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The Mark A. Freeman collection of World War II photographs at George Eastman House

Lisa C. Hennessey
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THE MARK A. FREEMAN COLLECTION
OF WORLD WAR II PHOTOGRAPHS
AT GEORGE EASTMAN HOUSE

by

Lisa C. Hennessey, BA, University of Prince Edward Island, 2003.

A Thesis Project

Presented to Ryerson University and George Eastman House

in partial fulfillment of the
requirements for the degree of

Master of Arts

in the program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2007.

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The Mark A. Freeman Collection of World War II Photographs
at George Eastman House

Master of Arts, 2007

Lisa C. Hennessey

Photographic Preservation and Collections Management

Ryerson University / George Eastman House

Abstract

This thesis project is based on a collection of approximately 3000 World War II photographs, negatives, and supporting artefacts, which were donated to George Eastman House International Museum of Photography and Film (GEH) in 2007. The material was made and collected by Lieutenant Mark Anthony Freeman (1912-2005), a combat photographer for the US Army Signal Corps. The objectives for this project included organizing the collection and accessioning it into GEH's permanent collection as well as conducting preliminary research into Freeman and the Signal Corps in order to provide future researchers and users of the collection with an understanding of its context and scope.

The thesis is divided into two parts, an analytical paper and a finding aid. The analytical paper includes a discussion of the decisions made while organizing, inventorying, accessioning, and re-housing the donation. The finding aid comprises a biography of Mark Anthony Freeman, an overview of the US Army Signal Corps with particular emphasis the Army Pictorial Service, a map that traces the WWII route Mark Freeman, an inventory of the donation, and an annotated bibliography of relevant resources. The finding aid is conceived of as a self-contained document that would be available to researchers in the Study Center at GEH.

Acknowledgements

I would like to thank:

Mark Anthony Freeman for creating this collection and for his meticulous organization.

The Freeman family for donating such a special collection to George Eastman House.

My parents, without whose help I could have never have managed graduate school.

Wataru Okada, GEH registrar, for helping me pick a more “sexy” thesis topic and for his continued support and advice.

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David Wooters, GEH Chief Archivist, and Joe Struble, GEH Assistant Archivist, for all their help with the collection (and for letting me borrow pencils.)

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And finally, my second reader Don Snyder for giving this thesis a final polish.

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Part 1: Analytical Paper

Introduction

In 2006 a donation consisting of 473 photographs, 2,196 negatives, 47 colour transparencies and related personal items which had once belonged to Mark Anthony Freeman (1912-2005) was offered to George Eastman House International Museum of Photography and Film (GEH), and was formally accepted into GEH's permanent collection in July of 2007. Freeman was a US Army combat photographer who served in World War II, and most of the items date from the 1940s with the exception of one group of negatives and transparencies, which Freeman made in the 1930s.

The photographs in the collection were made by Freeman documenting his journey and his activities. The photographs begin in 1942 with images of troops stationed at Camp Claiborne in Louisiana, who were gearing up to ship overseas, and they end in 1945 with images of a devastated Frankfurt, Germany. In between, there are photographs which record the Atlantic crossing, army training in the United Kingdom, day trips around England, Ireland, and Wales, fighting in France, river crossings, and almost every aspect of daily life of US soldiers in Europe in WWII.

Although this donation came to the museum in a semi-organized state, work remained to be done before it could be accessioned into the permanent GEH collection. First, a thorough inventory of the contents needed to be completed. Next, order needed to be created within the collection. Finally, research was required in order to construct a basic understanding of the contents of the collection. This work, along with re-housing the objects, has made up this thesis project.

My goal in taking on this project was to bring the collection's level of organization to the point where it could be easily researched. It was also my goal to create a finding aid, which could be kept in the Gannett Foundation Photographic Study Center at GEH, and which could be used by researchers as a starting point for their understanding of the collection. This document includes: (1) a biography of Mark Anthony Freeman with a focus on his military career and involvement in World War II, (2) a chronology of the companies and detachments with whom Freeman served during WWII, (3) an overview of photography within the US Army Signal Corps, (4) an

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electronic map which plots Mark Freeman's photographs and his WWII journey, (5) an outline of the scope and content of the Freeman Collection, (6) & (7) a selection of photographs from the collection, (8) a note on the provenance of the collection and copyright issues, (9) the completed collection inventory, (10) a bibliography of relevant secondary-source information.

This project was completed in partial fulfillment of the requirements for the degree of Master of Arts in the program of *Photographic Preservation and Collections Management*. I began this project in December of 2006 and completed the analytical paper and the finding aid in July of 2007. The first section of the thesis describes this process: how I arranged, researched, accessioned, and re-housed the collection, and how I created the finding aid which will stay with the collection in the GEH Photographic Study Center. The contents of the finding aid are set out in the second part of this thesis paper.

Methodology

To gain an understanding of the Mark A. Freeman Collection, I began with the collection itself. From spending time with the collection materials, I learned a great deal about how the contents were created and for what purposes. I learnt, for example, that, after shooting their film, it was standard practice for Signal Corps photographers to fill out detailed caption cards to accompany the photographs they shot.¹ These caption cards were submitted with their film to the Army Pictorial Service (APS) for developing. The APS would make at least five prints from any of the negatives it developed, one of which would be returned to the photographer to allow him to see his work.² On the verso of these photographs was typed the caption information that the photographer originally submitted with the film. These annotated photographs provided a wealth of information and a logical starting point for determining paths of further research. With each photograph came new questions and new clues.

During my research, I was fortunate to have access to the Richard and Ronay Menschel Library at George Eastman House. This library provided several useful resources on military and combat photography. The Rush Rhees Library at the University of Rochester was my source for more technical resources on the US Army, the Signal Corps, and on the Second World War in general. In particular the three Signal Corps volumes in the sub-series *The Technical Services* within the overall series *United States Army in the World War II* were extremely helpful.³ These volumes give detailed information on the organization, structure, mission, equipment, and final outcome of the Signal Corps' involvement in WWII. These are essential to anyone wanting to do research into how photography was used by the US Army in WWII.

At times, researching this collection felt more like putting a puzzle together without a picture for reference. I found that the World Wide Web was an essential

¹The United States Holocaust Memorial Museum an example of the caption cards that Signal Corps photographers used to submit their captions. The card is titled "U.S. Army Signal Corps Army Pictorial Division Field Unit Roll Caption Card, 1944," Photograph #62758, courtesy of Arnold E. Samuelson. http://www.ushmm.org/uia-cgi/uia_doc/query/40?uf=uia_oFgZAz (accessed June 10, 2007).

² Charles Eugene Sumners, *Darkness Visible: Memoir of a World War II Combat Photographer* (Jefferson: McFarland, 2002) 36.

³ Terret, *The Signal Corps: The Emergency (to December 1941)*; Thompson et al., *The Signal Corps: The Test (December 1941 to July 1943.)*; and Thompson and Dixie R. Harris, *The Signal Corps: The Outcome (mid-1943 through 1945)*.

resource for finding those small bits and pieces that would have been impossible or impractical to find through other sources. Websites dedicated to army unit histories, digitized military documents, maps, and archive catalogs are just a few examples of the type of material that I consulted online and that proved to be extremely useful. By using tools such as Google Image Search⁴ I also had the capability to search for images of towns, buildings, and equipment in order to help identify the subjects of photographs within the Freeman Collection.⁴

I read several memoirs in an effort to understand what the life of a combat photographer in WWII was like. The two, which I found most helpful, were *Darkness Visible: Memoir of a World War II Combat Photographer* by Charles Eugene Sumners⁵ and *Patton's GI Photographers* edited by Ralph Butterfield.⁶ The latter is not a memoir of one particular soldier, but is a compilation of stories and recollections from the men of the 166th Signal Photographic Company. Another informative book is *The Forgotten Front in Northern Italy: A World War II Combat Photographer's Illustrated Memoir of the Gothic Line Campaign* by Robert H. Schmidt.⁷ This memoir has a great deal of specific information on the Allied campaigns in Italy. Interspersed throughout are sections entitled *Photo Assignment*, in which the author gives detailed and candid accounts of the types of jobs he was asked to do as an army photographer and the very real danger that was often part of those jobs.

To gain a better understanding of the man who created the collection, Mark Anthony Freeman, I consulted several sources starting with the personal items that were donated along with the photographs and negatives. Freeman's notebook and identification cards gave me bits of information with which to work. I was able to find Freeman's obituary in the May 6, 2005 issue of the *Houston Chronicle* and by searching the *Social Security Death Index* I was able to confirm the dates of Freeman's birth and death. The Freeman Collection was donated to the museum by his three children, who were eager to help provide biographical information on their father.

⁴ Google, *Google Image Search*. 2007. <http://images.google.com/imghp?tab=wi>

⁵ Sumners, *Darkness Visible: Memoir of a World War II Combat Photographer*.

⁶ Ralph Butterfield, *Patton's GI Photographers* (Ames: Iowa State Press, 1992).

⁷ Robert H. Schmidt, *The Forgotten Front in Northern Italy: a World War II Combat Photographer's Illustrated Memoir of the Gothic Line Campaign* (Jefferson, N.C.: McFarland, 1994).

Part of my project involved plotting the locations of the photographs in the collection on to an electronic map. Therefore, it was very necessary to consult various maps in an effort to be as exact as possible. One resource that I found to be of enormous help was *Global Gazetteer Version 2.1*, an online global directory of cities and towns.⁸ Often, the names of places were misspelled in the photograph captions or in Freeman's own notes. In other instances the place names noted are those which are not commonly used today. In both cases *Global Gazetteer Version 2.1* helped me to identify the correct place name and provided me with global coordinates, which aided in plotting the location on the map.

Another research technique that I found to be quite useful was showing the collection to other people. Often a fresh set of eyes or a different perspective can do wonders when one is trying to decipher hard to read handwriting or identify an object or the subject of an image. I would have never learned what a "short-snorter" was had I not shown the collection to Nicholas Graver. He took one look at the chain of currency and told me that there was a story behind it.⁹

This is a collection rooted in the history of an organization, the US Signal Corps; a global event, World War II; and of a man, Mark A. Freeman. As I am not an expert on any of these subjects, it was necessary for me to consult many resources. The resources I found to be relevant are listed in the bibliography.

⁸ *Global Gazetteer Version 2.1, 2006* (Falling Rain Genomics, Inc. 2006) (accessed April 5, 2007) <http://www.fallingrain.com/world/index.html>

⁹ See section *Process: Personal Items* page 23 for more information.

Process

The collection material arrived at GEH in a state of semi-organization. The first step in processing a donation is to identify exactly what is being donated. A thorough inventory of the contents of the Freeman Collection was needed before the collection could be accepted into GEH's permanent collection. Jennifer Roger and Olivia Arnone were asked to compile a preliminary inventory as part of the institutional service requirements for their master's degree in *Photographic Preservation and Collections Management*. In this inventory they recorded the original sequence in which they found the photographs, the numbers inscribed on the verso, and their classification. This preliminary inventory also listed the personal items in the donation, but did not include the approximately 2200 negatives in the donation. The negatives were being kept in cold storage and access to them was restricted due to the presence of nitrate negatives and the advanced state of degradation of some of the acetate negatives. I was not directly involved with the creation of the preliminary inventory, and it was only when it was completed that I began my work with the collection.

It is my belief that through use and handling over a number of years the contents of the Freeman Collection had become disorganized. Some portions arrived in what appeared to be a logical order while other portions seemed in complete disarray. Therefore, to work with the collection I first had to gain a familiarity with the material and an understanding of the logic behind its original order. I spent hours looking at the photographs, reading the captions on the versos, and sifting through the personal items. I began to make connections and, as a result, I slowly started to get a sense of how the collection may have originally been arranged.

I started with the 236 4 x 5 in. photographs in the collection. It was clear from a preliminary evaluation of this portion of the collection that its original order had not been maintained. Images, which were clearly taken at the same time, were often scattered throughout the stack of photographs. When I realized that all of these photographs had dates printed on the back, it was a confirmation that they were not in any logical order that I could determine; rather it was as though they had been shuffled like a deck of cards.

Though the photographs were not in their original sequence, this did not mean that the order in which they arrived at GEH did not hold meaning. It could represent

some particular arrangement, the purpose of which, I had not yet discovered. It was important, therefore, to record this sequence before attempting to reorganize the collection in any other way.

