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Jeanette Bernard And American Amateur Photography Contests In The Early Twentieth Century

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JEANETTE BERNARD
AND
AMERICAN AMATEUR PHOTOGRAPHY CONTESTS IN THE EARLY
TWENTIETH CENTURY

By
Jami Guthrie
B.F.A., University of South Dakota, 2007

A thesis presented to
Ryerson University and George Eastman House,
International Museum of Photography and Film

In partial fulfillment of the
Requirements for the degree of
Masters of Art
in the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2010

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Jeanette Bernard and American Amateur Photograph Contests in the Early Twentieth Century

Master of Art, 2010

Jami Guthrie

Photographic Preservation and Collections Management

Ryerson University in conjunction with

George Eastman House International Museum of Photography and Film

This thesis analyzes a collection of 101 photographs by American amateur photographer Jeanette Bernard held at George Eastman House International Museum of Photography and Film (GEH). Bernard lived in Long Island, New York, and produced photographs from 1904 to 1924 and actively participated in amateur photography competitions in newspapers those years. The first part of the paper analyzes Bernard's work within the broader context of amateur photograph competitions through a detailed examination of *Leslie's Weekly*, the newspaper she most regularly submitted her work, with an emphasis on the year 1907. The second part of the paper outlines the steps taken to make this material available and searchable within GEH's database, The Museum System (TMS), and includes an appendix which comprises the fully illustrated catalogue.

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This thesis is dedicated to my Mom, Terrie Barnes, for her support and encouragement with all my ideas, no matter how ridiculous.

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INTRODUCTION

Since the inception of photography, amateurs have played a crucial role in the development of the medium. Their work and dedication have contributed to our perception of photographic history. This thesis explores the life and work of one amateur photographer, Jeanette Bernard. Bernard was a prolific American amateur whose work was published in a number of weekly illustrated newspapers in the early twentieth century. More specifically, her images were published in the context of amateur photography contests sponsored by those newspapers. Using Bernard's photographs as a case study, this thesis will demonstrate that amateur photography competitions found in illustrated newspapers and journals, and aimed at the amateur market, were vital in shaping different types, styles, and subject matter of amateur photography during the first decade of the twentieth century.

In 1983, George Eastman House International Museum of Photography and Film (GEH) acquired 101 of Bernard's photographs, and this collection provides the basis of this thesis. Unfortunately, while the work was accessioned and given a group record at the time of its donation, no individual entry records were created in GEH's database, The Museum System (TMS). This situation presented an opportunity to catalogue this work, and thereby make information about Bernard's work available and searchable within TMS. Following my analysis of Bernard's work and a discussion of her participation in amateur photography competitions, I have described the steps I took to catalogue the collection of photographs; the complete catalogue is included as Appendix 1.

Few researchers have focused on amateur competitions held by newspapers, although these competitions played a crucial role in spreading amateur photography styles, types and subject matter to a wide demographic at the turn of the twentieth century. Bernard submitted her photographs to contests in many illustrated newspapers including *Leslie's Weekly*, *The Evening Mail Illustrated Saturday Magazine*, *Browning's Magazine*, and the *Youth's Companion*. These publications were predominantly nationwide weekly newspapers that included amateur photography contests as a regular

feature. *Leslie's Weekly* published Bernard's winning photographs most frequently, and she also won this newspaper's viewer's choice "Who is Our Best Amateur Photographer" contest in 1907. Since I was unable to consult the original volumes of the other newspapers to which she submitted her work because of limited availability and time constraints, I chose to examine the publication of Bernard's work only in *Leslie's Weekly* in order to highlight how one popular illustrated newspaper conducted amateur photography contests.

News clippings that accompanied GEH's acquisition of Jeanette Bernard's photographs showed that she regularly submitted work to amateur photography competitions, held in illustrated newspapers, from 1904 to 1924.¹ Although Bernard's work was published predominantly in weekly newspaper publications, I also viewed contemporary photography journals to contextualize Bernard's work, since the editors of *Leslie's* gave very few rules, regulations, and information about how they judged the submitted imagery. These journals included *American Photography*, *Photo Beacon*, *The Amateur Photographer*, and *The Camera*, and all of which held competitions.² Both the weekly newspaper competitions and the journals were mass-market publications reaching a wide readership. While illustrated newspapers included one weekly feature aimed at the amateur market, the photographic journals were entirely devoted to amateur activities. Beyond holding contests, the journals provided a number of resources for the amateur. For example, they offered helpful techniques for submitting work to press publications and gave examples of different paper, cameras, and negatives to the amateur to help improve his or her abilities. Through such journals, amateurs were able to improve their photographs both technically and aesthetically, learn about their cameras, and experiment with new and ever-changing technologies. These journals also addressed the many ideas about what constituted an amateur and provided definitions of photographic terms used

¹ The Registrar's Office at GEH holds supplemental material related to the acquisition of the photographs. The donation of Bernard's material included photocopies of newspaper clippings showing she was published in illustrated newspapers' amateur competitions forty-six times from 1904 to 1924.

² See, for example: "Our Prize Competitions," *American Photography* vol. 1, no. 4, (October 1907), 37.; "Pictorial Competitions," *Photo Beacon* vol. 19, no. 6, (June 1907), 166.; and "Old Oaken Bucket Competition," *The Camera* vol. 1, no. 11, (November 1907), 416.

during Bernard's era. I found no evidence that Bernard submitted or won any amateur competitions in these journals, but I believe that they did influence her work.

For the purpose of this thesis, I define an *amateur* as a photographer who did not own a studio or advertise his or her work, and for whom photography was not the sole source of income, as this type of photographer was a *professional*, and usually a commercial photographer. At the same time, the amateur was not just a snapshot photographer. A *snapshot photographer* is someone interested in recording personal subjects and familiar scenes, but not particularly concerned with experimenting with photographic techniques to improve their prints and imagery. The kind of serious amateur exemplified by Bernard was a photographer in the middle of these two extremes of photographic practice, neither a snaphooter nor a professional.³ Such amateurs put thought and consideration into setting up scenes, focusing on composition, and experimenting with and perfecting new techniques. Amateurs such as Bernard were also more likely to develop and print their own negatives. They did this in an effort to enhance the quality of photographs they produced. For these kinds of amateurs, photography was a serious hobby. There was a wide spectrum of photographers that practiced under the title 'amateur.' This title consisted of the *snaphooter*, and the *active hobbyist* (Bernard), but there was also the *amateur artist*. Alfred Stieglitz (1864-1946) was a driving force in the United States behind making photography an accepted art form. His publication, *Camera Work* (1903-1917), was until about 1910 devoted to the amateur artist most interested in a certain aesthetic, described at the time as "Pictorialism". This aesthetic was defined by its lack of clarity, soft outlines, and downplayed major contrasts. In February of 1907, an anonymous author satirized the devotion an amateur could have to the medium in the periodical *Photo Beacon*:

He is, in short, a poor miserable mule of a man. His outlook on the world has a focal length of something less than a foot, and his view of life is bounded by a

³ See also; David Travis, *Photography Rediscovered: American Photographs, 1900-1930*, (New York: Whitney Museum of American Art, 1979): 15ff. The author discusses the creation of a new type of amateur photographer with the advent of George Eastman's Kodak 1. Travis uses the term 'hobbyist' to describe how the convenience of the Kodak created a craze for photography. The 'hobbyist' (or snaphooter) was freed from handling chemistry to develop negatives or print photographic material. The photographer's sole concern was taking photographs.

rectangle of fifteen inches by twelve. Sunshine is an invention for darkening actinometer paper, clouds are specially constructed as a preventative of bald-headed prints. Rain falls to supply his washing tank, glass was discovered to provide him with plates and lenses. Castles and cathedrals were erected solely in order to furnish entries for the architectural class in competitions, the human race was established so that genre studies might not fail.⁴

The devotion a serious amateur had to his or her medium did not end with taking and printing a photograph. Often, amateurs fraternized with other like-minded individuals, formed camera clubs, and entered their work in salons. They also read journals that were devoted to photography. Photography contests were also vital to the development of the amateur's style. For example, these contests helped to disseminate types of photography such as, 'Genre' photography by suggesting ideas and models for amateurs to follow.

Bernard's work will be used as a case study to understand a specific kind of serious amateur and the styles governing his or her pictures, which were promoted through amateur photography contests during the early twentieth century. Bernard serves as a good object for study for two reasons. First, Bernard exemplified the amateur by winning numerous photography competitions. Second, many of her photographs remain in good condition for analysis. The only drawback to using Bernard as an example is that almost all of her personal life remains a mystery, but this is true of most amateur photographers.

The thesis is divided into five chapters. Chapter one provides a review of the relevant literature to understand the context in which the newspaper amateur photography contests took place. Chapter two introduces the collection of Bernard's photographs at GEH. This begins with a description of the photographic objects and related material in the collection, continues with a description of the larger collection of her work that is housed in Philadelphia and still owned by the donors, Harvey S. Shipley Miller and J.

⁴ The Walrus, "On the Amateur Photographer," *Photo Beacon* 19 no. 2 (February 1907), 43.

Randall Plummer. A short biography of Bernard follows, and the chapter ends with a description of Bernard's imagery.

To contextualize the imagery found in *Leslie's*, chapter three investigates journals dedicated to the amateur photographer. These journals originated terms and promoted types of photography that were used both in the journals and in contests found in *Leslie's Weekly*. Chapter four focuses on the amateur photography contests sponsored by *Leslie's Weekly*, the newspaper to which Bernard submitted her work most frequently.

The fifth chapter uses the information found from my research to compile individual catalogue entries in TMS of the 101 of Bernard's photographs. This chapter explains the process of constructing the catalogue. This is followed by a conclusion, bibliography, and an illustrated appendix which comprises the full catalogue.

