

Annenberg Foundation Gives \$1 Million and a Photographic Collection to the Library.

A major gift by Wallis Annenberg and the Annenberg Foundation in Los Angeles will support the effort to reimagine the visitor experience at the Library of Congress. The foundation also is donating 1,000 photographic prints from its Annenberg Space for Photography exhibitions to the Library.

The Library is pursuing a multiyear plan to transform the experience of its nearly 2 million annual visitors, share more of its treasures with the public and show how Library collections connect with visitors' own creativity and research. The project is part of a strategic plan established by Librarian of Congress Carla Hayden to make the Library more user-centered for Congress, creators and learners of all ages.

A 2018 exhibition at the Annenberg Space for Photography in Los Angeles featured over 400 photographs from the Library. The Library is planning a future photography exhibition, based on the Annenberg-curated show, along with a documentary film on the Library and its history, produced by the Annenberg Space for Photography.

"The nation's library is honored to have the strong support of Wallis Annenberg and the Annenberg Foundation as we enhance the experience for our visitors," Hayden said. "We know that visitors will find new connections to the Library through the incredible photography collections and countless other treasures held here to document our nation's history and creativity."

To enhance the Library's holdings, the foundation is giving the Library photographic prints for long-term preservation from 10 other exhibitions hosted at the Annenberg Space for Photography. The Library holds one of the world's largest photography collections, with about 14 million photos and over 1 million images digitized and available online.



"I'm thrilled that we're able to make so many of the Annenberg Space for Photography's images a part of the Library's extraordinary collection," Annenberg said.

The Annenberg gift will build on the significant investments of Congress and private philanthropy in the Library's infrastructure. Earlier in 2020, philanthropist David Rubenstein announced a lead gift of \$10 million to support the visitor experience plan. Design work is now underway for the project.

■ The "Not an Ostrich" exhibition at the Annenberg Space for Photography in Los Angeles featured over 400 photographs from the Library. *Roswell Encina*

LAST WORD

ANNE WILKES TUCKER

I owned a camera as a child, discovered photography as an art form in college and focused on photography's history in graduate school. Its history is incomplete, with many photographers and aesthetic movements still undocumented, which appeals to me. This is like a puzzle with missing pieces. Ongoing research brought forward the African American collective Kamoinge, founded in New York in 1963, and the first English-language history of Japanese photography, published in 2003.

The Library of Congress collects photographs to preserve the history and culture of the United States while coincidentally constructing a significant version of photography's history. The images range from records of historical moments, people and structures to pictures that quietly preserve a personal moment in the lives of U.S. inhabitants.

Among both the historic and the private images are photographs that transcend the captured moment. These photographs defy easy descriptions and are endlessly interpretable and hauntingly memorable. The facts of the moment continue to exist, but all the pictorial elements have coalesced into a potency that lodges the image in a viewer's mind. One may be initially engaged by the feelings a picture evokes, fresh insights or laughter. Then, whether the viewer returns to the original print, finds it in a book or on a digital screen, or relies on memory, the photograph becomes what photographer Dorothea Lange deemed a "second looker," a picture that rewards repeated viewings. Such pictures can remain potent for decades, even centuries, after they were made.

Lange made her share of second lookers. Her most famous, which is commonly titled "Migrant Mother" (1936), is the Library's most-requested photograph. If a viewer is curious, there are volumes to read about Lange, why the photograph was taken and the primary subject, Florence Owens Thompson, whose name remained unknown until 1979. Lange's portrait of Thompson was quickly recognized as a "New Deal Madonna," a woman with fortitude but without the resources to care for her destitute family. Despite



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contemporary criticism of the less-than-thoughtful circumstances under which Lange photographed Thomson, the picture's power to engage has not diminished. Artists in other countries have appropriated the image, changing the mother's features into those of other ethnicities, but keeping her expression and the positions of her clinging children. Long after anyone could help the Thompson family, this picture has resonance in another time of national crisis, unemployment and food shortages.

A striking, but very different picture is a 1900 portrait of the legendary Hin-mah-too-yah-lat-kekt (Chief Joseph) of the Nez Percé people. The Bureau of American Ethnology in Washington, D.C., regularly arranged for its photographer, De Lancey Gill, to photograph Native American delegations that came to the capital to confer with officials about tribal needs and concerns. Although Gill described Chief Joseph as having "an air of gentleness and quiet reserve," the delegate skeptically appraises the photographer, which is not surprising given that the United States broke five treaties with Chief Joseph and his father between 1855 and 1885.

More than a glance, second looks may reveal new knowledge into complex histories.

Anne Wilkes Tucker is the photography curator emeritus of the Museum of Fine Arts, Houston and curator of the "Not an Ostrich" exhibition.

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■ A Japanese American placed a large sign reading "I am an American" in the window of his store on Dec. 8, 1941, the day after the Japanese attack on Pearl Harbor. Dorothea Lange. "I am an American." March 1942. FSA Collection. Gelatin silver print. Prints and Photographs Division.

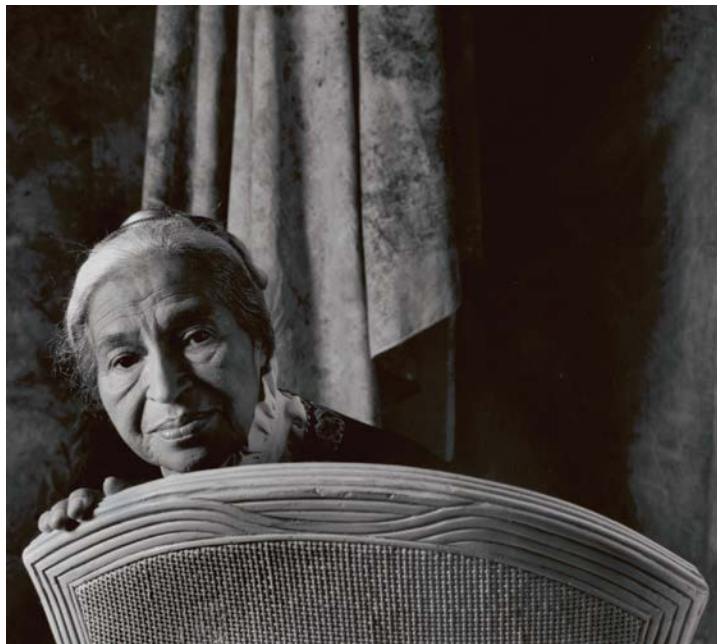
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