The Photographs

In a May, 2007 meeting between Wataru Okada, GEH Registrar, Joe Struble, Assistant Photo Archivist, and myself, we decided to divide the entire contents of the Mark A. Freeman donation into sub-groups, or lots.¹⁰ The photographs in the donation were separated into three main lots. One comprised the 4 x 5 in. gelatin silver prints and the other two of 4 ½ x 7 in. gelatin silver prints. Several other photographs are present in the collection¹¹ though it was these three main groups that informed my research.

Lot 2007:0124:0001-0236 – 236 4 x 5 in. photographs, each with detailed information captioned on its back, or verso,¹² as well as stamping and inscriptions.¹³ The front side, or recto, of many of the photographs in this first group features grey crop lines and red markings that were made by US Army censors.

Lot 2007:0125:0001-0109 – 109 4 ½ x 7 in. photographs, none of which have any of the captioning, stamping, inscriptions, or red censoring found on the smaller format photographs (namely lot 2007:0124). Each of these photographs has a 1 ½ in. hinged tab affixed to its left side. This tab is most likely to allow it to be inserted into an album, although there is no evidence that these photographs have ever been in such an album.

Lot 2007:0126:0001- 0124 – 124 4 ½ x 7 in. photographs. Like those in the second lot, these do not have captions, stamps, inscriptions, or red censoring marks. They also have a 1 ½ in. hinged tab affixed to their left side.

¹⁰ The results of this meeting, the contents of the collection as divided into lots, can be seen in section 5 of the Finding Aid, *Scope and Content of the Collection*.

¹¹ The other photographs include: one small gelatin silver portrait of a woman in Freeman's notebook (2007:0129:0001), three miscellaneous photographs that were found loose in the second Ilford box (2007:0127:0001-0003), and six photographs which were found in a small Agfa album that had been mixed in with the negatives (2007:0142:0001-0006.) For more information see appendix 6.

¹² See appendix 3 section *Working Conditions* for more information about captioning.

¹³ See appendix 6 for examples of the stamping and inscriptions.

We had two reasons for separating the 4 ½ x 7 in. photographs into two separate lots. The first was the arrangement of these larger format photographs upon arrival at GEH. The 109 prints in lot 2007:0125 were divided between twenty envelopes. These envelopes, which were numbered 1-20, contained anywhere from 0 to 12 photographs.¹⁴ The 124 photographs in lot 2007:0126 were not stored in envelopes, but as a single stack in no discernable order. The second reason was their subject matter. The photographs in lot 2007:0125 all date from 1942 and have no matching 4 x 5 in. print. The photographs in lot 2007:0126 date from 1944 and 1945 and all except one¹⁵ duplicate images found in lot 2007:0124.

The final result is this: three distinct groups of photographs – lot 2007:0124 having verso captions with a great deal of textual information, lot 2007:0125 having no captions, and lot 2007:0126 having no captions but duplicate a little less than half the prints in lot 2007:0124.

Originally, my thesis project did not include accessioning the Freeman Collection. I began my work with the donation before it had been formally acquired and it is not common practice at GEH to accession donation material before it has been formally accepted into the permanent collection.¹⁶ This being stated, it soon became apparent that for my thesis working with the photographs and the negatives would be almost impossible unless the contents of the collection were physically re-organized and accessioned.

One aspect of my thesis project involved creating a detailed inventory. As the donation lacked any uniform and permanent numbering I felt that my inventory was not going to prove very useful. Without numbers to link inventory records to physical objects, the inventory would be an itemized list, but not the finding aid that I wanted to create.

Normally objects do not receive accession numbers until they have been officially accepted into the GEH collection. However, the Freeman Collection was not scheduled to come before the GEH acquisitions committee until July 25, 2007. The time constraints of my thesis would not have permitted me to wait until late July to begin my work. I once

¹⁴ See section *Negatives* on page 20 for more information about these envelopes.

¹⁵ GEH 2007:0126:0124 does not have a matching 4 x 5 in. print.

¹⁶ Donation material is seldom accessioned at GEH before it is acquired, though sometimes temporary tracking numbers are assigned.

again met with GEH Registrar Wataru Okada and we decided that the benefits of accessioning the collection would far out weight the drawbacks and, should the donation not be accepted, accessioning was fully reversible. One benefit of having an accessioned collection is that each object is assigned a permanent and unique number and this allows for identification, cross-referencing, and easier tracking. Also, as accessioning the collection would be the first step towards cataloguing after acquisition, having this step already completed would greatly speed up the process.

At GEH accession numbers contain three parts: 4 digits representing the year the object was accessioned, a 4-digit lot number, and a 4-digit object number (for example: 2007:0123:0123.) Lot numbers are assigned in the order in which collections are accessioned and refer to groups of related items within the overall acquisition. An object number refers to the individual item in that group. Accession numbers are inscribed onto the objects. This is done in pencil on the verso of each photograph, on the envelopes that house negatives and either on the personal items or on small slips of paper housed with them.

I began the accessioning with lot 2007:0124 as the photographs in this group had the most information with which to work, and I hoped they would shed light on the rest of the collection. I required an inventory form to record information in an orderly and systematic way. For example, if I discovered that the image in a 4 x 5 in. print in lot 220:0124 matched one in a 4 ½ x 7 in. print, I needed to be able to record that relationship. I modified the template of the first Excel[™] spreadsheet inventory to suit my purposes. In this second inventory each record had the following headings:

GEH Accession no. – The GEH accession number.

ETO-HQ no. – The US Army's identification number. This is inscribed on each of the 4 x 5 in. photographs and is explained below on page 18 in this section.

Inscribed no. – Every 4 x 5 in. print has a number inscribed, in ink or pencil, on the top right corner on the verso.

Classification – In this case, *Photograph*.

Medium – Kind of object, in this case, *Gelatin Silver Print*.

Dimensions (cm) – The photograph's dimensions in centimeters, with height preceding width.

Date – Day, month, and year in which the photograph was made.

Location – The location in which the photographs were taken. This is can be specific or general depending on the level of information known.

Caption on verso – The photograph's caption.

GEH accession no. of matching 4 ½ x 7 in. print – If there is a 4 ½ x 7 in. print made from the same negative, its accession number is recorded here.

GEH accession no. of matching negative – If there is a negative of the image, its accession number is recorded here.

Censoring or crop marks Y/N – If there are visible red censoring or grey crop marks on the recto of the photograph it is recorded as Y or N. This does not include any censoring made to the caption on the verso.

Published – If I found that the image had been published, I entered the publication information here. This was not intended as an exhaustive publication list but only included those publications that I happened upon while conducting my research. It is entirely likely that these images have been published in multiple references.

Notes – Any notes that are of interest or importance about the photograph (for example: "Picture of the week.")

To its credit, the US Army is meticulous in its record keeping and, as a result, each of the 4 x 5 in. prints in the collection has a unique identifying number either on the recto or the verso (for example, ETO-HQ-44-6565.) This identifier has four parts: three letters which stand for the theater in which the photograph was taken (in this case, the European Theater of Operations or "ETO,"); two letters indicating where the image originated from (in this case, headquarters or "HQ,"); two digit number indicating the year in which the photograph was made (in this case, 1944 or "44,"); and lastly a unique identifying number (in this case, "6565.") Also recorded on the verso of each 4 x 5 in. photograph was the month and day each was taken and a hand inscribed number in ink or pencil.

Though I have not yet been able to locate specific reference to this numbering system, it is safe to assume that the US Army would have required a system of this kind to keep track negatives and photographs. The APS was a depository for photographs and

negatives as well as a picture service. US government departments and news agencies could request photographs for reference or publication purposes. Due to the large quantities of photographic material entering the APS on a daily basis, it would have been necessary to have a numbering system to organize it all.

As I became more familiar with the photographs in the collection, I came to the conclusion that a chronological arrangement would be most useful. Taking into consideration future users, I decided that researchers would find this collection easier to use if it were arranged in a way that recreated events over time instead of if the photographs were grouped, for example, by subject. I re-ordered the 4 x 5 in. prints (and their matching 4 ½ x 7 in. prints) by the date inscribed on their verso.¹⁷ I was interested to see if doing this would also put the ETO-HQ and hand-inscribed numbers into numerical order. I was pleased to find that for the most part it did. This proved that the ETO-HQ numbers had been assigned to the photographs, with only a few exceptions, in the order in which those photographs were made.

Lot 2007:0124 is now arranged in a chronological order, which I am fairly certain represents its original sequence. Not only do the photographs follow a logical order, but photographs which were obviously made at the same time and location, and which had arrived at GEH in disarray, now are grouped together.

Lot 2007:0125 was accessioned in the order in which it arrived at GEH. Fortunately, over the years, the chronological order of these 109 prints' has not been disturbed. There are also corresponding negatives for most of the photographs in this lot. These negatives, for the most part, have dates and verify the chronology for the photographs. Lot 2007:0126 was also arranged in chronological order before being accessioned. This was done by using their matching 4 x 5 in. prints in lot 2007:0124 as a reference.

The Negatives

Included in the Freeman Collection are 2,196 black and white negatives that arrived at GEH housed in several small boxes. When it was determined that there may be

¹⁷ The photographs in lot 2007:0125:0001-0109 had been kept in chronological order within their envelopes. I was able to determine this from the information supplied from their corresponding negatives (2007:0126:0001- 0147), several of which have recorded dates.

nitrate negatives present among them, all the negatives were placed in cold storage pending inventory. The negatives comprise 4 x 5 in. sheet film, 2 ½ x 3 ½ in. sheet film, 2 ½ x 2 ½ in. sheet film, and 12 rolls of un-cut 35mm film.

For the most part the negatives were made from 1942 to 1946, although there is a small group of negatives and transparencies¹⁸ that were made in the 1930s, prior to Freeman shipping overseas. The Freeman family informed me that before making the donation to GEH, they went through the photographs and removed any that were of sentimental value; those featuring Mark Freeman or his second wife, Velma Freeman. The negatives from which those photographs were made, however, have remained with the collection and, as a result, those images are still accessible. There are 473 photographs in the Freeman Collection compared with 2,196 negatives. It is the negative collection therefore that I feel tells a richer, more complete story. It is my hope that these negatives will be digitized, not only for preservation purposes but to make them more accessible to researchers.

The negatives were carefully stored and documented by Freeman in boxes. Each box contained numbered glassine envelopes and index cards. Each envelope contained between 5 and 15 negatives. The numbers on each envelope correspond to a numbered entry inscribed on index cards. On these cards Freeman recorded the subject and sometimes a date and location of the negatives in the corresponding envelope.¹⁹ This has ensured that the negatives kept their original context and will enter into the GEH collection with some information linked to them. This information, however, extends beyond just the negatives.

I was pleased to discover that the number on the glassine envelopes also corresponds to the numbered envelopes in which some of the larger format photographs²⁰ (lot 2007:0125) were housed. This meant, for example, that for the photographs in envelope “20”, matching negatives could be found in negative envelope “20.” Many of the photographs in the collection can be paired with their original negatives (or if not the exact one, a negative clearly taken at the same time.) Therefore, in the event that no

¹⁸ Mark A. Freeman Collection, GEH, 2007:0141:0001-0353.

¹⁹ Freeman organized his roll film in much the same way except that instead of index cards he recorded his notes in a small book.

²⁰ Mark A. Freeman Collection, GEH, 2007:0125:0001-0109.

information can be found on the verso of a photograph to identify it, there remains the possibility of identifying it through information written on the cards for the matching or similar negative.

Signal Corps photographers were required to submit their negatives to the Army Pictorial Service. The Freeman Collection, however, has over 2000 negatives. A partial explanation can be found in the subject matter of the negatives, the majority of which are of a more personal nature than a military one (country landscapes, animals in zoos, and tourist landmarks are just a few examples of non-military images.) These personal images would have held little interest or value for the APS; however, this does not account for the approximately 300 negatives that clearly relate to US Army activities (images of infantry soldiers entering liberated cities, generals inspecting troops, and aerial photographs of fortifications for example.) One explanation for these negatives being present in the collection is that perhaps Freeman shot multiple images of the same scene and opted to only submit his best work, retaining the rest.

The bulk of the records which pertain to the US Signal Corps are now held by the National Archives and Records Administration (NARA) in Washington D.C. I contacted NARA to find out whether or not they had any work attributed to Mark Freeman and to learn more about the working methods of army photographers. I was informed that, though they do have photographs by Mark Freeman, as their records are arranged by subject and not by photographer, learning more specific details such as quantity and medium would require further research.