CHAPTER ONE: LITERATURE REVIEW

In spite of their popularity at the time, amateur photography contests have been the subject of few scholarly studies. To fully understand the phenomenon of amateur photography contests meant reviewing a representative selection of illustrated newspapers and contemporary photographic journals that held them. *American Photography*, *Photo Beacon*, *The Amateur Photographer*, *The Camera*, and *Camera Work* are the journals specifically directed to the amateur market in the first decade of the 1900s that I reviewed. They provided insights into understanding what kinds of images and information influenced Bernard and many amateur photographers. The journals provided a glimpse of the aesthetics of amateur photography contests, the amateurs' motivations, the photographic terminology used at the time, and an overall sense of the imagery that was chosen for publication; the study of these journals enabled me to create a context for analyzing the contests in which Bernard participated.

Unfortunately, there is little information about Bernard and amateur participation in photography contests. The only significant source that mentions both topics is Naomi Rosenblum's *A History of Women Photographers*. The book mentions Bernard only briefly and one of her photographs is reproduced. Rosenblum describes Bernard in one sentence as someone who, "won prizes in amateur competitions."⁵ In the same text, Rosenblum also states that sometimes women submitted work to the printed press to supplement their income.⁶ In her biographical appendix, Rosenblum devotes one paragraph summarizing Bernard's biographical information; this is discussed in the next chapter. Carole Glauber's 2009 book, *Witch of Kodakery: The Photography of Myra Albert Wiggins 1869-1956* focuses on the life of Myra Wiggins (1869-1956), and discusses the prizes Wiggins won in amateur photography competitions, many of which were sponsored by the illustrated press and were similar to those in which Bernard participated. Glauber's book shows that Bernard was not unusual.

⁵ Naomi Rosenblum, *A History of Women Photographers* (New York: Abbeville Press, 2001), 354.

⁶ *Ibid.*, 354.

There are no studies devoted to the analysis of the photography contests in *Leslie's Weekly*, but there are two general histories of the paper. The first is Budd Gambee Jr.'s 1963 dissertation *Frank Leslie's Illustrated Newspaper, 1855-1860: Artistic and Technical Operations of A Pioneer Pictorial News Weekly in America*⁷ Gambee provides a biography of Frank Leslie and an overview of his publications. The dissertation was essential to an understanding of the history of Frank Leslie's publishing firm and the popularity of his many illustrated newspapers. Gambee does not address photography contests, but gives a comprehensive history of the illustrated newspaper, disproving previous assumptions that Leslie was an eccentric and the publisher of only sensational picture papers.⁸ A second dissertation, *Frank Leslie's Illustrated Newspaper: The Pictorial Press and the Representations of America, 1855-1889*, by Joshua Emmett Brown, is more recent. It is a study of the wood-engraved news images used by *Leslie's*, but it also emphasizes the change in representation of the American culture that was congruent with printed imagery changing from artistically rendered wood-engravings to mechanically produced halftone reproductions.⁹

There is an enormous amount of literature on photography in the illustrated press. Particularly helpful was *A History of American Magazines 1885-1905*, by Frank Mott, because it provided a clear analysis of the revolutionary changes in news dissemination. Mott emphasized that there were a great number of publications during this era. This book was also important in understanding the nineteenth and twentieth century print culture. While not applicable to amateur contests, but crucial in understanding the rise of illustrated newspapers and how photographs were originally incorporated to in the printed press, and American journalism, was Kevin G. Barnhurst and John Nerone's article "Civic Picturing vs. Realist Photojournalism the Regime of Illustrated News,

⁷ *Leslie's Weekly* was a direct descendant of *Frank Leslie's Illustrated Newspaper* until it, too, was extinguished by merger with *Judge* on June 24, 1922. Budd Gambee Jr., "Frank Leslie's Illustrated Newspaper, 1855-1860: Artistic and Technical Operations of a Pioneer Pictorial New Weekly in America," (PhD diss., University of Michigan, 1963), 45.

⁸ *Ibid.*, 10.

⁹ Joshua Emmett Brown, "Frank Leslie's Illustrated Newspaper: The Pictorial Press and the Representations of America, 1855-1899" (PhD diss., Columbia University, 1993), 4.

1856-1901". The authors analyze the genre of illustrated news in the United States from the late 1850s to 1901. The article specifically examines the first successful illustrated newspapers in the United States, *Frank Leslie's Illustrated Weekly* and *Harper's Weekly*. Helpful to my analysis was their discussion of the differences between weekly and daily newspapers. Illustrated newspapers were usually published on a weekly basis because of the time it took to render illustrations through engraving processes. Weeklies were used to supplement daily papers. For example, "*The New York Tribune* [a daily paper] would tell people what happened at Lincoln's inauguration [in 1861] for instance. *Leslie's* then would give its readers a visual sense of what it was like to be there."¹⁰

From the mid 1880s to the early 1900s, the history of photography and the history of the illustrated press overlap in many ways. It is important to understand both histories to comprehend Bernard's imagery and the publications to which she submitted her work. During the first decade of the 1900s, both culture and technological advances affected the context under which these publications were printed.¹¹ With the introduction of photomechanical reproduction techniques in the 1880s, specifically the halftone process, reproducing photographs was made easier and gradually replaced the artistically rendered illustrated image.¹² This technological advance was crucial to the creation of photograph contests. By the 1900s, contemporary amateur photography journals were giving instructions to their readers about how to make money by creating and submitting imagery suitable for press publications, including photography contests.

Because there are no secondary sources devoted to the investigation of amateur photography contests in the early twentieth century, I researched *American Photography*, *Photo Beacon*, *The Amateur Photographer*, and *The Camera* for my analysis. By viewing primary material and researching the scant secondary sources from this period in photographic history, I will suggest how amateur photography contests fit into the history

¹⁰ Kevin G. Barnhurst and John Nerone, "Civic Picturing vs. Realist Photojournalism the Regime of Illustrated News, 1856-1901," *Design Issues* 16, no. 1 (Spring, 2000), 64.

¹¹ Michael L. Carlebach, *The Origins of Photojournalism in America* (Washington, D.C.: Smithsonian Institution Press, 1992), 150.

¹² *Ibid.*, 162.

of the medium. However, because of the scantiness of material on the subject, further research is necessary before we can draw any firm conclusions.

CHAPTER TWO: COLLECTION DESCRIPTION

Collection overview:

The GEH archive holds a collection of 101 photographs by Bernard. More than half of the photographs are adhered to twenty-eight disassembled album pages. In total, there are fifty-seven platinum prints and forty-four gelatin silver printing out paper prints (POPs), which are heavily toned with gold. The photographs in GEH are the highlights of a larger collection of Bernard's work in Philadelphia still belonging to the donors Harvey S. Shipley Miller and J. Randall Plummer. Miller and Plummer also donated to GEH in 1983 supplemental information about Bernard's photographs, including fifteen pages of photocopied newspaper clippings that show that her photographs were published forty-six times in newspaper competitions. Ten of these photographs received prize money or honorable mention and the rest were published in weekly contest layouts as photographs of merit, but did not receive prizes. The clippings are from a variety of illustrated newspapers, the majority dating from 1904-1924. The supplemental material provides Bernard's addresses in various areas around Long Island, New York, and also includes three other names under which she may have submitted her work.¹³ These were: Jean Vogt, Minnie Fennel, and Mrs. Keyser.

The first step in understanding the collection of photographs was to determine whether there was any organizational system for the images. The images were stored in a solander box in no particular order. I began by separating the album pages from the loose photographs. It appeared that the pages came from three different albums since there were three different colors of album pages: black, grey, and green. The nine black pages contained nine platinum prints and seven POPs; the ten grey pages held nineteen POPs and only one platinum print; and the nine green pages had seventeen POPs. I then examined the loose photographs and found that forty-one of the forty-seven prints were

¹³ The names provided by the donors included: Minnie Fennel, Winfield Junction, L.I.; J. Bernard (Mrs. J. Bernard) 115 Burrough Ave., Winfield, NY; Mrs. J. Bernard (Mrs. Jeanette Bernard) Winfield Junction Long Island, NY; and F. (Fennel) L. Keyser (Mrs. Keyser) 129 Patchen Ave. Brooklyn, NY

platinum. It is possible that there were more loose platinum prints than POPs because the platinum prints were made on thicker more durable paper and thus were easier to remove from the album pages with less damage. Conversely, the POPs were made on extremely thin and fragile paper, making them harder remove without tearing the photograph. All the POPs that had been removed had ripped corners. I had originally hypothesized that by separating the photographs based on process or object materiality this would allow me to see relationships among them. The separation of album pages from loose photographs, however, did not reveal any coherent system of organization. As a result, I decided to sort and store the images based on their acquisition numbers, which could be the most logical and simplest system for storage. Since the entire lot of 101 photographs does not follow any apparent ordering system, this storage method, based on acquisition numbers, will be the easiest way for a researcher or the GEH Archivist to locate an image.

I also considered organizing the photographs chronologically, but it was impossible to date the entire collection of photographs. There are only five inscriptions and none of these gives the specific date when the photographs were made. I was only able to make a rough chronological order of some of the imagery based on the aging of the subjects photographed. For example, in three images the same woman is holding a baby. In two of these images there is also a man. I assume these people to be Bernard, her husband, and her daughter. If this is true, I have no way of knowing who took the photographs. Regardless, the child can be seen as a baby and then as a toddler suggesting the photographs were taken over several years (Fig. 1, 2, and 3).



Figure 1 *GEH 1983:2640:0040* **Figure 2** *GEH 1983:2640:0011* **Figure 3** *GEH 1983:2640:0095*

Of the five inscriptions on the album pages, three gave the shutter speed and exposure time of the photograph. A fourth inscription states, “5.00 winner- A Hot Day”, thereby showing that the picture was the winner in an unnamed competition (Fig. 4). The fifth is a stamp found on the back of a loose photograph with the information, “Mrs. J. Bernard, Winfield Junction, Long Island, N.Y.” (Fig. 5).¹⁴ As discussed below, one of the few requirements for many amateur photograph competitions was to clearly mark the back of the photograph with the photographer’s name and address. It is possible that Bernard so frequently submitted her work in contests that she used a stamp for identification.



Figure 4 GEH 1983:2640:0026 & GEH 1983:2640:0027

¹⁴ a stamp is considered an inscription by the GEH TMS User’s Guide and Style manual

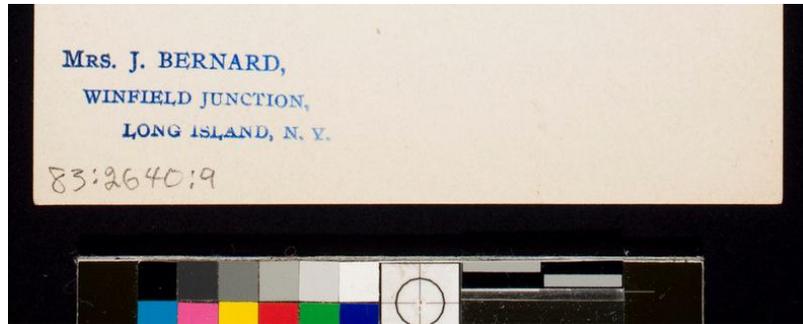


Figure 5 verso GEH 1983:2640:0009

Harvey S. Shipley Miller and J. Randall Plummer collection description:

The only information I found regarding the Harvey S. Shipley Miller and J. Randall Plummer collection was in the acquisition records in the Registrar’s office at GEH. The information included the supplemental material that accompanied the collection and legal documents concerning the donation. Since little was known about Miller and Plummer’s collection at GEH, I contacted the donors and they graciously permitted me access to the larger collection of Bernard’s material held in Philadelphia.

While looking at the collection in Philadelphia, I noticed that the photograph by Bernard that won the *Leslie’s Weekly* 1907 “Our Best Amateur Photographer” award was published again under a different title in what I assume was a different newspaper. Although the newspaper title is missing, its typeset and the border of the published image was different from any I have seen in *Leslie’s Weekly*. This indicated that Bernard submitted the same image to more than one publication and that she spent a significant amount of time entering contests.

After viewing Miller and Plummer’s collection in Philadelphia and extensively analyzing the photographs and clippings at GEH, I was still unable to untangle the mystery of the multiple names associated with Bernard’s photographs. From the information found at GEH, I originally assumed the names Minnie Fennel and Mrs. Keyser were pseudonyms used by Bernard. I thought it possible that she had used other

names to enter contests multiple times, perhaps because she had become so well-known it became difficult to win prizes under her own name. An example within Miller and Plummer's collection potentially supports this assumption. The back of a photograph was inscribed with, "Our pet dog - the Jumper taken in our own garden early in Spring at 10 A.M. on a bright sunny day. Mrs. J. Bernard Winfield, Long Island." This inscription led me to believe that Bernard was the photographer, but I found on a newspaper clipping the same published image attributed to F. L. Keyser. This supports my conjecture that Bernard was submitting her photographs to multiple publications and also under different names.

However, other evidence suggests a completely different explanation. After viewing the collection held by Miller and Plummer, I cannot state with complete confidence that Bernard was the only photographer in this collection. I feel it may be possible that two other women related to Bernard, or perhaps close friends, were submitting their work under their own names, Minnie Fennel and Mrs. Keyser. I think this may be possible because the collection held in Philadelphia has more inscriptions, written in at least two distinctly different hands. I noted seven inscriptions that have the same curvilinear hand-writing. In all of these instances, the name that is written on the back is Bernard's. I then noticed four instances of a different handwriting that was choppy than the first. Three of these had Bernard's name written on back and one had Mrs. Keyser. This speculation does not account for the name Minnie Fennel, and it is still possible that Bernard took all the photographs and simply had someone else write the information on the back. Yet, viewing the larger collection made me unsure that Bernard was the only person whose photographs make up the collection, because if the woman I assume to be Bernard is in the photographs (See figs. 1-3) someone else may have taken the photograph.

Because this uncertainty, for this analysis and for cataloguing the photographs at GEH, I have decided to attribute all the photographs to Bernard as more research would be necessary to establish the identities of Mrs. Keyser and Minnie Fennel.

Miller and Plummer's collection numbers more than 300 photographs, all of which they have attributed to Bernard. I also noticed two photographs whose subjects are

holding *Leslie's Weekly* newspapers; clearly Bernard was reading the publication to which she frequently submitted work. The collection of photographs is very similar to that held at GEH. Plummer stated that the 101 photographs donated to GEH were highlights of their larger collection. I found the majority of their photographs appeared to be the same mix of POPs and platinum prints, and I also found the same colors of album pages: black, grey, and green. However, the Miller and Plummer collection also contained panorama photographs and stereoscopic views; more of the photographs bore inscriptions and the inscriptions were more detailed. I also studied the original album pages containing the newspaper clippings of Bernard's images published in amateur photography contests, the photocopies of which are now held at GEH.

Biography of Jeanette Bernard:

There is very little information about the life of Jeanette Bernard, and the details of her life and work are still largely a mystery. The only source of secondary information on Bernard's life is found in Naomi Rosenblum's *A History of Women Photographers*, in which she states that Bernard was born circa 1860, but does not list her date of death. Rosenblum further states that Jean Vogt was Bernard's maiden name, although I did not find any photographic work attributed to this name. Rosenblum notes that Bernard's brother was a painter of some repute.¹⁵ According to Rosenblum, she may have also submitted her work to Kodak for inclusion in advertisements.¹⁶ If these facts are true, it is clear that her brother was not the only person interested in the arts. Her photographs show a woman, possibly her mother, making rugs, a group of people painting outside, and many images with people holding cameras. The arts seemed to be an integral part to the Vogt family. Although there is scant biographical material on Bernard, her photographs provide glimpses into her everyday life. It is clear that Bernard was her married name, and that she had a child. Bernard produced the majority of her work from the early part of the 1900s to the 1920s. The supplemental information, found in the newspaper clippings

¹⁵ Rosenblum, *A History of Women Photographers*, 354.

¹⁶ *Ibid.*, 354.

notes that Bernard was published, and hence remained active as a photographer as late as 1924.

Imagery and “Genre Photography”:

Bernard’s work consistently features her subjects engaged in leisure activities, and they seem to have been made with the intention of showing people enjoying life. Another recurring feature is the inclusion of the camera in her photographs, suggesting how important photography was in her life. The main people depicted in the photographs are assumed to be Bernard, her husband, and her daughter. Other subjects that frequently occur in her images include (presumably) her mother, father, brother, two unknown women, who may be the mysterious Minnie Fennel and Mrs. Keyser, a family dog, and a variety of farm animals.

Bernard’s imagery portrays a wide variety of activities. Many of the images tell a story; they are tableaux, posed narratives, including farm scenes with people working the land, garden parties with people drinking wine, and subjects at the beach or in the forest. Most photographs are posed, and many include animals. These pictures can be categorized as ‘Genre’, a term not to be confused with ‘genres of photography’, the latter indicating different categories of photographic work. According to *American Amateur Photographer* and other periodicals dedicated to the amateur market, Genre photography was a popular type of photography at this time that was dedicated to telling a story. In January 1907, in a response to a letter, the editor of *American Amateur Photographer* explained what works would be accepted for their ‘Genre Photo Contest’:

We shall admit to the class of pictures any which tell a story. Figures in costume representing fictitious or historical characters, and persons or groups represented in action, are genre. The line between genre and portrait is often hard to draw. For instance a famous writer shown busily working, would be a portrait, while a child writing a letter titled, “writing to Santa Claus” might be ranked as genre. In general, however, a portrait must represent the individual as himself, with the

rendition of likeness or character the object in view, while the portrayal of an action, an incident, or an assumed character is genre.¹⁷

Another definition for Genre photography is found in another article in the same issue:

[Genre photography is a] figure composition that tells a story. Subjects copied from nature or from natural poses. The elaborate studied compositions of the late H.P. Robinson, which are familiar to most all photographers, down to the modern snapshot of a child in raptures over its new Christmas toys - all are genre pictures, which represent people 'doing something' in a natural manner amidst natural surroundings.¹⁸

According to these accounts, Genre photographs contained people engaged in activities, and the treatment of the subjects often were sentimental in nature. Such photographs depicted a scene that told a story. Unlike portraiture, the main emphasis was not on the people but on the action they performed. H.P. Robinson (1830-1901), mentioned in the article, was an important figure in artistic photography in the second half of the nineteenth century. He first became known in 1858 with *Fading Away*, one of a number of combination prints that brought him fame.¹⁹ Made from five negatives, *Fading Away* was a set scene which showed a young dying girl surrounded by a grief stricken family. The girl was healthy and it was Robinson's intention to see "how near death she could be made to look."²⁰ Robinson's influence spread through the publication of his *Pictorial Effect in Photography* of 1869, a book based on the academic rules of composition, that became a manual for the production of art-photographs.²¹ He illustrated the text with his photographs and paintings in the form of wood engravings by Victorian artists. It is

¹⁷ "Letters to the Editors. What is Genre?" *American Amateur Photographer* 1, no. 1 (January 1907), 54.

¹⁸ J.P. Chalmers, "Art Terms Explained. Definitions of Words and Phrases Used by Picture Critics and Writers on Art Subjects," *American Amateur Photographer* 1, no. 1 (January 1907), 12.

¹⁹ Beaumont Newhall, *The History of Photography* (New York: The Museum of Modern Art), 74.

²⁰ *Ibid.*, 74.

²¹ Newhall, *The History of Photography*, 75.

important to note that although Robinson's influence is said to have ended with the emergence of P.H. Emerson (1856- 1936) and the rise of Pictorial photography, Robinson clearly continued to influence photographers into the twentieth century through later articles and publications, and as the mention of his name in *American Amateur Photographer* indicates, his work was still held in very high esteem.²²

Genre photography was practiced by Bernard and by amateur photographers in general. In fact, many of the works that won the amateur photography contests held in *Leslie's Weekly* and the photographic journals aimed at the amateur market can be considered as Genre photographs. In this way, I would argue that the publications that sponsored the photography contests helped to shape Genre photography. Through selecting winners who specialized in this type of photography, these publications, as will be discussed in the next chapter, implicitly helped to create the standards that amateurs followed. If the amateurs chose to participate in the contests they must produce photographs that fit this type of image.