To inventory the negatives I slightly modified the inventory spreadsheet I used for the photographs but proceeded in the same way. These are the headings included in the negative spreadsheet:

GEH Accession no. – The GEH accession number.

Envelope no. – The number on the envelope in which the negative was housed.

Inscribed no. – Many of the negatives have a 3-digit number followed by “MAF” (Mark Anthony Freeman) inscribed on them.

Classification – In this case, *Negative*.

Medium – Kind of object, in this case, *Black and White Negative*.

Dimensions (inches) – The negative’s dimensions recorded in inches.

Date – Day, month, and year in which the negative was made.

Location – The location where the negative was taken. This is can be specific or general depending on the level of information known.

Index card Inscription – The caption inscribed on the index card corresponding to the envelope in which the negative was housed.

Description – A description of the image.

GEH accession no. of matching 4 x 5 in. print – If there is a 4 x 5 in. photograph made from this negative, the photograph's accession number is recorded here.

GEH accession no. of matching 4 ½ x 7 in. print – If there is a 4 ½ x 7 in. photograph made from this negative, the photograph's accession number is recorded here.

Caption on Verso from the corresponding 4 x 5 in. print – The caption from a matching 4 x 5 in. print.

ETO-HQ no. –The US Army's identification number from a matching print. This is inscribed on each of the 4 x 5 in. photographs and is explained above on page 18 in this section.

Published – If I found that the image had been published, I entered the publication information here. This was not intended as an exhaustive publication list but only included those publications that I happened upon while conducting my research. It is entirely likely that these images have been published in multiple references.

Notes – Any notes that are of interest or importance about the negative (for example: "Agfa Superpan Press.")

Following the format I had established for inventorying and accessioning the photographs and negatives (with some minor adjustments,) I inventoried and accessioned the rest of the donation. The end result is a spreadsheet that not only contains information about each object in the collection but that also allows users to find matching negatives or prints and publication information. This spreadsheet will be a useful aid for researchers as well as future cataloguers when the collection is entered into GEH's database *The Museum System* (TMS.)²¹

²¹ TMS is the collection management software system used by GEH to enter, manage and access its collection information. When an object is acquired by GEH information pertaining to it is entered into TMS.

The Personal Items

The personal items in the collection must have had special significance for Mark Freeman. Not only did Freeman collect these items, but also they were of enough value that he carried them across Europe. A detailed list of the personal items is found in section 5 of the Finding Aid, *Scope and Content of the Collection*, and the full inventory is available on the CD-ROM at the back of this thesis.²² I would, however, like to highlight a few of the items here.

Mark Freeman kept a small black notebook²³ with him during WWII. This remarkable little book has aided me a great deal in researching and organizing this collection. In it Freeman recorded a chronology of places he had been and subjects he photographed.²⁴ This chronology allowed me to double check some of the dates and locations found on the versos of the 4 x 5 in. photographs and to fill in missing information when a photograph's caption was too faded to read. However, the notebook can be quite hard to read in places as Freeman wrote in a tiny script. Therefore, in an effort to make this information easier to use and to reduce the amount of handling of the notebook, I have transcribed this chronology and it is available on the CD-ROM at the back of this thesis as part of the *Mark A. Freeman Collection Inventory.xls* file on the worksheet titled *Notebook Chronology*.

Besides being useful for dates and places, the notebook provides further insight into Freeman's character. In it Freeman recorded inspirational quotes from people such as Abraham Lincoln and Harriet Beecher Stowe, and kept a small portrait of his second wife Velma Freeman. Along with this Freeman has listed all the information about his wife that he would have needed to know in order to send her gifts; her height and weight, her ring, hose, glove, shoe, and dress size, her favorite type of powder and perfume, her birthday and finally the date of their wedding anniversary.

TMS makes the data entry process straightforward by providing standard fields into which is entered the corresponding data. With a detailed inventory of the Freeman Collection already complete, cataloguing the collection should prove easier.

²² Lisa Hennessey, *Mark A. Freeman Collection Inventory.xls*, 2007.

²³ Mark A. Freeman Collection, GEH, 2007:0129:0001.

²⁴ Freeman Notebook, Mark A. Freeman Collection, pgs 11-30 & 40-42, GEH, 2007:0129:0001.

One of the more unusual items in the collection is a chain of paper money.²⁵ All together there are eight individual bills that have been affixed together along their short end to form a succession. These bills, which are from eight countries²⁶, were a mystery to me when I first saw them. I showed them to Nicholas Graver, a numismatist and photographic historian living in Rochester, and he informed me that stringing currency together in this way was a common activity for US soldiers. I was also pleased to find out that objects such as these have a name: “short-snorters.” With the help of Mr. Graver I was able to research this practice, and found that there were several variations of short-snorters. The term seems to have been applied to two slightly similar practices both of which involved currency. Soldiers made one type of short-snorter as a bond of friendship; two people would sign their names on a bill and then tear that bill in two, each keeping half. Separately each half could not be spent, but if ever the two met again they could put each half back together and have enough money to buy a drink. The money in the Freeman Collection, however, is not this kind of short-snorter.

This other kind of short-snorter was made more as a record of a trip than a bond of friendship. Many of the Americans who fought in WWII were visiting foreign countries for the first time and collecting souvenirs was a common pastime. The short-snorter in the Freeman Collection is a souvenir of all the countries that Freeman visited while in Europe. As he traveled from country to country he added another bill to the chain as a record of his journey. For more information about short-snorters there is a special issue of *Paper Money* that is devoted to their history.²⁷

Finally, I would like to mention the German cigarette cards that are included in the Freeman Collection. Perhaps more so than some of the other objects in the collection, I believe that these cards hold interest beyond the scope of combat photography or the Second World War. There are three sets totaling 170 cards. Two of the sets arrived at GEH in their original packaging²⁸ while the other set had been stored in an envelope. Each set is from the same series “Bilder-Gruppe 36, Deutsches Leben in 5 Jahrhunderten.” This roughly translates to *Picture-Group 36, German Life in 5 Centuries*.

²⁵ Mark A. Freeman Collection, GEH, 2007:0133:0001.

²⁶ United States, Ireland, England, Scotland, France, Luxembourg, Belgium, and Germany.

²⁷ Fred L. Reed III, ed., “WWII Left Us Short Snorters,” special issue, *Paper Money* XL, no. 6 (November/December 2001).

²⁸ Mark A. Freeman Collection, GEH, 2007:0135:0058, 2007:0135:0170.

Each numbered cigarette card features a colour half-tone image of a typical scene from German life on one side and a short title in German describing it on the other. One card in particular²⁹ that will be of interest to GEH visitors is “Bild Nr. 262, Beim Photographen.” This card features an image of a woman having her photograph taken in a nineteenth century photographer’s studio.

An inventory of the entire collection is located on the CD-ROM at the back of this paper and is saved under the name *Mark A. Freeman Collection Inventory.xls*. This file can be opened using Microsoft Excel™ software.

Housing the Collection

When I began working with the collection, the photographs and personal items were housed in two Ilford photographic paper boxes and the negatives were in cold storage, some housed in several cigar boxes and others in a National Graflex camera box. It was clear that these boxes were not ideal for long-term storage and the contents of the collection would need to be re-housed.

The photographs have all been placed in either 4 x 5 in. or 8 x 10 in. clear polypropylene photo sleeves, and housed inside 8 x 10 in. acid-free drop-front print boxes. The negatives have been placed inside 4 ³/₈ x 5 ³/₈ in. acid-free buffered envelopes, and housed inside 4 x 5 in. acid-free storage box, each 12 in. long. The 35mm negatives, which are still in uncut roll-form, were left in their original canisters and placed in to an acid-free storage box, along with their accompanying notebook.

The personal items were housed depending on the individual needs of each object. Some items were placed in either 4 x 5 in. or 8 x 10 in. clear polypropylene photo sleeves while other items were better suited to housing in acid-free buffered envelopes. All these items were then placed in an acid-free storage box. Items such as Freeman’s small notebook³⁰ and the *Photographic Exposure Calculator and Handbook*³¹ were placed inside the storage box without a sleeve.

²⁹ Mark A. Freeman Collection, GEH, 2007:0135:0092.

³⁰ Mark A. Freeman Collection, GEH, 2007:0129:0001.

³¹ Mark A. Freeman Collection, GEH, 2007:0132:0001.

Finding Aid

My reason for creating a finding aid was to provide users with relevant background information on the Freeman Collection. This document will be kept in the Gannett Foundation Photographic Study Center at GEH and will be made available to researchers.

This finding aid comprises ten sections:

- 1. Biography of Mark Anthony Freeman** – an overview of Freeman’s life with particular emphasis on his military career. This will allow users to approach the collection with some knowledge of the maker. This biography was written with information obtained from a telephone interview³² with Nancy Freeman, Mark Freeman’s daughter and from notes Freeman wrote in his notebook.³³
- 2. Chronology of Companies and Detachments with whom Freeman Served (Aug 19, 1941 to Apr 29, 1946)** – a detailed chronology of various companies and detachments with whom Freeman served during WWII. This chronology was written by Freeman in his notebook.³⁴
- 3. An overview of the US Army Signal Corps’ Army Pictorial Service in WWII Signal Corps Photography in WWII** – an overview of the US Army Signal Corps’ Army Pictorial Service in WWII and an introduction to the Signal Corps and combat photography. It includes information on how the Army used photography, how photographers operated and under what conditions, what equipment was used, and notes on issues of security, censorship, and the freedom Army photographers had.
- 4. The Google Earth™ Map** – an electronic map that plots Mark Freeman’s WWII journey from the United States, across the Atlantic, and around Europe. Using information found in his notebook, this map traces the route Freeman took, and where possible plots the 4 x 5 in. photographs in the collection.
- 5. Scope and Content of the Collection** – a lot level description of the contents of the Freeman Collection.
- 6. Selected illustrations of 4 x 5 in Photographs in the Collection** – images of the recto and verso of six 4 x 5 in. photographs in the collection. These show examples of the

³² Nancy Freeman (daughter of Mark Freeman), in discussion with author, July 2007.

³³ Notebook, pgs 11-30 & 40-42, GEH, 2007:0129:0001.

³⁴ Notebook, pgs 40-42, GEH, 2007:0129:0001.

various stamps, censoring, captions, crop lines, and subject matter found throughout the rest of the 4 x 5 in. photographs in the collection.

7. Selected illustrations of 4 ½ x 7 in. Photographs in the Collection – images of the recto of four 4 ½ x 7 in. photographs in the collection. These show some examples of the censoring, and typical subject matter found throughout the rest of the 4 ½ x 7 in. photographs in the collection.

8. Provenance and Copyright of the Collection – a brief overview of origins of the collection material and the copyright issues pertaining to publishing any part of it.

9. The Freeman Collection Inventory – a detailed inventory available as an Excel [™] file contained on a CD-ROM appended to this finding aid.

10. Bibliography – lists the essential publications and resources that I drew upon in carrying out this project.

The Google Earth™ Map

When one spends any time studying a particular war it is necessary to consult a map in order to gain a better understanding of the conflict. In my own research I used maps of Europe to get a sense of where Freeman traveled while serving as a combat photographer in WWII. Maps also helped in identifying exactly where the photographs were taken and in re-constructing their order.

I chose to plot the 4 x 5 in. photographs in the Freeman Collection on a map of Europe. Not only did I feel that plotting the photographs in this way would help users gain a better spatial understanding of where Freeman's photographs originated, but I also felt that they would also act as guide-posts for tracing his travels across Europe. Seeing Freeman's work mapped in this way helps to connect his war experiences to those shared by countless others who served in the Second World War.

My challenge was in finding a medium that would allow me to plot the photographs and at the same time include such necessary information as accession number, location, date, and general subject matter. Traditional paper maps were not able to fulfill these requirements so I turned to digital mapping technology. I looked first to the free and downloadable Google Earth™ software.³⁵ This software uses satellite mapping technology to produce a three dimensional and fully interactive representation of the planet. Users can zoom out to reveal entire continents or zoom in to inspect geographic terrain or even streets and individual buildings. The aspect of Google Earth™ that I was most interested in was the *Placemark* feature. This feature allows users to stick virtual "tacks" into the earth at precise locations. Using this feature, I was not only able to plot the locations where Freeman took his photographs, but also to include valuable supplemental information such as the inscriptions from the verso of the photographs and links to websites with more information about specific locations. The result is an interactive tool which users can build upon in conducting their own research.