²² Ibid., 141.

CHAPTER THREE: AMATEUR PHOTOGRAPHY TYPES AND STYLES

I found it necessary to consult amateur photography journals to understand what types of imagery were being encouraged and praised because the editors of *Leslie's* did not provide extensive criteria for the standards by which they judged their winning photographs. This review has enabled me to form a vocabulary, drawn from amateur journals in the early twentieth century, to describe the winning photographs found in *Leslie's Weekly* amateur photography competitions. This terminology describes both styles and types of photographs published in *Leslie's* winning layouts, which includes at least three separate categories, namely press photography style, genre type, and Human Interest type. Because I focused my research of *Leslie's* exclusively on the year 1907, I have restricted my analysis to contemporary photographic journals from 1906 to 1907. These journals include *American Photography*, *Photo Beacon*, *The Amateur Photographer*, and *The Camera*.

Press photography style:

After the advent of the halftone process the press was eager to publish pictures that would enhance the appeal of their articles. In September 1907, *American Photography* editor William Restelle explained, "it is only a few years since press photography attained any great importance. Today it is a business of no mean proportions. There are said to be over twenty thousand periodicals of one kind or another published in the United States, and by far the greater number of these use suitable illustration whenever they can get them."²³

The importance placed on photographs to illustrate the news opened a new market for amateurs to have their photographs published. There were professional press photographers whose main job was capturing breaking news events, but A.M.S. , the

²³ William Restelle, "Photographing for Profit." *American Photography* 1, no. 3 (September, 1907). 131.

editor of *American Photography*, explained in August 1907 that it was possible for an amateur to also take advantage of press publications: “Press photography [is] a domain that is not as ‘hermetically sealed’ to amateurs as you have been told. After all we all want to make money out of our pictures, and the poorest paper is a better customer than the richest patron.”²⁴ He went on to describe the styles of press photographs. He wrote about how he submitted his work to different types of illustrated publications, and noted that different types of newspapers might require slight differences in the styles of the press photograph they printed. Daily newspapers were mostly interested in images with “contrasty, pure black and white tones” to emphasize the central idea. While monthly papers wanted a “wealth of detail and artistic gradation of tone.”²⁵ He advised that the photograph should be composed by having one central figure and all other “attention distracting” subjects should be left out.²⁶

The press photography style was used in *Leslie’s* amateur photograph contests. Photographs that won prizes, and those that were published as images of merit, in *Leslie’s* were made by focusing on one centralized figure. The photographers that won prizes in *Leslie’s* contests also opted out of using techniques that produced large gradation of tones and instead used more contrast. The images often had pure blacks and whites which emphasized the central figure and story. (For example, see layouts on pages 26, 31, 35, and 36) This style of photograph exactly fits the description for press photography as defined by A.M.S. in *American Photography*. This kind of photograph is distinct from the soft tones and fuzziness to be found in *Camera Work* during the early 1900s.

A press photography style was not the only way images from *Leslie’s* photograph competitions overlapped with photographs printed in press publications. The editors of *Leslie’s Weekly* amateur contests stated that preference was to be given to those which bear a special relation to news events.²⁷ This claim is quite ambiguous, because the

²⁴ A.M.S. “Experiences in Press Photography,” *American Photography* (vol. 1, no.2 August, 1907), 76.

²⁵ *Ibid.*, 76.

²⁶ *Ibid.*, 76.

²⁷ “Special Prizes for Photos.” *Leslie’s Weekly* 104, no. 2680 (January 17, 1907), 53.

editors do not define what qualifies as a news event, and this leaves room for different interpretations. In addition the editors also stated that any photograph submitted but not awarded a prize in the amateur contest could be used as the editors saw fit. The editors stated they would pay \$1 for the use of an image submitted to the amateur photography contest, and used elsewhere within the publication. This would mean that they could publish the photographs anywhere within their publication.

Genre type:

The editors of *Leslie's Weekly* photography contests repeatedly selected a certain type of winning photograph to publish in their contests. Genre and Human Interest were two other types of photographs that the editors most frequently chose as winning images. In the previous chapter, I defined Genre, a type of photography, as one in which a story is told. In 1906 *The Camera* ran an article by Felix Raymer entitled "Home Studio: Genre Work" in which the author advises that in Genre images importance should always be given to one central figure, an idea that applies even when there is more than one person in the image.²⁸ This main subject is the figure who tells the story, by his or her actions, or leads the viewer to an explanation of the scene. The photograph titled "Just a Home Game" was used to illustrate Raymer's article. The photograph shows four people sitting a table playing cards, with a fifth person in the background. The main character is the lady at the left leaning on the table studying her cards, rather than the other three or the person in the dark background (Fig. 6). Raymer's most important idea states, "There must be something doing, and there must be someone to do it."²⁹ This is the most essential part of the concept of Genre photography. While this illustration is a good example of Genre work, because the photographer has emphasized a subject performing an action, it would not be suitable for publication in one of *Leslie's* photograph competitions for stylistic reasons. The illustration does not exemplify a press photography style, but instead incorporates a wealth of detail and gradation of tones.

²⁸ Felix Raymer, "Home Studio-Genre Work," *The Camera* 10, no. 1 (January 1906), 21.

²⁹ *Ibid.*, 21.

Importance is given to one central figure, but there are more people adding to the story than would be acceptable for an image printed in *Leslie's*.



Figure 6 *The Camera*, January 1906

Bernard's work was successful because it complied with what was held to be a good photograph by such periodicals as *The Camera*. Bernard's photograph, for example, of a woman lying on the ground with a spilled basket fits the criteria Raymer described (Fig. 7). There is a central figure (the woman) who is doing something (falling) and the result is evident (the contents of the woman's basket has scattered onto a path). Her photograph shows a set story and more importance was given to the action which occurred rather than the person who performed the action. The appreciation of Genre photography was so great that it was not only defined in journal articles but Genre photographs also won newspaper competitions held in *Leslie's Weekly*.



Figure 7 GEH 1983:2640:0051

Human Interest type:

While examining Bernard's imagery in the weekly winning contests, I noticed there was a second type of photograph that frequently won *Leslie's* competitions. This type of image was not Genre. Bernard's image that won the 1907 "Our Best Amateur Photograph" award seemed to fit a type of photograph entitled "Human Interest", which is described by Glenn A. Sovacool in an article "Photography for the Press" in July of 1907. Sovacool notes, "The amateur cannot leave his regular occupation to race to the scene of fires, railroad accidents and other things which form a large part of the professional press photographers' work... It is the feature pictures that the amateur must handle."³⁰ He described three photographs he submitted to press publications that he photographed near his locality. The first was a picture of a monument erected over the grave of a slave stealer in Civil War times. He explains that the photograph was published not because it was a notable example of a monument, but because it was erected over the grave of a man with an interesting history. The second was that of a hermit trapper, which he sold to a trade magazine read by fur dealers, and the third was the first statue of President McKinley.³¹ Sovacool stated he sold pictures of this nature, "...simply by being able to realize through daily newspaper training that they were Human Interest pictures. The story in them was of human emotion that is felt by

³⁰ Glenn A. Sovacool, "Photography for the Press," *American Photography* 1 no. 1 (July, 1907), 33.

³¹ *Ibid.*, 32.

everyone, and consequently would interest others than in the locality where the picture was taken.” Sovacool addressed queries readers may have had about producing this type of imagery:

But, says the reader, there are not statues or old trappers in my locality. Perhaps not, but there are things just as good if not better, Perhaps a calf with five legs has been born in your locality. Some one has caught a peculiar and unknown species of fish. Lightning has played one of its many tricks. A boat has been wrecked on the shore near your town. The scene of some historic happening maybe near your home or anything in fact that is unique or likely to be of interest to the reading public.³²

This type of photograph that often won *Leslie's* competitions, and which I am defining as Human Interest, is marked by its subject being distinct or unusual. The results of a contest published on 4 April 1907 in *Leslie's Weekly*, for example, was typical because it contained both Genre and Human Interest photographs (Fig. 8). In particular, the photographer who won third place photographed a funnel shaped ice structure. The image was titled, “Fountain’s forty-foot jet of water changed to an inverted icicle” (bottom row, right image). This was a scene that one would not view everyday, and therefore be marked as unusual. Another photograph that I consider Human Interest published in the same winning contest was titled “Study in contrasts - ‘The Lizard Rock,’ Cuernavaca, Mex., and two descendants of the Aztecs who carved it” (bottom row, left image). There are two girls depicted in the photograph who are placed in front of the “Lizard Rock.” The emphasis in this photograph is on the distinct history of the locale, not on an action the girls are performing. Neither of the two images would be considered breaking news, but because they contain scenes and circumstances many people might appreciate, they fit the category of Human Interest.

Genre scenes are different from Human Interest scenes because Genre scenes are set-up, and emphasize an action to tell a story. Genre usually reenacts or creates, whereas, Human Interests photographs simply captures a scene that tells its own story or history

³² Ibid., 32.

without having to be set-up.³³ Bernard also had an image published in the 4 April 1907 issue. The subject of the image is a woman and two animals (second row from the bottom, left image). The woman is sitting with a dog on her lap and a bird in her left hand. The caption below the image reads, “Friends on the farmyard.” This image is Genre, as the emphasis of the photograph is the action, or communication, that appears to be happening between two farm animals.

³³ Sovacool, “Photography for the Press,” 33.

April 4, 1907

LESLIE'S WEEKLY

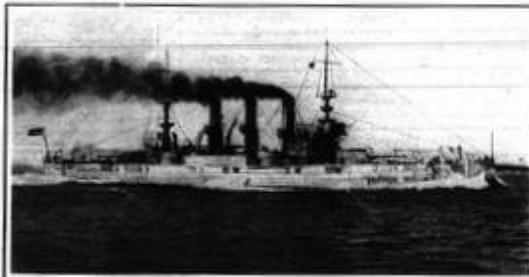
319



FIRST PRIZE, \$5.} RETURNING FROM A SPRING EXCURSION FOR WOOD-FLOWERS.—E. J. and H. D. San, Fordsville, Ind.



VIEWERS OF SEA-GULLS, AS TAKEN AT FISHING, BOATING ALONG BEAUFORT WATER-FRONT, WALTER P. WILCOX, WASHINGTON.



UNITED STATES BATTLE-SHIP "VERMONT" RACING AGAINST TIME FOR SEA MAIDEN RECORD, OFF BOWLAND, MD.—M. E. HARVEY, BALTO.



STUDY IN CONTRAST.—"THE LEARD BOW," CERRITOSA, CALIF., AND TWO DESCENDANTS OF THE LATTER WHO CALLED IT.—GEOFFREY W. HARRISON, MINNEAPOLIS.



FRIENDS IN THE FARM-YARD.—Mrs. J. BARKER, NEW YORK.



SAILORS OF A JAPANESE WAR-SHIP AT BOWLEIGH BRIDGE IN FILLING HER COAL-BUNKERS.—CHARLES K. FROST, BOSTON.



SECOND PRIZE, \$5.} TIMELY PRACTICAL JOKE ON A SLAY-FELLOW.—MAY H. SUTCLIFFE, MASSACHUSETTS.



THIRD PRIZE, \$5.} PUNCHY'S FORTY-FIVE JOY OF WIFE, CHANGED TO AN INVERTED VEIL.—LESLIE WAIN, MASSACHUSETTS.

AMATEUR PHOTO PRIZE CONTEST.
PENNSYLVANIA WINS THE FIRST PRIZE, AND MASSACHUSETTS THE SECOND AND THIRD.

Figure 8 Leslie's Weekly, April 4, 1907

Animals as subjects:

Journals also promoted different subject matter to amateurs. Today's audience may find this subject mundane, but animal photography was favored by editors in amateur journals of the early twentieth century. In June of 1907, for example, *Photo Beacon*'s Carine Cadby wrote that, "Few have devoted their cameras to the portrayal of the animal world, compared with those whose names we know in connection with portraiture, landscape and genre work; yet, when photograms of animals are so exceedingly popular, it is rather strange not more people should give their attention to them."³⁴

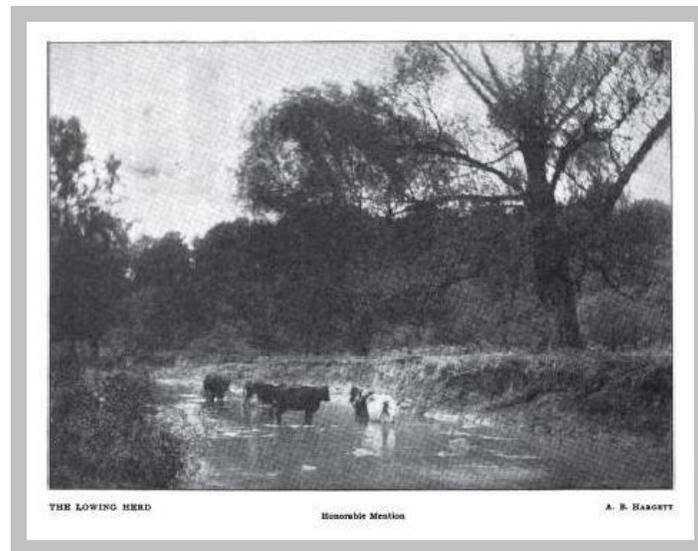


Figure 9 *American Photography*, October 1907

Frank R. Fraprie was the judge of a photograph contest held in *American Photography* in 1907, where the subject was animals. In ascribing the honorable mention to A. B. Hargett he explains how one photograph can cover more than one genre or type of photography:

‘The Lowing Herd’ is one of those prints which one hesitates to classify. Here it is presumably animals in a landscape, but it is a little questionable whether it could strictly be said that the picture is essentially one of animals. It is good, however,

³⁴ Carine Cadby, "Photographing Pet Animals," *Photo Beacon* 19, no. 6 (June, 1907), 166.

and we have let it in to the class. A pleasing pastoral scene of good academic arrangement.³⁵ (Fig. 9)

Of the 101 photographs at GEH, fourteen of them contain animals as the subject. In particular, one image has a very similar composition as that of the ‘Lowing Herd’ and in both cases the subjects are pastoral, animals in the countryside. Bernard’s image of a man herding sheep down a dirt road (Fig. 10) shows that she made photographs of animals in the landscape just as the photographer Fraprie recommended. The images are similar because they both incorporate the same subjects and can be classified as a landscape view as well as portraying the animal world. Both photographers capture scenes of a herd of animals on a centrally located path, or riverbed. The landscape views are emphasized in both photographs by the animals’ interaction with the land. The animals seem secondary because of their size; Bernard and Hargett chose to compose their photographs by capturing the animals in the middle-ground of the image, emphasizing the surrounding landscape. Had the photographers chosen to compose the photograph with a close view with the animals in the foreground, the landscape would have been de-emphasized and therefore only be categorized by its subject matter as an animal picture.



Figure 10 GEH 1983:2640:0022

³⁵ Frank R. Fraprie, “Animal Photography,” *American Photography* 1, no. 4 (October, 1907), 178.

It is important to note this duality in many of Bernard's images. It is possible that Bernard won contests because she was able to cater to different criteria. Referring back to the layout from 4 April 1907, Bernard's image was published with the title, "Friends on the farm-yard." In this photograph a woman is holding a bird while a dog stands on her lap as if communicating with the bird (Fig. 11). The subject matter emphasizes the interaction between animals, the type of photograph is Genre as it is a set scene telling a story, and Bernard made the image in a press photography style (contrast, close-up, and emphasis on the main subject with all other distractions left out of the picture).



Figure 11 *Leslie's Weekly*, April 4, 1907

Although Bernard's photograph did not win in 9 May 1907 competition (Fig. 12), it is a good example how animals were continually incorporated in the winning photographs of *Leslie's* competition. Here, three of the eight images published have an animal as the subject, and the first and third prizes were given to photographs of animals. The first prize photograph titled, "Three merry playmates - The joys of the farm youngster," features a Genre type of photograph that shows a dog on a teeter-totter with two children (upper row, left image). The photograph titled, "A butting contests" won third place, and shows a man and sheep head "butting" (center image). The winning

photographs emphasizes how the same subject matter and types of photographs defined in photographic journals were incorporated into *Leslie's* competition. The winning images also were made in a press photography style as they each have one centralized subject, and were made by utilizing contrast to draw attention to the main story or subject.

Although we cannot be certain to what extent Bernard depended on advice from such journals, there is a close correlation between the work promoted in these journals, the work produced by Bernard, and the work that won *Leslie's Weekly* contests. Bernard produced work that the journals defined as valuable, and her photographs won amateur competitions held by newspapers. This creates a close relationship between the type, style, and subject matter originating in amateur journals and the imagery being praised, awarded, and disseminated in newspaper competitions. By trying to find the correct vocabulary to describe the winning photographs in *Leslie's* contests, I have found that, newspaper competitions and journal recommendations were closely related. In-fact, these are the same types of images, only the style differs by being made in a press photography style, making them suitable for publication in newspapers.



(FIRST PRIZE, \$5.) THREE MISST PLAYMATE—THE JOYS OF THE FAIR YOUNGSTER.
Mrs. E. E. Tremball, New York.



THE SNAP-CHAT SQUAD—NEWSPAPER PHOTOGRAPHERS WAITING FOR EVELYN THAW'S ARRIVAL AT THE CRIMINAL SOCIETY BUILDING.—R. J. Hancy, New Jersey.



MR. WOODCHUCK TAKES A SPRING SUN-BATH— AT THE DOOR OF HIS RESIDENCE.
F. S. Andrus, New York.



(THIRD PRIZE, \$2.) A SHEPPING CONTEST.
H. A. Fisher, Colorado.



TWO FUR-COATED FLAT-FELLOWS.
Yas P. Ash, Pennsylvania.



NEW \$1,500,000 CLUBHOUSE OF THE UNITED KNIGHTS OF THE KU KLUX KLAN SOCIETY, NEW YORK, ANDREW CARNEGIE'S GIFT.—P. G. Hart, New York.



REBUILDING "OLD BRONNER"—THE FAMOUS PRIVATE "CONSTITUTION," AT CHARLESTOWN NAVAL YARD, ON WHICH THE GOVERNMENT IS EXPENDING \$10,000,000.—Mrs. C. R. Miller, Maryland.



(SECOND PRIZE, \$3.) PART OF THE VAST CROWD THAT DAILY GATHERS IN CITY HALL SQUARE, NEW YORK, TO WATCH THE BULLETIN OF THE BARRELL LAWYER.—J. H. Sullivan, New York.

AMATEUR PHOTO PRIZE CONTEST.

NEW YORK WINS THE FIRST AND SECOND PRIZES, AND COLORADO THE THIRD.

Figure 12 Leslie's Weekly, May 9, 1907

CHAPTER FOUR: *LESLIE'S WEEKLY* AMATEUR PHOTOGRAPHY CONTESTS

Photography contests were an important activity aimed at the amateur market. Unfortunately, very little is known about them. But as Bernard participated in the contests for at least twenty years, from 1904 to 1924, we can learn about the contests from her work. Bernard submitted her work to contests in illustrated newspapers such as *Leslie's Weekly*, *The Evening Mail Illustrated Saturday Magazine*, *Browning's Magazine*, and *The Youth's Companion*. I have chosen to look at the rules and regulations of the contests in *Leslie's Weekly*, particularly in 1907 because Bernard consistently entered contests in this weekly and won the "Who is Our Best Amateur" photographer award of 1907. I also chose to evaluate the contests in *Leslie's* because of its large readership whose circulation averaged from 50,000 to 200,000 per issue.³⁶ I was able to find a complete run for *Leslie's* for the sixty-seven years it was in publication.