To plot the 4 x 5 in. photographs I used the information found on their versos (the 4 ½ x 7 in. format prints have no such caption information.) For the most part, each caption includes a note listing the company or unit pictured (if applicable), the army

³⁵Google, *Google Earth™*.2007. <http://earth.google.com>

division, and the location where the photograph was taken. A typical example is “5th. Med. BN., 5th Inf. Div., Gonderange, Luxembourg.” In this example, the Fifth Medical Battalion of the Fifth Infantry Division was photographed at Gonderange, Luxembourg. To plot this photograph I chose a location on Google Earth™ close to Gonderange and added a place marker into which I added information pertaining to the photograph. It should be noted that I was not always able to be any more specific with locations than ascertaining a general area, as more specific information was not available to me. Sometimes, however, in the cases of better known sites (such as Buckingham Place or Hyde Park,) I was able to make my place markers more precise.

Small camera icons on the Google Earth™ map represent Freeman’s photographs. Each place marker includes the following information: the GEH accession number, army issued ETO-HQ number,³⁶ location in which the photograph was taken, and the caption from the verso of the photograph. I also included links to websites or other references if I found them to be of particular value in understanding a certain photograph.

Freeman kept a very detailed record of the places he visited while overseas in a small notebook (2007:0129:0001). This notebook was included in the Freeman donation, and has proved to be a very valuable primary resource for double-checking locations and dates. In fact, it was so useful for organizing the collection that I decided to also plot the various locations noted by Freeman on the Google Earth™ map. I was interested in whether the locations and dates recorded by Freeman would support the information taken from the photographs. I was therefore pleased when I found that, generally speaking, they did.

The locations that were noted in Freeman’s notebook are marked by yellow thumb-tacks on the map. Each of these has a description which contains: a number representing the order in which the location was noted, the name of the location transcribed as Freeman wrote it (sometimes Freeman spelled place names differently than we do today), the general subject of his visit/photographs taken at this location, and a number or series of letters (the meaning of which I have been unable to determine.)

³⁶ An ETO-HQ (European Theater of Operations – Headquarters) number was assigned to each negative/print for tracking purposes these numbers appear on either the recto or verso of every print. See *Part 1*, section *Process*, page 18 for more information.

The result is a fully interactive map which traces, in two different ways, the path Freeman took across Europe. This map is not a static entity, it has the ability to grow and expand as new information is added.

Conclusion

On July 25, 2007 the photographic acquisitions committee for George Eastman House voted in favour of accepting the Freeman Collection into GEH's permanent photography collection. This material, which is now available to researchers, will add to the already rich collection of photography and related objects in the GEH archive. The Freeman Collection offers a glimpse into the life and experiences of a combat photographer during World War II. Freeman was not trained as a photojournalist nor did he aspire to be an art photographer. Instead he worked, sometimes under the most extreme conditions, to capture on film a small portion of the Second World War.

The Freeman Collection is a representative collection of one American photographer's WWII material, one that fills a void within GEH's permanent collection. GEH lacked a collection of this nature and size, one that revealed the use of military photography in WWII. There were hundreds of military photographers just like Mark A. Freeman who photographed the European Theater of Operations and whose work still resides in closets and attics. This collection compliments GEH's other WWII holdings such as Edward Steichen's aerial naval photography taken in the Pacific Theater of Operations (PTO) and twenty-four photographs made by Fred Frater documenting the paratroopers of the US Army's Eighty-second Airborne Division in Europe.

War is a subject well represented in the GEH photography collection, and includes works by Roger Fenton, Felice Beato, Mathew Brady, Alexander Gardner, George N. Barnard, and Timothy H. O'Sullivan. Examples of more modern day photographers include Edward Steichen, Joe Rosenthal, David Seymour, and Margaret Bourke-White to name only a few. Most major conflicts, from the Crimean War to present day Iraq and Darfur are included, though certain conflicts and events are covered more thoroughly than others; for example GEH has substantial holdings of American Civil War and World War I photography compared to one photograph from Darfur. Not only does the Freeman Collection increase the range of GEH's WWII photography but it also compliments the overall collection of war photographs. Parallels can be seen between Freeman's WWII photographs of American soldiers sheltering behind hedgerows in France and those taken by Rudolf Tauskey during WWI of American

soldiers moving through trenches; between Freeman's images of troops watching artillery demonstrations in Ireland and those taken twenty-five years earlier by an unknown American photographer which show soldiers being trained how to take aerial photographs; and, to cite one further comparison, between the photographs taken by Freeman of infantry wounded in France and those that Larry Burrows shot in Vietnam of wounded infantry men. GEH's holdings of war photography

The Mark A. Freeman Collection is also related to material that is housed at the National Archives and Records Administration (NARA) in Washington, D.C. NARA's Still Picture Branch (NNSP) in College Park, Maryland is the repository of the millions of photographs produced by the US Army Signal Corps during WWII. The Records of the Office of the Chief Signal Officer, 1860-1982 (record group 111) does include photographs and negatives made by Mark Freeman during his career as a Signal Corps photographer, though the extent is unknown. NARA did provide me with five examples³⁷ of Freeman photographs they were able to locate, each of which is represented by corresponding photograph held in GEH's collection. Time did not permit me to research the relationship between the Freeman holdings at GEH and the NARA, however, this would certainly be an excellent area for further search.

It has been sixty years since the end of WWII and as the years continue to go by the historical value of material from that era becomes ever more apparent. There are other WWII era photographs in the GEH collection, though none provide as rich a portrait of Signal Corps photography as the photographs in the Freeman Collection. The objects in the collection are now organized, accessioned, inventoried, and re-housed, all of which will allow them to be easily accessible to researchers. The collection's arrangement, both physically and intellectually, is at a point that will allow future cataloguers to quickly and efficiently enter their information into GEH's *The Museum System* database. Until such time the inventory will aid researchers in their understanding of the collection material.

The Freeman Collection offers enormous potential for further research, be it photographic, military, cultural, or personal. I am confident that this collection will be used often by researchers, and will become a valuable asset to the George Eastman House.

³⁷ NARA photographs: 111-SC-187308, 111-SC-200528, 111-SC-211319, 111-SC-269196, and 111-SC-269194 correspond to: 2007:0124:0097, 2007:0124:0209, 2007:0124:0196, 2007:0124:0230, and 2007:0124:0223 consecutively.

It is my hope that the finding aid, the components of which form the second part of this thesis, will provide users with the background information they require to make working with the collection a useful and rewarding experience.

Part 2: Finding Aid

A Finding Aid for to the Mark A. Freeman Collection

George Eastman House
International Museum of Photography and Film
Rochester, NY

Prepared by Lisa Hennessey
As part of a Master of Arts thesis project for
Photographic Preservation and Collections Management

2007

Introductory Note

The materials in the Mark A. Freeman Collection were acquired by George Eastman House (GEH) International Museum of Photography and Film from the Freeman family in 2007. The collection was created by WWII US Army photographer Mark A. Freeman (1912-2005) and comprises photographs, negatives, and related personal items.

This finding aid has been created to provide supplemental information for the Freeman Collection and includes a full inventory of the contents of the collection on an appended CD-ROM. It comprises ten sections:

- 1. Biography of Mark Anthony Freeman** – an overview of Freeman's life with particular emphasis on his military career.
- 2. Chronology of Companies and Detachments with whom Freeman Served (Aug 19, 1941 to Apr 29, 1946)** – a detailed chronology of various companies and detachments with whom Freeman served during WWII.
- 3. An overview of the US Army Signal Corps' Army Pictorial Service in WWII**
Signal Corps Photography in WWII – an overview of the US Army Signal Corps' Army Pictorial Service in WWII and an introduction to the Signal Corps and combat photography. It includes information on how the Army used photography, how photographers operated and under what conditions, what equipment was used, and notes on issues of security, censorship, and the freedom army photographers had.
- 4. The Google Earth™ Map** – an electronic map that plots Mark Freeman's WWII journey from the United States, across the Atlantic, and around Europe. Using the information found in his notebook, this map traces the route Freeman took and where possible plots the 4 x 5 in. photographs in the collection.
- 5. Scope and Content of the Collection** – a lot level description of the contents of the Freeman Collection.
- 6. Selected illustrations of 4 x 5 in Photographs in the Collection** – images of the recto and verso of six 4 x 5 in. photographs in the collection. These show some

examples of the various stamps, censoring, captions, crop lines, and subject matter found throughout the rest of the 4 x 5 in. photographs in the collection.

- 7. Selected illustrations of 4 ½ x 7 in. Photographs in the Collection** – images of the recto of four 4 ½ x 7 in. photographs in the collection. These show some examples of the censoring, and typical subject matter found throughout the rest of the 4 ½ x 7 in. photographs in the collection.
- 8. Provenance and Copyright of the Collection** – a brief overview of origins of the collection material and the copyright issues pertaining to publishing any part of it.
- 9. The Mark A. Freeman Collection Inventory** – a detailed inventory available as an Excel [™] file contained on a CD-ROM appended to this finding aid.
- 10. Bibliography** – lists some essential publications and resources relating to the US Army, the Signal Corps, WWII and combat photography, military censorship, Mark A. Freeman, and US copyright law.

1. Biography of Mark Anthony Freeman

Born in Chicago, Illinois on September 23, 1912, Mark Anthony Freeman was originally named Mark Ira Freeman. The only child of Jane Meyer and Harry E. Freeman, Mark grew up in Chicago. Around the age of seventeen, and following the untimely death of his mother when he was only twelve, Freeman left home and moved to New York City to attend law school. It is believed that it was around this time that he changed his name to Mark Anthony Freeman, taking his maternal grandmother's maiden name, Anthony, as his new middle name. Freeman enrolled himself at the City College of New York determined to be an attorney.³⁸ Unfortunately, Freeman ran out of money after only one year and had to leave school. Freeman next enrolled at the University of Missouri in Columbia, Missouri but ran into the same financial trouble and was forced once again to leave school. It was during his time in Missouri, that Freeman met the woman who would become his first wife, Mattie Mildred Hull.³⁹

Freeman entered the United States Enlisted Reserve Corps on August 30, 1932.⁴⁰ The United States Organized Reserves, which was created in 1920 with the passing of the second National Defense Act, was a forerunner of the modern day Army Reserve.⁴¹ The Organized Reserves consisted of two parts; the Enlisted Reserve Corps and the Officer Reserve Corps, each of which was created as a way to supply the US Army with civilian volunteers. On November 11, 1933 Freeman was promoted to the rank of 2nd Lieutenant and moved into the Officer Reserve Corps. In July of 1935, 1936 and again in 1938 he trained at Fort Reilly, Kansas.⁴²

Freeman moved to Prentiss, Mississippi around 1935, to take a job as a timekeeper and bookkeeper for a local road construction company.⁴³ Hull and Freeman were married in Mississippi on June 24, 1937.⁴⁴ They moved to St. Louis, Missouri where, in 1940, Freeman began his "Yellow Pages" career as a directory ad salesman with the National Telephone Directory Company. On February 20, 1941, their son Peter

³⁸ Nancy Freeman (daughter of Mark Freeman), in discussion with author, July 2007.

³⁹ Nancy Freeman, July 2007.

⁴⁰ Notebook, Mark A. Freeman Collection, GEH, 2007:0129:0001. p. 39

⁴¹ Jerold E. Brown, *Historical Dictionary of the U.S. Army* (Westport: Greenwood Press, 2005).

⁴² Notebook, p. 39

⁴³ Peter Freeman (son of Mark Freeman), in discussion with author, August 2007.

⁴⁴ Notebook, p. 39

Anthony Freeman was born. Later that year, Mark Freeman and Mattie Hull were divorced. In the summer of 1941, Mark Freeman, continuing to work with the National Telephone Directory Company, traveled to Nebraska on business. It was on this trip that he met his second wife Velma Martin.⁴⁵

In the early 1940s it seemed imminent that the United States would eventually enter into WWII and the US Army called upon the Organized Reserves to bolster its numbers. Freeman was inducted into the United States Army at Jefferson Barracks, Missouri on August 19, 1941 and assigned to the Thirty-fourth Infantry Division's 125th Field Artillery Battalion. In December of that year Freeman took a leave of six days, during which, on December 11, 1941, just three days after Pearl Harbor was bombed and only two days since the US officially declared war on Japan, he married Velma Martin in York, Nebraska.⁴⁶

By April 27, 1942 Freeman was transferred to Fort Dix, New Jersey in preparation for being shipped overseas.⁴⁷ Velma made the trip out to New Jersey to see him off, and on April 30, 1942, Freeman left New York harbor's Pier 90 along with the other members of his company.⁴⁸ They made a brief stop in Halifax, Nova Scotia before beginning the twelve day Atlantic crossing bound for Northern Ireland for several months of training before heading for North Africa.