According to Bud Gambee, *Frank Leslie's Illustrated Newspaper (FLIN)* was the first successful newspaper devoted to pictorial journalism on a highly developed scale in the United States.³⁷ Leslie started *FLIN* in 1855 after he established his publishing firm in New York City. *FLIN* was published for sixty-seven years and ended in 1922 under the shortened name *Leslie's Weekly*. By the beginning of the 1900s, the way news was disseminated had dramatically changed due to the incorporation of halftone reproductions. This allowed photographs to be more easily reproduced. The photography contests in *Leslie's* were made possible because of this technological advancement.

On 12 August 1899, *Leslie's Weekly* published its first weekly amateur prize contest. The newspaper claimed to be the first publication in the United States to offer prizes for the best work of amateur photographers. But even before August 1899, *Leslie's* had offered a cash prize for photographing specific events the newspaper was interested

³⁶ Barnhurst, 61. According to Barnhurst *Leslie's Weekly* circulation rate varied, "with higher peaks for dramatic issues, such as assassinations, because much of its circulation was in single-copy sales."

³⁷ Gambee, *Artistic and Technical Operations*, 1-10. Many histories of American magazines cite Frank Leslie's name as the innovator and prime mover of the illustrated newspaper in America.

in covering. An announcement titled, “Our Christian Endeavor Prizes” was published in *Leslie’s* in the July 6 1899 issue (Fig. 13). The Christian Endeavor convention was a conference held in Detroit on 5 July 1899. The editors asked amateur photographers attending the conference to submit to them “any scene, incident, or parsonage connected with the convention.”³⁸

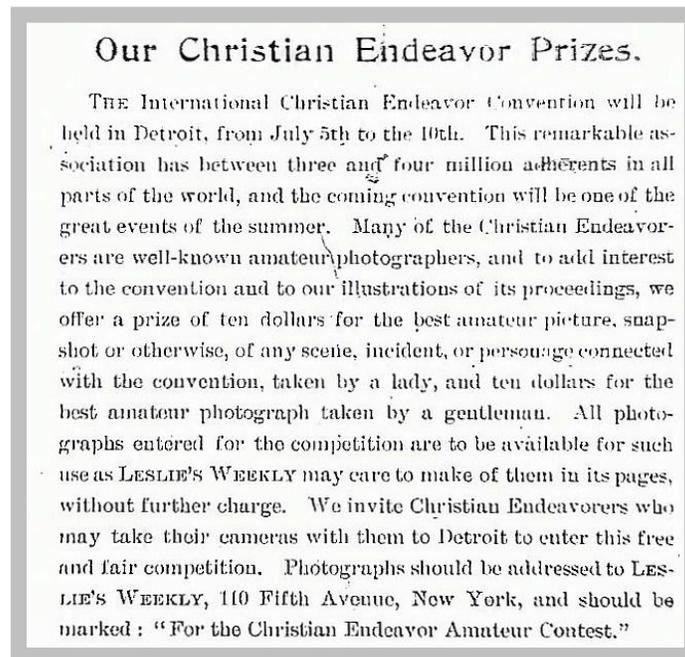


Figure 13 *Leslie’s Weekly*, July 6, 1899

For the Christian Endeavor contest, two cash prizes of \$10 were offered to the best photograph submitted by a “lady” and a “gentleman”. The subject of the photograph was the most important element. The rules in the announcement stated, “All photographs entered for the competition are to be available for such use as *LESLIE’S WEEKLY* may care to make of them in its pages, without further charge.” This meant that *Leslie’s* would pay the two winners and could publish all the other submissions without paying the entrants. In essence the amateurs were acting as freelance photographers who would not be paid for their services.

³⁸ “Our Christian Endeavors,” *Leslie’s Weekly*, July 6, 1899, Editorial section, 2.

By the end of 1899, the practice of offering one cash prize for the best photograph of a specific event ended. *Leslie's* replaced this practice with the introduction of the weekly amateur photograph contest. The weekly amateur photograph contest emphasized the talent of the photographer rather than simply the subject of pictures of a current event. The paper itself would not specify a subject for the contests, but stated they would give preference to photographs of news events. The original announcement "For Amateur Photographers" stated that the criteria for the winning entry was based on "the originality of the subject and the perfection of the photograph. Preference will be given to unique and original work and for that which bears a special relation to news events of current interest."³⁹ Besides telling entrants to add complete descriptions of the events and full names on the back of their submissions no other regulations were originally in place.

The winners of the weekly contest were showcased in a one page layout that consisted of two winners, but also three to five other entrants' photographs were published on the same page. The weekly contest began by awarding one cash prize of \$5 to the first place winner and a \$3 prize to second place. The other three to five photographs were considered of merit but did not receive prizes. The first published winning photograph contest was published on 12 August 1899 (Fig. 14). The editors of the contest forgot to include the names of the winners, and rectified their mistake the following week by giving credit to the winners on 19 August 1899 (Fig 15 and 16).

³⁹ "For Amateur Photographers," *Leslie's Weekly*, August 12, 1899, Editorial section, 138.

THE FINEST-MADE BOAT, STUNNINGLY BEAUTIFUL, OF THE WATER, BEHIND
 THE GREAT NORTH BRIDGE & PAULI, IN NEW YORK

A PAIR OF THE BIRDS
 Photographed by George B. Wood in the garden

GRATE OF IRON, WHICH WAS DESTROYED BY A COLLISION, AND WAS IN THE MIDDLE
 OF THE GREAT BRIDGE, IN NEW YORK

VIEW OF THE CITY OF THE GREAT BRIDGE
 Photographed by G. B. Wood

OUR PRIZE AMATEUR PHOTOGRAPHIC CONTEST.

THE GREAT BRIDGE OF NEW YORK, WHICH WAS DESTROYED BY A COLLISION
 OF THE GREAT BRIDGE, IN NEW YORK

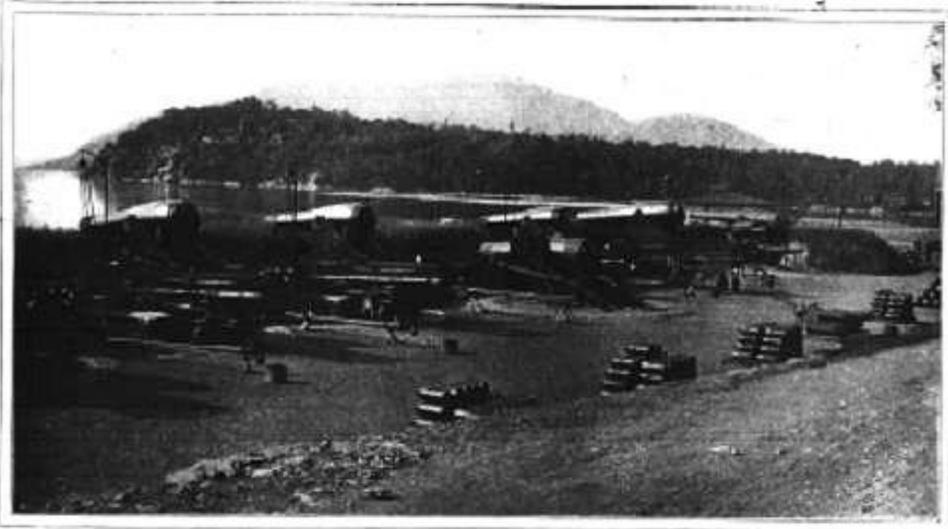
Figure 14 Leslie's Weekly, August 12, 1899



"THE SIX 'LITTLE' BOYS"
From Charles M. Smith, Nevada, showing, Colorado.



"HAY BALE BY FISH LAKE"
From Charles M. Smith, Nevada, showing, Colorado.



"VIEW OF THE PACIFIC WATER SYSTEM"
Photographed by W. H. Hooper, Washington.



"THE 'LITTLE' BOYS"
From Charles M. Smith, Nevada, showing, Colorado.



"VIEW OF THE PACIFIC WATER SYSTEM"
Photographed by W. H. Hooper, Washington.

OUR PRIZE AMATEUR PHOTOGRAPHIC CONTEST.

THEY INVOLVED BY THE BEST OF THEM.

The Contest Last Year Was Won by John H. Hooper, New Orleans. Winner Last Year, J. H. Hooper, New Orleans.

Figure 15 Leslie's Weekly, August 19, 1899



Figure 16 detail *Leslie's Weekly*, August 19, 1899

By 1904, after five successful years of the weekly amateur contest, the editors introduced theme competitions based on holidays. 1904 was also the first year Bernard had a photograph published in the contest as a photograph of merit. The image did not win a cash prize. The photograph was titled “Young America preparing to celebrate the late election,” and is the only image Bernard had published between 1904 and 1906 that bears a special relation to news events, as advised by the editors. During the same time period, Bernard had seven more images that won prizes or were published as images of merit.⁴⁰ These other images used styles and types that were desirable to *Leslie's*; they were set scenes where the main purpose was to tell a story. They were Genre scenes and were all published in the holiday theme competitions.

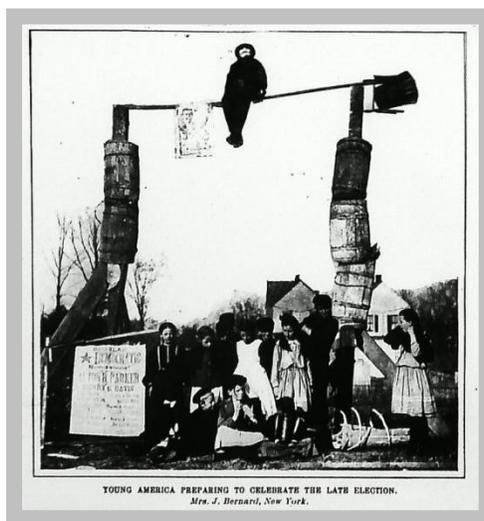


Figure 17 *Leslie's Weekly*, December 1, 1904

⁴⁰ The following are dates Bernard's images were published in *Leslie's Weekly* amateur contests from 1905 to 1906; 16 February, 1905, 20 April, 1905, 31 May, 1905 (two photographs), 12 April, 1906, 5 July, 1906, and 29 November 1906.

In 1905, the editors of *Leslie's Weekly* claimed their amateur prize photo contest was one of their most successful features, and stated that, due to its popularity, they would add a "News Prize Photo Contest" that would run weekly along with the original amateur contest. This second photography competition was open to both professionals and amateurs. A \$10 cash prize would be awarded to the best picture with news value and \$2 to every other news picture accepted for use. This additional contest affected the type of images that won the original amateur contest. There was a noticeable change of subject matter in the original amateur competition. Current event news photographs of such subjects as natural disasters and war coverage, which before had been published in the original competition, were now printed in the "News Prize Photo Contest." After the exclusion of current event photographs, much of the imagery, which remained, seemed to fit Genre type of photographs, but there was also a second type of photograph that did not fit the Genre definition. As previously discussed, this corresponded to Sovacool's definition of Human Interest in his 1907 article in *American Photography*. Human Interest did not cover breaking news or current events; instead Sovacool suggested that the amateur photograph scenes near his or her locale that had distinct or unusual subjects. He gave examples of "unique subjects" that included a monument noted for the history, animals with distinct attributes, or the aftermath of a storm near the amateur's home.⁴¹

By 1907, the amateur competition had evolved further. The regular \$5 awarded to the winning entrant and \$3 to the second place entrant remained intact, but *Leslie's Weekly* also awarded an additional third place prize of \$2. The announcement for the amateur competition was placed in the last pages of the newspaper under the heading "Special Prizes for Photos." The announcement still claimed preference would be given to original work that bore a special relation to news events. In addition, this sentence was added in 1907: "all photographs entered in the contest and not prize-winners will be subject to our use unless otherwise directed, and \$1 will be paid for each photograph we may use."⁴² The editors also recommended that amateurs to use silver paper with a glossy finish because mat-surface paper was not suitable for reproduction. At the beginning of

⁴¹ Sovacool, "Photography for the Press," 33.

⁴² "Special Prizes for Photos," *Leslie's Weekly*, January 10, 1907, 43.

1907, five theme competitions were announced: Easter, Decoration Day, Fourth of July, Thanksgiving, and Christmas. The publication awarded a prize of \$10 to the winner of each contest. The newspaper also announced the “Who is the Best Amateur Photographer?” contest. In 1907, seven of Bernard’s photographs were published and she also won the *Leslie’s* “Best Amateur Photographer” award.

Originally, I assumed that only two of Bernard’s images were published as winning entries in the holiday competitions. On 28 March her picture of an Easter rabbit was published for the Easter competition, and on 30 May her picture of a woman placing a wreath on a grave was published for Decoration Day. Upon closer observation of the Easter competition layout in 1907, I found a second, larger image of a young girl holding a chicken, which was credited to “B. Jernard [sic], Long Island” (Fig. 18). This was either a spelling mistake of the editors or a mischievous ploy of Bernard’s. The photograph is in fact Bernard’s.

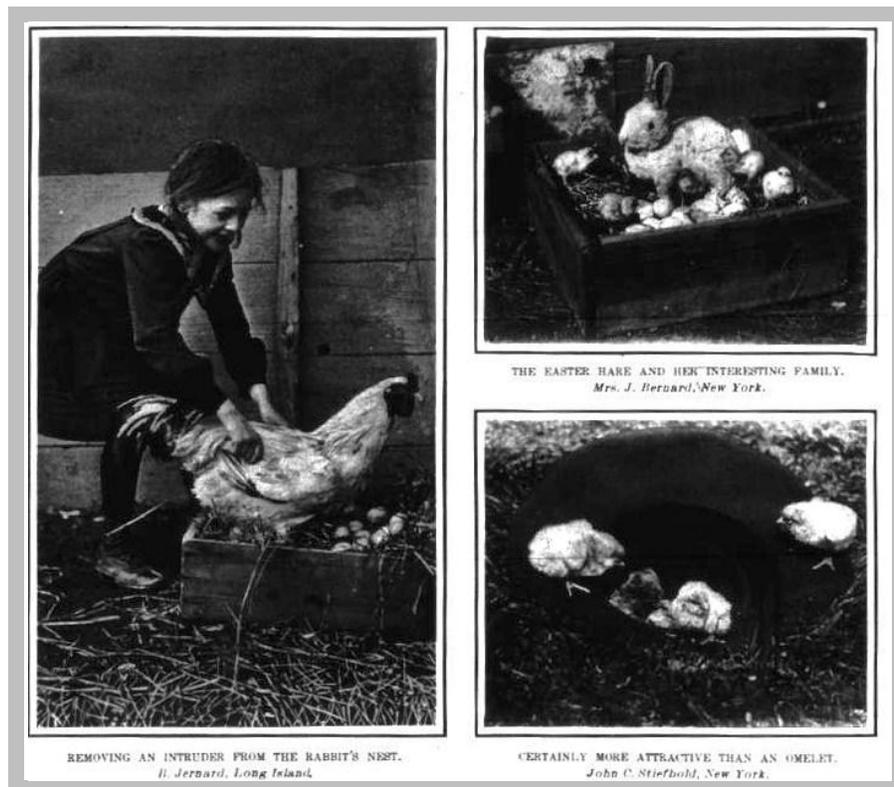


Figure 18 *Leslie's Weekly*, March 28, 1907

Of Bernard's seven images published in 1907, the five remaining images were submitted to *Leslie's* throughout the remainder of the year (Fig. 19, 20, 21, 22, & 23). The majority of these photographs contained one centralized subject performing an action. The image that differs from this pattern is the 10 October submission.



Figure 19 *Leslie's Weekly*, January 24, 1907



Figure 20 *Leslie's Weekly*, April 4, 1907



Figure 21 *Leslie's Weekly*, May 30, 1907

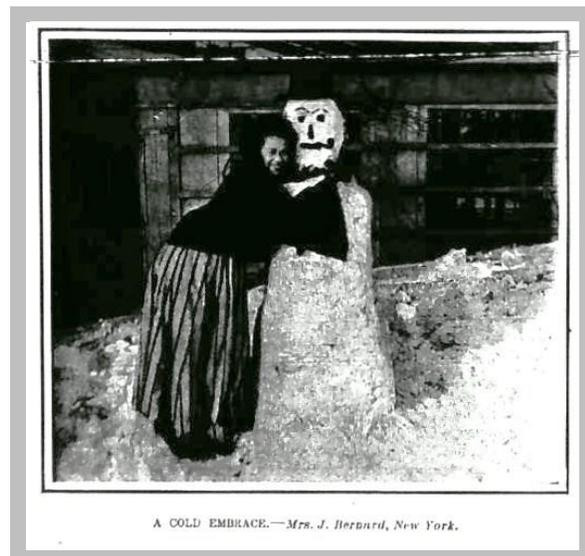


Figure 19 *Leslie's Weekly*, June 27, 1907

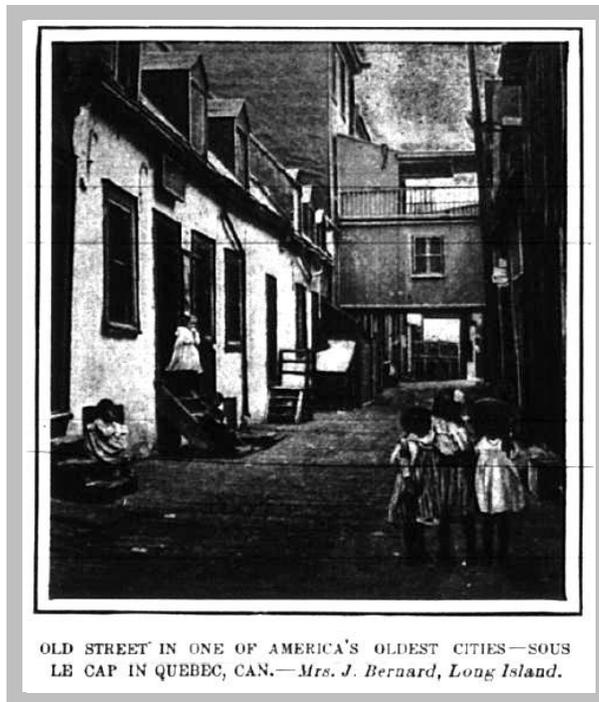


Figure 20 *Leslie's Weekly*, October 10, 1907

The October image lacks a main central character and instead depicts a picturesque street (Fig. 23). The photograph shows an oblique view of a modest white building with the roof angling towards the horizon line. There are three girls pictured in the foreground, but their presence is secondary to the architectural structures. This is Bernard's only photograph published in 1907 that is not Genre. There are people in the photograph, but they are not set up to tell a story. The view shows a scene of some historical significance, therefore, I consider this image to be Human Interest. Again, the main emphasis of Human Interest is sentimental, and the subject is a place with historical significance. The title reads, "Old street in one of America's oldest cities –Sous le Cap in Quebec, Can." While the title may be confusing, because it describes a city street in Canada as being one of America's oldest, most people would know that it was a Canadian not American city. This is also the image that won the viewers choice award in 1907.

The Best Amateur Photographer Contest was chosen by readers who sent votes to the *Leslie's Weekly* contest Editor. Three prizes were given: \$20, \$10, and \$5. Viewers

were able to vote for any photograph that had appeared within the weekly amateur contests throughout the year (Fig. 24; Bernard's image is on the left). Bernard was announced as the winner on 2 January 1908. She won with a landslide final count of 1,203 votes. The second place prize of \$10 went to G. Helwig of Ohio with 775 votes and third place prize of \$5 went to Paul Shideler of Indiana with 193 votes.