It was during this trip, however, that fate would step in. Half way across the Atlantic Ocean Freeman suffered appendicitis and his appendix burst. There were not the necessary facilities aboard ship to deal with such a serious condition, and Freeman had to wait for landing before being operated on.⁴⁹ The ship landed in Belfast Lough, Northern Ireland on May 13, 1942.⁵⁰ Freeman was taken off for emergency surgery while the rest of his division was stationed in Ulster for training.

Freeman spent approximately five weeks recovering in an army hospital, during which he seems to have occupied himself taking photographs of the local scenery around the hospital and of the doctors and nurses at work. Soon Freeman was well enough to do

⁴⁵ Nancy Freeman, July 2007.

⁴⁶ Nancy Freeman, July 2007.

⁴⁷ Notebook, p. 39

⁴⁸ Notebook, p. 39

⁴⁹ Nancy Freeman, July 2007.

⁵⁰ Notebook, p. 39

a bit of traveling around Northern Ireland. The negatives in the Freeman Collection dating from this time show thatched roofed houses, telephone booths, churches, shops, and residential streets. It is obvious that Freeman enjoyed sight-seeing throughout his entire time in the United Kingdom. He seems to have never failed to photograph castles, cathedrals, monuments, and landmarks whenever he had the opportunity. However, the time Freeman had to spend touring around the UK was limited.

When he was well enough to go back to training Freeman had intended to return to the Thirty-fourth Infantry Division and his former artillery company. However, he was informed that he had lost too much weight during his illness and was now considered unfit for the infantry. Instead the Army suggested that Freeman become an army photographer.⁵¹ Thus, it was with no formal training that Freeman entered into the Signal Corps' Army Pictorial Service as a photographer in September of 1942.

It appears that for most of his photography career with the US Army Freeman was stationed with the Fifth Infantry Division. However, it seems that he did not join up with them until the Fifth Infantry Division was stationed at Tidworth, England in September, 1943. Before this Freeman was stationed at the European Theater of Operations Army Pictorial Service Headquarters in London and then assigned to the 162nd Signal Photographic Company. For a detailed listing of all the sections Freeman was stationed with throughout WWII see section 2 of this finding aid.

His job as a Signal Corps photographer kept Freeman very busy. All aspects of army life were considered relevant and suitable material for photographing, from soldiers' barracks to field training exercises. Tidworth Garrison provided a perfect training area for the division's artillery as well as for individual training exercises. Freeman's photographs from this time show tactical exercises, artillery demonstrations, and mine field training.⁵²

From England the Fifth Infantry Division moved to Northern Ireland for pre-invasion training.⁵³ The Fifth was stationed around the Mourne Mountains in Newcastle, County Down. Depending on the specific type of training, facilities were set up around

⁵¹ Nancy Freeman, July 2007.

⁵² Mark A. Freeman Collection, GEH, 2007:0129:0001, 2007:0124:0001- 0025.

⁵³ The Fifth Division Historical Section, *The Fifth Infantry Division in the ETO + Iceland, England, Ireland, France, Germany, Luxembourg, Czechoslovakia, Austria* (Atlanta: Albert Love Enterprises, 1945) 9.

major battle took place around the French city of Metz in November 1944. Metz was heavily fortified with twenty-two individual forts surrounding it on all sides. To plan for such an offensive, aerial reconnaissance photographs were vital in preparing a battle plan. Freeman went up in a plane on several occasions to photograph Forts Driant, Sommy, and St. Blaise.⁵⁹ On one particular occasion Freeman, knowing that aerial photographs were urgently needed, commandeered a small, unarmed spotter plane and ordered the pilot to fly low over the fortifications surrounding Metz, France. In order to get the photographs he wanted Freeman actually balanced on the plane's struts. Freeman was awarded a Croix de Guerre for bravery for his actions that day.

Metz was captured on November 21, 1944 and a ceremony was held the next day in which the city officially was handed back to the French people after four years of German occupation.⁶⁰ Freeman was at the ceremony and several photographs of the event are in the collection.⁶¹

After Metz, the Fifth Infantry Division continued through France and into Luxembourg in December 1944. Freeman spent Christmas 1944 in Junglinster, and the negatives in the collection from this time are full of winter scenes and the town of Larochette under a blanket of snow.⁶² It is clear from his images that being a photographer had become not just a job for Freeman but a passion as well. He spent his off hours touring around and photographing the places where he was stationed.

On February 1, 1945 Freeman was promoted to First Lieutenant, and ten days later on February 11, 1945 the Fifth Infantry Division crossed the Sauer River into Erzen, Germany. The mission was to capture two German strong points that made up part of the Siegfried Line.⁶³ After a hard fought battle both Erzen and Ferschweiler were captured. After this, the Fifth Infantry moved on to Bitburg, Germany. Photographs from the collection show Bitburg as completely devastated when the Fifth Infantry Division entered on February 28, 1945.⁶⁴

⁵⁹ Mark A. Freeman Collection, GEH, 2007:0124:0168, 2007:0124:0174.

⁶⁰ Gene Currivan, "French General Takes over Metz," New York Times; Nov 23, 1944; ProQuest Historical Newspapers The New York Times (1851 - 2003) 5.

⁶¹ Mark A. Freeman Collection, GEH, 2007:0124:0180- 0183.

⁶² Mark A. Freeman Collection, GEH, 2007:0137:0453-0501.

⁶³ The Fifth Division Historical Section, *The Fifth Infantry Division in the ETO*, 165.

⁶⁴ Mark A. Freeman Collection, GEH, 2007:0124:0211.

The Fifth Infantry Division continued marching on through Germany. Photographs from the collection show that Freeman entered Kastellaun, Bockenau, Hassloch, and finally Frankfurt, Germany in March of 1945.

Germany surrendered and the war in Europe was officially over on May 8, 1945.⁶⁵ On June 10, 1945 Freeman was re-stationed at the Army Pictorial Service Headquarters in London, England. Several months later Freeman returned to the United States and was officially discharged from the US Army at Fort Bragg, North Carolina, January 21, 1946. Freeman left military service a highly decorated officer, receiving a Croix de Guerre, a Purple Heart, a Bronze Star with Oak Leaf Cluster, and a number of campaign medals.

In 1946, back in civilian life, Mark Freeman returned to Southwestern Bell Telephone Company and enquired whether his old job as a *Yellow Pages* ads salesman was still available. There was an opening in Houston, Texas, and Mark and Velma packed up and moved south. Their daughter Nancy Freeman was born on June 16, 1947 and was soon followed by a son Stephen Freeman on August 7, 1950.

Mark Freeman continued to work for Southwestern Bell Telephone Company, until his retirement in August, 1977. Freeman worked thirty-one years in the Directory Department, never missing a day of work and received annual awards for his perfect attendance. Worldwide travel and photography gave him utmost joy in his retirement years.⁶⁶ During his retirement, Mark Freeman was a devoted and steadfast volunteer in the Pharmacy Department of St. Joseph's Hospital in Houston, Texas, logging more than 12,900 hours of service during his tenure with them starting in September of 1989 and continuing until his death in 2005. Freeman was posthumously honored for his volunteer work by the Mayor of Houston at the annual civic recognition awards banquet. Mark Freeman died on April 30, 2005 at the age of ninety-two.

⁶⁵ Now known as Victory in Europe or VE Day.

⁶⁶ Nancy Freeman, July 2007.

2. Chronology of Companies and Detachments with whom Freeman Served (Aug 19, 1941 to Apr 29, 1946)

Included in the Freeman Collection is a small black notebook (4 ½ x 2 ½ x 1/4 in.) Freeman used to keep track of, among other things, where he traveled while serving with the Signal Corps. I found this chronology very useful in my research and the three relevant pages are reproduced here. I have also transcribed the text, and have provided full words where Freeman used abbreviations in order to make the information clearer.

Nov. 1, 1945 - Dec. 6, 1945
Jan. 21, 1946 - Apr. 29, 1946 T.L.

Aug. 19, 1941 - Aug. 24, 1941
Production - Jefferson Bde., Mo.

Aug. 25, 1941 - Jan. 31, 1942
125th F.A.

Feb. 1, 1942 - July 18, 1942
Hq. 134th Dir. Bty.

July 19, 1942 - Sept. 21, 1942
Hq. II Corps

Sept. 23, 1942 - May 5, 1943
Army Pictorial Service #10

May 6, 1943 - July 8, 1943
Hq. 162nd Signal Photo Co.

July 9, 1943 - Aug. 27, 1943
Det. A 162nd Signal Photo Co.

Aug. 28, 1943 - Sept. 7, 1943
Hq. 162nd Signal Photo Co.

Figure 1. Chronology from Freeman's notebook, page 40, GEH 2007:0129:0001.

Sept. 8, 1943 - Jan. 8, 1944
 Det. "I" 162nd Signal Photo Co.
 Jan. 9, 1944 - Jan. 21, 1944
 Det. "I" 165th Signal Photo Co.
 Jan. 22, 1944 - May 25, 1944
 Det. "I" 162nd Signal Photo Co.
 May 26, 1944 - June 11, 1944
 Det. #12, 166th Signal Photo Co.
 June 12, 1944 - Apr. 14, 1945
 Det. #6, 166th Signal Photo Co.
 Apr. 15, 1945 - June 1, 1945
 Hq. 166th Signal Photo Co.
 June 10, 1945 - Aug. 26, 1945
 Army Pictorial Service Hq.
 Aug. 27, 1945 - Oct. 17, 1945
 Sig. C. Photo Lab.

Figure 2. Chronology from Freeman's notebook, page 41, GEH 2007:0129:0001.

Oct. 18, 1945 - Jan. 20, 1946
 Hq. 167th Sig. Photo Co.
 Jan. 21, 1946 - Apr. 29, 1946
 Separation - Ft. Bragg, N.C.

Figure 3. Chronology from Freeman's notebook, page 42, GEH 2007:0129:0001.

Table 1. Chronology of events listed in Mark A. Freeman's notebook, pgs 40-42, GEH 2007:0129:001

19 Aug 1941	to	24 Aug 1941	Induction - Jefferson Barracks, Missouri
25 Aug 1941	to	31 Jan 1942	125 th Field Artillery
1 Feb 1942	to	18 Jul 1942	Headquarters Thirty-fourth Division Artillery
19 Jul 1942	to	22 Sep 1942	Headquarters I Corps
23 Sep 1942	to	5 May 1943	Army Pictorial Service European Theater of Operations
6 May 1943	to	8 Jul 1943	Headquarters 162 nd Signal Photographic Company
9 Jul 1943	to	27-Aug-43	Detachment "A" 162 nd Signal Photographic Company.
28 Aug 1943	to	7 Sep 1943	Headquarters 162 nd Signal Photographic Company
8 Sep 1943	to	8 Jan 1944	Detachment "I" 162 nd Signal Photographic Company
9 Jan 1944	to	21 Jan 1944	Detachment "I" 165 th Signal Photographic Company
22 Jan 1944	to	25 May 1944	Detachment "I" 162 nd Signal Photographic Company
26 May 1944	to	11 Jun 1944	Detachment #12 166 th Signal Photographic Company
12 Jun 1944	to	14 Apr 1945	Detachment #6 166 th Signal Photographic Company
15 Apr 1945	to	9 Jun 1945	Headquarters 166 th Signal Photographic Company
10 Jun 1945	to	26 Aug 1945	Army Pictorial Service Headquarters
27 Aug 1945	to	17 Oct 1945	Signal Company Photographic Laboratory
18 Oct 1945	to	20 Jan 1946	Headquarters 167 th Signal Photographic Company
21 Jan 1946	to	29 Apr 1946	Separation - Fort Bragg, North Carolina

3. An overview of the US Army Signal Corps' Army Pictorial Service in WWII

The United States officially entered World War II on December 9, 1941 and since television sets had yet to become a fixture in American homes, Americans turned to the written and spoken word for news of the war that was raging across both the Atlantic and Pacific oceans. Words however, could only convey part of the story. Images were necessary in order to fully communicate what was happening overseas and many of the images that Americans were seeing printed in newspapers and magazines carried the credit caption "Photo by the U.S. Army Signal Corps."

The US Government realized the value of documenting conflicts with photography when it bought Mathew Brady's collection of American Civil War photographs.⁶⁷ Brady, who received permission to photograph on the battlefields and financed the project himself, managed to document through the teams of photographers he assembled every major battle of the American Civil War.⁶⁸ By the Spanish-American war in 1898 US Army signal companies were carrying cameras as part of their equipment.⁶⁹ However, photography did not officially become an assigned part of Army operations until World War I. During WWI civilian photographers were not allowed within the zone controlled by the American Expeditionary Forces (AEF) and as a result the US Army controlled all photographs coming out of that area.⁷⁰ The US Army quickly realized the power of the photograph both as a record and as a tool.

The US Army Signal Corps' mission was (and still is) to establish and maintain systems of communication within the Army. These systems have involved, at different times, signal flags, pigeons, radios, telephones, teletypes, and photographs. Photography within the structure of the US Army was defined as a form of communication. Thus both combat and non-combat photography was understood as the responsibility of the Signal Corps. Among some of the Army's non-combat uses for photography were the making of

⁶⁷ Norman B. Moyes, *Battle Eye: A History of American Combat Photography* (New York: Metro Books, 1996), 15.

⁶⁸ Moyes, *Battle Eye*, 14.

⁶⁹ Rebecca Robbins Raines, *Getting the Message Through: A Branch History of the U.S. Army Signal Corps* (Washington: Center of Military History, U.S. Army, 1996), 98.

⁷⁰ *Ibid.*, 189.

photographic identification cards, record keeping, documentation, and Photomail services.⁷¹

The Signal Corps, which had dwindled in size and scope in the inter-war period, was built up again in the months leading up to America's entrance into World War II. Photographic training programs were stepped up and their facilities improved. This is evidenced by the Army's purchase from Paramount Studio in 1942 of a new training and photographic laboratory based in Astoria, Long Island.⁷² Also in that year the Photographic Division of the Office of the Chief Signal Officer (OCsigO) was raised to the status of a "service," and was re-named the Signal Corps Army Pictorial Service (APS).⁷³ This raised photography to the same level as such vital army services as procurement and supply, the medical service, transportation, engineering, construction, and the postal service.

The APS was officially in charge of all photography and motion pictures made by the US Army during World War II. These images were used for myriad purposes including the training of new recruits, improving public relations, boosting troop moral, legal evidence, as well as planning new tactical strategies, evaluating current ones, and maintaining a record of events. Generals and Commanders could not always be on the front lines, therefore intelligence photographs of enemy actions, positions, fortifications, and weapons were heavily used by those in command as the basis for decision making.

Photomail, also known as V-Mail, was developed in 1942 as a way to send large amounts of personal and military mail without taking up valuable cargo space. Much like microfilming and based on an existing system developed by the Eastman Kodak Company and employed by the British, letters were photographed and reduced in size. When the film reached the States, the images would be enlarged, printed, and sent on to their respective recipients. One 100-foot roll of 16mm film could store 1,800 letters and only weighed seven ounces.⁷⁴

The value of photography became increasingly more apparent to the US Army as World War II progressed. When the United States entered into WWII a large portion of

⁷¹ George Raynor Thompson et al., *The Signal Corps: The Test (December 1941 to July 1943)* (Washington: Office of the Chief of Military History, U.S. Army, 1957), 407.

⁷² *Ibid.*, 390.

⁷³ *Ibid.*

⁷⁴ *Ibid.*, 408.

the population believed it was the wrong course of action.⁷⁵ With the economic stresses caused by the Great Depression in the 1930s and the turmoil of WWI still fresh in the minds of the American public, few wanted to enter into a new war with Germany and risk repeating the disorder of 1910s. Therefore to bolster civilian support for the war the US Government quickly employed photography and film. Showing American audiences images of soldiers and combat lent an immediacy and potency that was hard to capture with any other medium.⁷⁶

The US military wasted no time in using photography to its full extent to show the American people exactly why they were fighting and what they were fighting for. In latter part of 1943, there were concerns within the Government that the public were becoming complacent about the continuing war and perhaps even de-sensitized to the images being published and broadcast. In an effort to renew support for the war efforts, US officials began releasing ever more graphic images of American military casualties.⁷⁷ The realization by the US Government that, when used strategically, images could help to sway public opinion coupled with a strong desire by some for lessened censorship restrictions⁷⁸ resulted in very graphic images of the war being employed to promote everything from war bonds to petroleum to railways by 1945.⁷⁹

Combat Photography in the US Army Signal Corps

Organization

Within the Signal Corps Army Pictorial Service (APS) there were numerous Signal Photographic Companies. During WWII, a Signal Photographic Company was typically assigned to each US field army. These companies were each composed of a still and silent motion picture unit and a newsreel unit capable of recording sound, each of which had their own laboratory unit. It soon became apparent that working in large groups was not conducive to taking good combat photographs. The same scenes were being duplicated by multiple photographers not to mention that working in larger numbers meant that more lives were being put at risk.

⁷⁵ George H. Jr. Roeder, *The Censored War* (New Haven: Yale University Press, 1993), 8.

⁷⁶ *Ibid.*, 29.

⁷⁷ *Ibid.*, 25.

⁷⁸ *Ibid.*, 11.

⁷⁹ *Ibid.*, 25.

A push came in 1942 by Colonel Darryl Zanuck, a War Department representative, to create, within the photographic companies, smaller units—known as detachments—of photographers that could be given the autonomy and authority to photograph what they deemed necessary.⁸⁰ This idea came from Col. Zanuck's own experiences in North Africa, where he found that photographic teams of not more than five still and five motion photographers supplied the best results.⁸¹ A reorganization of this kind eventually happened in September 1944 when a revision came into effect that authorized the creation of twenty-five signal service detachments (ten photographic, ten photographic production, and five newsreel.)⁸² These flexible detachments were used in places where the existing structure could not handle the photographic needs of both the War Department and the Theater of Operations. They were permanently assigned to the Signal Corps Photographic Center in Astoria, Long Island, though physically stationed overseas.⁸³

The new teams were assigned to move with and photograph the activities of specific army divisions or battalions. Each detachment consisted typically of a six-man unit comprised of an officer in charge of six enlisted men, one still photographer, two motion photographers, one technician or clerk, and two drivers.⁸⁴ Later, in order to cover more ground without needing to add more support, these groups were broken down into even smaller units of two and three photographers; this breakdown was accomplished by training technicians and drivers as photographers.

Freedom

One of the major criticisms arising from the Signal Corps was that the lack of co-operation between commanders and photographers was hindering their mission. Many commanders objected to having photographers on the front lines for fear that they would get in the way of the military operations. Others thought that photographers were there

⁸⁰ Thompson et al., *The Test*, 401.

⁸¹ Ibid.

⁸² George Raynor Thompson and Dixie R. Harris. *The Signal Corps: The Outcome (mid-1943 through 1945)* (Washington: Office of the Chief of Military History, U.S. Army, 1966), 571.

⁸³ Ibid.

⁸⁴ Butterfield, *Patton's Gi Photographers*, xiv.

simply to take photographs for the Public Relations Department and resented their presence.⁸⁵ A 1943 report reads in part:

“The utter confusion that surrounds the photographic departments in the field, is unbelievable. There are thousands of Signal Corps photographers and they take millions of pictures but what happens to them no one knows...The photographers are encouraged by public relations officers in many cases to bear down hard on pictures of the Commanding General whether or not he is a photogenic type. In one base, out of 4,000 pictures, more than 2,500 were of the commanding general eating lunch, picking roses, riding horses, going to the latrine, what have you...”⁸⁶

What the photographic companies needed was an improved understanding of their role and better communication between photographers and commanding officers. It was difficult for the photographers to properly photograph battles and attacks under the best of circumstances and this was only compounded when they were not given information ahead of time. Photographers required advanced warning of where the fighting was going to occur in order to plan where they could safely position themselves in order to best capture the action.⁸⁷ In 1943, directions were issued to commanders to designate an officer on their staff to be in charge of all photographic activities under their command.⁸⁸ This created an improved channel of communication that helped to alleviate many of the problems the photographic companies had been experiencing.

On an individual level, some photographers were given considerable freedom. In his memoir, *Darkness Visible*, Charles Sumners, a still photographer/driver with the 166th Signal Photographic Company, writes that his commanding officer gave him and his fellow photographer Russ Meyer “free rein to set our schedule to go where we wanted to and do what [we wanted] to do to get action combat pictures.”⁸⁹ He goes on to say that his commander would often only find out where they had been only after they returned.

At the war’s end the APS had garnered great respect with a large number of its photographers being highly decorated. This recognition was achieved despite early

⁸⁵ Thompson and Harris, *The Outcome*, 570.

⁸⁶ Memo, Somervell for Major General Ingles, 25 Aug 43. Hq ASF SigC File. As quoted in John D. Millet, *The Organization and Role of the Army Service Forces*, vol 1, *The Army Service Forces* (Washington: Office of the Chief of Military History, U.S. Army, 1954), 98.

⁸⁷ Thompson and Harris, *The Outcome*, 569.

⁸⁸ Thompson and Harris, *The Outcome*, 570.

⁸⁹ Sumners, *Darkness Visible*, 35.

criticisms that the photographs and footage being sent back to the States were not capturing the reality of war and did little to show the heroic deeds of the soldiers.⁹⁰ In truth, war is very different from what Hollywood movies had led the public to believe. The harsh, bleak realities of war – the noise, smell and tastes – are very difficult to capture on film.

Working Conditions

The army's necessity to be completely mobile was often at odds with what is generally required to make good photographs. Photographers used jeeps to get from place to place. These vehicles, while being fast and maneuverable, were also hazardous as they provided little protection from snipers and shrapnel. Add to this the fact that many photographers did not wear helmets because they interfered with working with their cameras and the result was that the conditions under which an army photographer worked were often very dangerous.

Photographers were required to document different aspects of the war. Their assignments, some routine and others more dangerous, varied greatly depending on where the particular division was stationed at the time and the operation at hand. Some of the subjects photographers were asked to capture on film included panoramas of strategic enemy positions, machine gun crews carrying out orders, the results of bombing campaigns, visiting Generals and dignitaries, liberated towns, and raids on enemy strongholds. Signal Corps photographers stormed the beaches on D-Day, parachuted down behind enemy lines, and hid from sniper fire in the streets of Paris. Photographers were asked to enter the same situations and participate in the same battles as their infantry counterparts.

Signal Corps photographers were also asked to document the everyday lives of the fighting men. Training operations, supply depots, communication systems, artillery demonstrations, engineering battalions assembling bridges and holiday celebrations are just some of the types of subject matter photographed by the Signal Corps. Almost anything pertaining to military life and operations was photographed and documented.

After completing an assignment, a photographer took his film back to the unit message center. Photographers were required to complete caption cards, which were

⁹⁰ Thompson and Harris, *The Outcome*, 569.

submitted along with their film. These caption cards provided all relevant information about the photographs including the date they were taken, location, type of film, as well as the photographer's name, rank, and unit.⁹¹ The photographers were also required to write a description of the subject photographed and include the name, rank, and hometown of any personnel pictured. This information was later printed onto the verso of the matching photograph.

If the film was of an urgent nature it was processed and prints were made immediately using mobile dark tents or portable laboratories, which advanced with the infantry. The disadvantages were the cramped working conditions, noisy generators, and having no plumbing meant that large amounts of water had to be hauled on a daily basis.

If the images were not needed by commanders or generals but were meant for other uses, the film was sent on to the Army Pictorial Service. The APS also processed all rush news pictures and footage. Planes transported the film to London where the photographs were transmitted by radio to the U.S. With this system a photograph could potentially appear on the front pages of an American newspaper as quickly as forty-eight hours after it was taken.⁹² This kind of immediacy was unheard of in earlier conflicts and allowed both Washington and the American people to follow the war very closely.

Once the film was developed prints were made, each with a different purpose. In his memoir, Charles Sumners recalls, "there would be at least five prints made – one for the photographer, one for the news pool, one for [the] Signal Photo Company, one for [the] Army Photo Section and one for the Army Pictorial Services files."⁹³ Sumners goes on to explain that the prints that were sent to the photographers had captions imprinted on the versos. The prints would also sometimes be marked with various stamps indicating that the image had been censored, radioed, or passed for publication and so on. This is described in further detail in the section on *Security and Censorship* below, and examples of some of the various stamps and censoring are found in the Freeman Collection are shown in section 7.

⁹¹The United States Holocaust Memorial Museum an example of the caption cards that Signal Corps photographers used to submit their captions. The card is titled "U.S. Army Signal Corps Army Pictorial Division Field Unit Roll Caption Card, 1944," Photograph #62758, courtesy of Arnold E. Samuelson. http://www.ushmm.org/uia-cgi/uia_doc/query/40?uf=uia_oFgZAz (accessed June 10, 2007).

⁹² Butterfield, *Patton's GI Photographers*, xv.

⁹³ Sumners, *Darkness Visible*, 36.

As formal photographic training ceased once a photographer was in the field, efforts were made to provide feedback to help maintain or improve the quality of the photographs being taken. One method of evaluation came in the form of critique sheets that were sent to each motion picture photographer. These gave the cameraman a rating for each of the following: completion of their caption sheets, their focus, exposure, camera steadiness, shot composition, and on the overall coverage of the operation.⁹⁴

Similarly the Army provided feedback for the work of the still photographers. Each photograph submitted to the APS passed over the desk of an evaluator. These evaluators assessed each photograph and if it was felt that the image could have been improved had the photographer taken it from a different position or by using a different cropping, they indicated this by drawing white lines, arrows or crop marks on the print. After evaluation the photographs were returned to the photographer. This allowed the photographer to see where he might improve. Though the evaluators meant well and were often quite right in their assessments, in most cases obtaining the “perfect shot” would have meant that photographers would have had to expose themselves to direct fire.

Equipment

Due in part to an underestimation of photography’s usefulness, there was little planning devoted to military photographic technology in the pre-war years.⁹⁵ Thus, in 1941, the US Signal Corps turned to cameras already commercially available to equip their photographers. Cameras such as the Speed Graphic, Leica, Eastman Kodak 35, the Bell & Howel Eyemo, and the Rolleiflex were all used.⁹⁶ Cameras such as these, however, were not designed to be used in combat situations. Photographers carried their equipment through all military and weather conditions imaginable – bitter cold, damp and mud, heat and dust, not to mention the ever present reality of having to throw oneself into a fox hole for cover at a moment’s notice. All of this took its toll on the fragile camera equipment and kept repair units busy. With no extra parts available, the small repair sections of the photographic and service companies were forced to salvage parts from other cameras.

⁹⁴ Butterfield, *Patton's GI Photographers*, 129.

⁹⁵ Thompson et al., *The Test*, 387.

⁹⁶ Thompson and Harris, *The Outcome*, 566.

Photographic supply shortages became critical during WWII since most camera manufactures in the States had turned their facilities towards military production. In an effort to alleviate supply pressure, the Signal Corps convinced several camera manufactures to sell all their remaining stock directly to them. This solution only lessened the need slightly, and in 1943 the Signal Corps Photographic Center established the Pictorial Engineering and Research Laboratory (PERL) at their facility in Astoria, Long Island. PERL was charged with the mission to test existing technology and equipment, and to develop new ones that were better suited to the needs of military photography.

PERL came on the scene far too late, however, to provide much new camera technology to the photographers of WWII. PERL did manage to make several small improvements that helped combat photographers greatly. Waterproof bags were issued to keep camera equipment dry, specialized tool kits allowed photographers to make minor repairs themselves, and a redesigned helmet allowed cameramen to work while still protecting themselves.⁹⁷

World War II increased the demand not just for cameras but also for film, photographic papers, chemicals, lenses, and equipment such as tripods, exposure meters, and range finders.⁹⁸ Film, which was a commodity officially classified as “scarce,” was carefully monitored by the War Production Board.⁹⁹

Security and Censorship

The hundreds of thousands of still pictures and the miles of film footage that was being created by photographers presented a major security risk for the US Army. Some army photographs could have potentially revealed Allied plans or new secret technology had they fallen into enemy hands. Therefore, all photographs and film had to be reviewed by the War Department Photonews Board to ensure it was safe for public publication.¹⁰⁰ Before any film was processed its contents were automatically classified as ‘Confidential’ and it was up the War Department to re-classify images as necessary. US Army field press censors used red markers to indicate portions of a photograph which

⁹⁷ Ibid., 568.

⁹⁸ Thompson et al., *The Test*, 408.

⁹⁹ Ibid., 410.

¹⁰⁰ Thompson and Harris, *The Outcome*, 405.

should not be released to the public. These censored photographs were used as a guideline when further prints from the same negative were made. Evidence of red censoring is clearly visible on several of the 4 x 5 in. photographs in the Freeman Collection (see figures: 11, 13, and 17). Also present in the collection are 4 ½ x 7 in. photographs that have had portions of their image opaqued in accordance with censor's red marks (see figures: 20 and 22.) This retouching has been applied to the negatives and not physically to the surface of the prints, though there are no examples of retouched negatives present in the Freeman Collection.

One anomaly, however, is several instances where censored prints have been published in their un-censored state. One example of this is 2007:0124:0124 and 2007:0126:0012 (see figures: 13 and 20.) This image has been reproduced in *The Fifth Infantry Division in the ETO: Pass in Review*¹⁰¹ untouched and with the wounded soldier's face fully visible. The only explanation I can provide is that after the end of the war, the government-imposed publication restrictions on images were lessened, allowing for previously restricted images to be seen by the public.

In the first months of WWII the American government restricted publication of any image showing deceased American soldiers and it also restricted any image that could possibly be used as propaganda against the war effort.¹⁰² In 1943, this restriction was lifted slightly and images of dead American soldiers started appearing in US newspapers and magazines, though with faces blocked out and with no blood visible. This lessening of restrictions occurred because officials in Washington were concerned that the long-running war was causing citizens to become complacent. They wanted to remind Americans of what was at stake.

Overseas Signal Corps photographers were often at a loss as to what was safe to photograph and what was not. As new equipment was continually being tested and put into use it was hard for them to determine what was "top-secret" and what was "general issue." Photographers had to walk a fine line between showing too much and not showing enough. Their images had to be specific in content in order to be of any use for training and general information, but new recruits and the public in the States would never see

¹⁰¹ The Fifth Division Historical Section, *The Fifth Infantry Division in the ETO*, 38.

¹⁰² George H. Jr. Roeder, *The Censored War*, 8.

any of it if the images, by chance, also gave away the position of an army division back in France.

Commanders, whose priorities almost always lay with security and secrecy, were wary of having photographers taking too many pictures and photographers struggled against this resistance. Photographers knew that if what they shot crossed the line between what was permitted and what was classified, the APS censors would pick up on it. In fact the War Department had to point out to field commanders that “the act of photographing did not, itself, violate any military safe-guards.”¹⁰³

Finally, it should be mentioned that US Army photographers were not only photographing US Army troops. Quite often Signal Corps photographers were assigned to photograph other Allied armies who were working with or along side the Americans. When it came to censoring these images it was not just US Army restrictions that came into play but those of other countries as well.¹⁰⁴ In despite of all the complications and procedures, as the war progressed, photographers became more adept at navigating the various army regulations and managed to amass a huge amount of still and motion photographs. These images represent a valuable account of one of the most significant wars in our history.

¹⁰³ Ltr. Tag to all Commanders in Theater of Operations, June 30, 1942. As quoted in Thompson et al., *The Test*, 406.

¹⁰⁴ The photographs in the Freeman Collection show signs of having only been censored by American officials.

4. The Google Earth™ Map

To help users gain a better spatial understanding of where Freeman was when he took his photographs and to plot his route across Europe, a Google Earth™ map has been created to accompany the Freeman Collection. The 4 x 5 in. photographs, which have been marked on this map, can be used as guide-posts for tracing Freeman's travels across Europe. Seeing Freeman's work mapped in this way helps to connect his war experiences to those shared by countless others who served in the Second World War.

Google Earth™ is an example of digital mapping technology. Google Earth™ software is free and available.¹⁰⁵ This software uses satellite mapping technology to produce a three dimensional and fully interactive representation of the planet. Users can zoom out to reveal entire continents or zoom in to inspect geographic terrain or even streets and individual buildings. The *Placemark* feature allows users to stick virtual "tacks" into the earth at precise locations. Camera icons mark the various locations in which Freeman took his images and include valuable supplemental information such as the inscriptions from the verso of the prints and links to websites with more information about specific locations. The result is an interactive tool which users can build upon in conducting their own research.

Information inscribed on the reverse of the 4 x 5 in. photographs was used to plot their locations (the 4 ½ x 7 in. format photographs have no such caption information and therefore would be more difficult to plot on a map.) For the most part, each 4 x 5 in. photograph's caption includes a note listing the company or unit pictured (if applicable), the Army division, and the location where the photograph was taken. A typical example is, "5th. Med. BN., 5th Inf. Div., Gonderange, Luxembourg." In this example, the Fifth Medical Battalion of the Fifth Infantry Division was photographed at Gonderange, Luxembourg. For this example a camera shaped place marker was placed near to the town of Gonderange, Luxembourg. It should be noted that ascertaining more than a general location for any one photograph was not always possible. However, in the case of a better-known site (for example, Buckingham Place), place markers are more precise.

¹⁰⁵Google, *Google Earth™*.2007. <http://earth.google.com>

Small camera icons on the Google Earth™ map represent Freeman's photographs. Each place marker includes the following information: the GEH accession number, army issued ETO-HQ number,¹⁰⁶ location in which the photograph was taken, and the caption from the verso of the photograph. Also included are links to relevant websites or other references found to be of particular value in understanding a certain photograph.

Freeman kept a very detailed record of the places he visited while overseas in a small notebook (2007:0129:0001). The locations that were listed in Freeman's notebook are marked by yellow thumb-tacks on the Google Earth™ map. Each of these has a description containing: a number representing the order in which the location was noted, the name of the location transcribed as Freeman wrote it (sometimes Freeman spelled place names differently than we do today), the general subject of his visit/photographs taken at this location, and a number or series of letters (the meaning of which has yet to be determined.)

The result is a fully interactive map which traces, in two different ways, the path Freeman took across Europe. This map is not a static entity, it has the ability to grow and expand as new information is added.

Instructions for Using the Google Earth™ Map

To display geographic content, such as place-markers or image overlays, Google Earth™ uses KMZ files. In the same way that HTML files contain information to display a website, KMZ files contain all the information needed to graphically trace a journey, identify places of historic significance, or map the locations of businesses on the earth's surface. A CD-ROM, appended to this finding aid a KMZ file (*Mark A. Freeman map.kmz*), can be loaded and viewed using Google Earth™ software.

In order to view the content contained in the *Mark A. Freeman map.kmz* file, it is necessary to have the Google Earth™ software installed on your computer. This software is free and available for download at <http://earth.google.com>.¹⁰⁷ You can also find more information on how to use Google Earth™ and its various features at this site. It is

¹⁰⁶ An ETO-HQ (European Theater of Operations – Headquarters) number was assigned to each negative/print for tracking purposes these numbers appear on either the recto or verso of every print.

¹⁰⁷ Google. *Google Earth™*. 2007, <http://earth.google.com>

necessary to have an open internet connection while using this software, as Google Earth™ is continuously streaming content from the World Wide Web to update the satellite images.

Once the Google Earth™ software has been successfully downloaded and installed, load the *Mark A. Freeman map.kmz* file by inserting the CD-ROM and selecting and opening the file. The KMZ file should open Google Earth™ and load automatically. If this does not work, open Google Earth™ and select “File” > “Open.” Find the KMZ file and select “Open.” The content of the file, such as the place-markers and image overlays will appear on the surface of the map. The content should also appear and can be accessed in the “Temporary Places” folder in the “Places” drop-down menu along the left side of the Google Earth™ browser.

Images from Mark A. Freeman Map.kmz

Figure 4. Google Earth screen capture; shows some of the yellow “thumb-tacks” and camera icon place-markers as visible from an approximate altitude of 3636 miles.

Figure 5. Google Earth screen capture; zoomed in to an altitude of 22 miles showing the area around Metz, France. The camera icons represent photographs in the Freeman Collection and the “thumb-tacks” represent the places Freeman recorded in his notebook.

Figure 6. Google Earth screen capture; zoomed to altitude of 362 feet, shows an area around the Moselle River near Metz, France. Also visible is the captioning information embedded in one of the place-markers.

5. Scope and Content of the Collection

The Freeman Collection represents the photographic work made by Mark Freeman during World War II while serving as a US Army Photographer with the 166th Signal Photographic Company. Freeman was assigned to photograph the training and war time movements of US Army's Fifth Infantry Division. As well as official army photography there are also photographs and negatives of a more personal nature that Freeman took during his free time. Personal items belonging to Freeman are also in the collection. These items were collection by Freeman over the course of WWII and include his US Army identification and a personal notebook.

The majority of the approximately 3000 items in the collection date between 1942 and 1945. The exceptions are lot 2007:0138:0001- 0857 which contains several negatives dateable to the early 1950s, the 353 negatives from lot 2007:0141:0001-0353 which date to the 1930s, and lot 2007:0135:0001-0170 which contains 170 German cigarette cards which also date to the 1930s, and which Freeman most likely acquired while in Germany in 1945.

The objects in this collection have been divided into three sections – photographs, personal items, and negatives – and each section has been subdivided into smaller units, or lots.

Photographs

2007:0124:0001-0236 contains 236 4 x 5 in. gelatin silver photographs that date from September of 1943 to March of 1945. This lot is particularly interesting not only for the subject matter of the images—Army training in the United Kingdom in 1943 through to the invasion of Germany in 1945—but also for the inscriptions found on the verso of the prints. The prints in this lot that have been censored for publication by the US Army Press Censor, and this appears in the form of red marks on the recto of the prints.

2007:0125:0001-0109 contains 109 4 ½ x 7 in. gelatin silver photographs that date from 1942. Each of these photographs has a 1 ½ in. swing tab affixed to its left side which appears to have enabled it to be placed in an album. There is no evidence, however, that

these photographs were ever in such an album. The subject matter of these photographs covers embarking from the United States, crossing the North Atlantic and arriving in Scotland and Northern Ireland. The number of each envelope, in which these photographs were originally housed, corresponded to their matching negatives in lot 2007:0136:0001-0480.

2007:0126:0001- 0124 contains 124 4 ½ x 7 in. gelatin silver photographs that date from July 1944 to March 1945. These photographs, which have 1 ½ in. tabs affixed to their left sides, were made from the same negatives as lot 2007:0124:0001-0236. These prints reveal the results of the censoring and have been cropped and opaqued in white in accordance with the grey crop marks and red annotations found on the corresponding 4 x 5 in. prints (2007:0124:0001-0236.)

2007:0127:0001-0003 contains three miscellaneous photographs: a 4 x 5 in. gelatin silver print made by Freeman in 1944 as a Christmas card (2007:0127:0001.); a 2 x 3 in. gelatin silver print of an unidentified landscape (2007:0127:0002.); and a 2 x 3 in. color print of the Fifth Signal Corps' insignia (2007:0127:0003.)

2007:0142:0001-0006 is a small 3 ½ x 5 in. Agfa *Snapfolio* album containing six 2 ⅝ x 4 in. photographs. These photographs are not related to WWII and appear to have been made in the 1930s. The subject matter of the photographs varies; a tractor, a barn on fire, and a sunset over a lake. Four of the photographs appear as though they have been hand coloured. The album was found with the negatives (2007:0141:0001), which had all been housed in the small Graflex camera box.

Personal Items

2007:0128:0001-0003 contains three pieces of Freeman's US Army identification. This includes an Allied Expeditionary Force War Photographers Pass (2007:0128:0003), which allowed the bearer the authority to carry out photographic assignments, to photograph what whatsoever he deemed worthwhile, and to enter areas that would normally be off limits.

2007:0129:0001 is a notebook kept by Freeman in which he kept detailed notes of where he traveled and what he photographed while in Europe. The notebook also contains inspirational quotes and a photograph of his second wife, Velma Freeman.

2007:0130:0001, a piece of shrapnel. Freeman was wounded September 9, 1944 and this small piece of metal was removed from his right leg.

2007:0131:0001-0011 contains various pins and a small French flag which Freeman collected during the war. There are also two Signal Corps buttons that presumably were removed from an Army uniform.

2007:0132:0001 contains a *'Welcome' Photographic Exposure Calculator Handbook and Diary* dating from 1941. Freeman used this to determine proper exposure times for his photographs and it includes several pages of handwritten notations by Freeman.

2007:0133:0001 contains a "short-snorter," a chain of foreign currency taped together to demonstrate all the countries Freeman visited. This short-snorter is made up of eight bills (one each from the United States, Ireland, England, Scotland, France, Luxembourg, Belgium, and Germany) and traces the route taken by Freeman across Europe.

2007:0134:0001-0002 contains a British ration card issued to members of Her Majesty's Forces in World War II, and a set of instructions (in German) for the operation of a small radio speaker.

2007:0135:0001-0170 contains 168 German cigarette cards. These were published by Cigaretten-Bilderdienst and date from the early 1930s. The overall subject of the cards is "Deutsches Leben in 5 Jahrhunderten" (German Life in 5 Centuries.) Also in this lot are two of the packages in which the cards were originally sold.

Negatives

2007:0136:0001-0480 contains 480 2 ½ x 3 ½ in. silver gelatin negatives which were originally housed in envelopes numbered 1 to 70. These negatives date from 1942 to 1943 and document Freeman's Atlantic crossing and his early time spent in the United Kingdom.

2007:0137:0001-0501 contains 501 4 x 5 in. silver gelatin negatives which were originally housed in envelopes numbered 31 to 100. These negatives were taken in England, Wales, Ireland, France, and Luxembourg and date from 1943 to 1945.

2007:0138:0001-0857 contains 857 2 ½ x 2 ½ in. silver gelatin negatives which were originally housed in envelopes numbered 1 to 119. These date from 1945 to 1952.

2007:0139:0001-0040 contains forty 2 x 3 in. colour transparencies. Originally housed in envelopes numbered 1-10, 12-24, 41, 43, 44, 49, 50-52, 57, these were taken at various locations in the US. They date from 1945 to 1947 and were originally stored in the same box as lot 2007:0138:0001-0857.

2007:0140:0001-0013 contains twelve rolls of uncut 35mm film and a small caption book that accompanies them. These negatives date from September 1943 to February 1945. The book provides the month and year each roll was shot and a small bit of information about the each roll of negatives.

2007:0141:0001-0353 contains 346 silver gelatin negatives of various sizes and seven 2 ½ x 2 ½ in. colour transparencies which were originally stored in a small Graflex camera box. These all date from the 1930s and the negatives, because of their date and also the lack of acidic odor are most likely nitrate. Also found mixed in with these negatives was a small Agfa *Snapfolio* album which contains six gelatin silver photographs (Lot 2007:0142:0001-0006.)

6. Selected illustrations of 4 x 5 in Photographs in the Collection

Figure 7. US Army Signal Corps; photograph by Mark Freeman of army personnel giving out Christmas presents to children. GEH 2007:0124:0066.

Figure 8. Reverse of photograph showing caption and stamped "Certifying as being passed by Office Chief Press Censor Headquarters ETOUSA Army Pictorial Service." GEH 2007:0124:0066 (verso)

Figure 9. US Army Signal Corps; photograph by Mark Freeman, documenting a flame-thrower demonstration. GEH 2007:0124:0096.

Figure 10. Reverse of photograph showing caption and stamped “Not to be Published U.S. Army Press Censor, 17 Feb 1944” “Confidential,” and “Confidential until reclassified by censor.” GEH 2007:0124:0096 (verso)

Figure 11. US Army Signal Corps; photograph by Mark Freeman of personnel at work in a division message center. Also a wall map has been censored. GEH 2007:0124:0101

Figure 12. Reverse of photograph showing caption and stamped “Reviewed & Passed As Censored, 27 Mar 1944.” Portions of text crossed out in blue were not to be printed. In this case it appears that the censor did not want the identity of the specific division known. GEH 2007:0124:0101 (verso)

Figure 13. US Army Signal Corps; photograph by Mark Freeman of an injured soldier whose face has been censored and with cropping marks (see also fig.20.) GEH 2007:0124:0124.

Figure 14. Reverse of photograph showing caption and stamped, “Not to be Published U.S. Army Press Censor, 14 Aug 1944,” and “Confidential” and then re-stamped “Passed for Publication as Censored, 14 Aug [year unknown]” GEH 2007:0124:0124 (verso)

Figure 15. US Army Signal Corps; photograph by Mark Freeman showing German prisoners being captured. White markings indicate where Army Pictorial Service evaluators felt the image should have been cropped (see also Fig.21.) GEH 2007:0124:0126.

Figure 16. Reverse of photograph showing caption and stamped "Passed for Publication as Censored, 27 Mar 1944" GEH 2007:0124:0126 (verso)

Figure 17. US Army Signal Corps; photograph by Mark Freeman of US troops driving through Angers, France. Areas marked in red were censored by army field press censors. (See also fig. 22) GEH 2007:0124:0135.

Figure 18. Reverse of photograph showing caption and stamped “Passed for Publication as Censored” and “Confidential.” GEH 2007:0124:0135 (verso)

7. Selected illustrations of 4 ½ x 7 in. Photographs in the Collection

Figure 19. US Army Signal Corps; photograph by Mark Freeman of personnel at Bringhurst Station, Louisiana preparing to ship out for Europe. GEH 2007:0126:0001

Figure 20. US Army Signal Corps; photograph by Mark Freeman. Photograph shows an injured soldier whose face has been censored (see also fig.13.) GEH 2007:0126:0012

Figure 21. US Army Signal Corps; photograph by Mark Freeman shows German prisoners being captured. Photo has been cropped (see also fig.15.) GEH 2007:0126:0014

Figure 22. US Army Signal Corps; photograph by Mark Freeman shows troops driving through Angers, France. Notice that the front bumper and a soldier's left shoulder have been censored (see also fig.17.) GEH 2007:0126:0023

8. Provenance and Copyright of the Collection

This collection comprises photographs, negatives, and personal items that Mark Anthony Freeman assembled over the course of WWII, and it has been in Freeman's or his family's possession since 1945. When Freeman passed away in 2005 his children decided that these items, which were too valuable to keep locked away, belonged in an institution where the public could have access them. In 2006 the donation was offered to George Eastman House and the necessary steps for acquisition began. An inventory of the donation's contents was completed thus clearing the way for it to be presented to GEH's Acquisition Committee on July 25, 2007. At that July meeting it was decided to accept the entire donation into GEH's permanent photography collection.

Copyright

Many of the photographs in this collection were made by Freeman while he was employed by the US Government and, therefore, are not eligible for US copyright protection. However, It must be pointed out that much of the material in the Freeman Collection, including many of the negatives, were made either while Freeman was not employed by the US Government or were made under his own volition and did not pertain to his official US Army duties. US Copyright protection does not extended to these items. Therefore, copyright and publication rights must be assessed per image on an individual level.

As of early August 2007 when I am writing this, the collection has been approved for acquisition yet the terms of the official deed of gift and of the transfer of copyright to GEH have yet to be fully determined. For additional information on reproducing any image in the Freeman Collection please contact Joe Struble, Assistant Photo Archivist at GEH.

9. The Mark A. Freeman Collection Inventory

A complete inventory of the Mark A. Freeman Collection is available on a CD-ROM appended to this finding aid. This inventory has been divided into four sections: (1) 4 x 5 in. Gelatin Silver Photographs, (2) 4 ½ x 7 in. Gelatin Silver Photographs, (3) Negatives & Transparencies, (4) Personal Items. These sections appear as separate worksheets within a single Excel™ Spreadsheet. Each object in the Freeman Collection has been given a separate record within the inventory. Every record has multiple information fields. Accompanying the inventory, on a fifth worksheet, is a section titled *Notebook Chronology* in which is transcribed the chronology which Mark Freeman recorded in his notebook.

Explanations of the field headings within the inventory are embedded within the containing cells. A red triangle in the upper right corner of a cell denotes that a comment has been attached. Hover the cursor over the cell and a small window will appear containing its description.

Accessing the Mark A. Freeman Collection Inventory

Microsoft Excel™ is required to view the inventory. Insert the CD-ROM which is appended to this finding aid and open the file titled *Mark A. Freeman Collection Inventory.xls*. Excel™ should automatically launch and load the inventory. If not, open Excel™ and select *File > Open*. Find and select the inventory file and click *Open*.

10. Bibliography

Since this thesis was not conceived as a comprehensive study of the Signal Corps or of WWII combat photography, there were certain resources that, due to their rarity or my own travel limitations, I was not in a position to consult. The most important of these is The National Archives and Records Administration (NARA) in Washington D.C. NARA houses the Signal Corps' own historical files, which would be an invaluable resource for anyone researching the Signal Corps. Records of the Office of the Chief Signal Officer, 1860-1982 (record group 111) contain the bulk of all the photographs, motion pictures, maps, and textual records including correspondence and reports made by the Signal Corps over the course of its history.

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