Novel Experiments

BALLOONING, delightful as it is in some of its aspects, is not all beer and skittles. Captain Charles De F. Chandler, winner of the Lahm cup and one of the contestants in the recent international race, says that he and his companion, in the course of their long flight, were fired at thirty times by farmers. The balloons frightened their chickens. Some of the shots struck the balloon, but did no damage because of the long range. Poultry, even at night seemed to have a sense of the passage of the balloon, making an outcry of alarm which could be heard by the aeronauts. The moonlight which prevailed during the race produced beautiful effects by its shining on masses of clouds below the voyagers. All scientific records for low temperatures were broken during the flights from St. Louis. One instrument, which reached an altitude of nine miles, recorded a temperature of 111 degrees below zero, the lowest natural degree of cold which scientists have any knowledge. Up to a certain altitude the temperature decreased one degree for about every two hundred or three hundred feet, but above nine miles the air was warmer.

An interesting sequel of the races was the announcement of Secretary Taft's intention, formed before the St. Louis meeting took place, of asking Congress for an appropriation of \$200,000, to establish a separate aeronautical branch of the army.

Special Prizes for Photos.

Attention is called to five new special pictorial contests for 1908, in which the readers of LESLIE'S WEEKLY are invited to engage. A prize of \$10 will be given for the most acceptable Easter picture coming to hand by March 15th; a prize of \$10 for the best Decoration Day picture arriving not later than May 15th; a prize of \$10 for the picture sent in by June 15th, which most truly expresses in a spirit and significance the Fourth of July; a prize of \$10 for the best Thanksgiving Day picture reaching us not later than November 1st, and a prize of \$10 for the most attractive Christmas picture furnished us by December 15th.

Our amateur prize photograph contest has long been one of the successful features of LESLIE'S WEEKLY. The publishers have decided to establish an additional contest in which, professionals, too, may take part. LESLIE'S WEEKLY will give a prize of \$10 for the best picture

with New values furnished for any amateur or professional. For every other *News* picture accepted for use \$2 will be paid. All photographs should be accompanied by a very brief statement of the events depicted, for explanation, but not for publication.

LESLIE'S WEEKLY was the first publication in the United States to offer prizes for the best work of amateur photographers. We offer a prize of \$5 for the best amateur photograph received by us in each weekly contest; a second prize of \$3 for the picture next in merit, and a prize of \$2 for the one which is third in point of excellence; the competition to be based on the originality of the subject and the perfection of the photograph. Preference will be given to unique and original work and to that which bears a special relation to news events. We invite all amateurs to enter the contest. A contestant may submit any number of photographs at one time. Photographs may be mounted on cardboard, and will be returned if stamps are sent for this purpose with a request for their return. All photographs entered in the contest and not prize winners will be subject to our use unless otherwise directed, and it will be paid for each photograph we may use. No copyrighted photographs will be received, nor such as have been published or offered elsewhere. Many photographs are received and those accepted will be utilized as soon as possible. Contestants should be patient. No writing except the name and address of the sender should appear on the back of the photograph, except when letter postage is paid, and in every instance care must be taken to use the proper amount of postage. Photographs must be entered by the makers. Heavy paper with a glossy finish should be used when possible. Half-surface paper is not suitable for reproduction. Photographs entered are the always used. They are subject to return if they are ultimately found unavailable in making up the photographic contest. Preference is always given to pictures of recent current events of importance, for the new feature is one of the chief elements in selecting the prize-winners. The contest applies to all readers of LESLIE'S WEEKLY, whether subscribers or not. All photographs accepted and paid for by LESLIE'S WEEKLY become its property and therefore will not be returned.

The above competitions are open freely to all who may desire to compete, without charge or consideration of any kind. Prospective contestants need not be subscribers for the publication in order to be entitled to compete for the prizes offered.

N. B.—All communications should be specifically addressed to "Leslie's Weekly, 222 Fourth Avenue, New York." When the address is not fully given, communications sometimes go to "Leslie's Magazine" or other publications having no connection with LESLIE'S WEEKLY.

Our Best Amateur Photographer.

THE VOTING contest instituted to determine the best amateur photographer among those who contributed pictures to LESLIE'S WEEKLY during the year 1907 has been concluded. A large number of readers of this paper showed interest in the matter by sending in votes. Three photographs were honored with so



(FIRST PRIZE, \$10) OLD STREET IN VAL OF ANTONIA
HELVIG (1175) AND LEVINE (1575)
MRS. J. BERNARD, NEW YORK.



(SECOND PRIZE, \$10) "MUST HAVE SEEN A BIG BABBIT
THAT LAD THOSE EASTER EGGS."
W. G. HELWIG, OHIO.



(THIRD PRIZE, \$5) REMARKABLE OUTBURST OF SMOKE
FROM A LOCOMOTIVE.
PAUL SHIDELER, INDIANA.

THE BEST AMATEUR PHOTOGRAPHS OF 1907.

WINNERS OF THE THIRD IN THE ANNUAL VOTING CONTEST IN WHICH THE READERS OF "LESLIE'S WEEKLY" TOOK PART.

Figure 21 Leslie's Weekly, January 2, 1908

I was unable to find information about either the editors of this competition or the voters. Therefore, I do not know what kind of viewers voted or what criteria they used for choosing Bernard's photograph. It is possible that devoted followers of the weekly had noticed Bernard's work throughout the year and saw how unusual her 10 October submission was from the rest of her work.

When I analyzed Bernard's images in *Leslie's Weekly* I noticed two other women who were also frequently published in *Leslie's*, Mrs. H. E. Trumbull of New York and Mrs. C.R. Miller of Maryland. Both women's photographs fit the demands of type and style promoted by journals and the same imagery that won in *Leslie's* contests. Interestingly, while Bernard's winning images were published for both Genre and Human Interest type, these two women won for one type each, Mrs. Trumbull for Genre and Mrs. Miller for Human Interest. Trumbull's image which won a third prize was published on 20 May 1907 in *Leslie's*, shows a young girl and a teddy bear. The main emphasis is on the action the child is performing, hugging the bear. As noted above, the main indicator of a Genre photograph was the emphasis placed on an action to tell a story (Fig. 25). Miller's image, which won on 17 January 1907, depicts a street car (Fig. 26). Nothing seems unusual about this image, until one reads the title that explains it has been transformed into a building and used by a New Orleans tombstone maker. The uniqueness of this image makes it a Human Interest type of photograph. These are typical types of images that the women won prizes for in the amateur photograph contests held in *Leslie's Weekly*. The subject matter and type of imagery are very similar to work produced by Bernard.

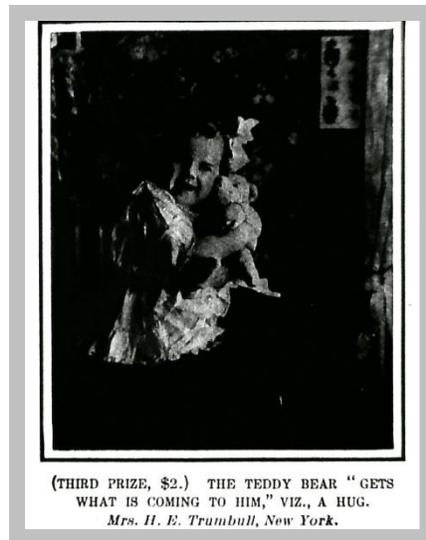


Figure 22 *Leslie's Weekly*, May 20, 1907

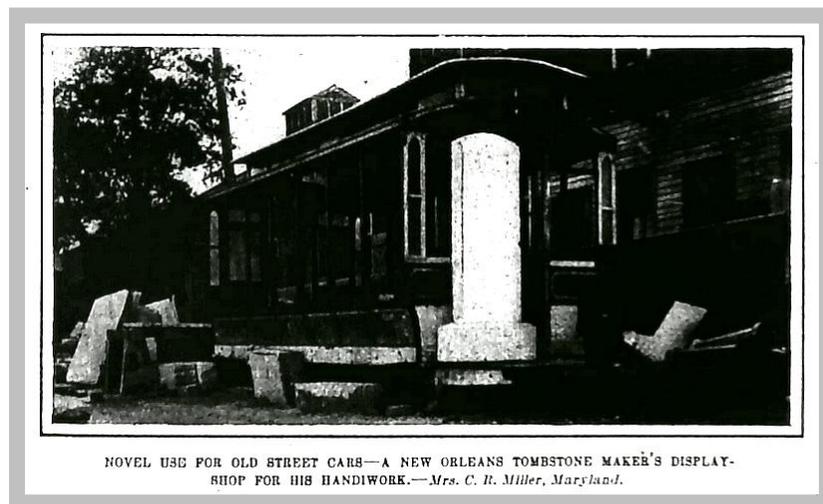


Figure 23 *Leslie's Weekly*, January 17, 1907

By analyzing *Leslie's Weekly* photograph competitions, I have described how one publication regularly conducted amateur photograph contests in the early twentieth century. Bernard's images were representative of the type of photographs promoted in journals and published in *Leslie's*. Because the editors of the newspaper provided very little information on how they judged and conducted the contests I instead found characteristics that were implied. I found that the weekly competitions regularly chose, and therefore promoted, certain types of imagery. This was clear not by statements about

how they judged the competitions, but by the evidence of their continually choosing and publishing a certain type of imagery that included Genre, Human Interest and, prior to 1905, Current Events. If amateur photographers wished to be published in *Leslie's* amateur competitions they would have to conform to how the subject matter was presented and the types of images winning the contests. Bernard's work is a perfect example of the type of imagery that won the contests created by the newspaper. The majority of her work - both the photographs that won *Leslie's* competitions and those amassed in her albums - were made with the intentions of telling a story, and follows the conventions of Genre. This may be why her work was frequently found in the *Leslie's* amateur competitions.

CHAPTER FIVE: CATALOGUING

According to its mission statement, GEH is an educational institution that collects and preserves objects that are significant to the history of photography and motion pictures. The museum's purpose, in part, is to build informational resources for both scholarly research and recreational inquiry.⁴³ One way the institution accomplishes this is by cataloguing its collections. By cataloguing the material, there is a reduction in the need for a researcher to handle the original object. The reduction in handling the object enhances its longevity. Creating proper item records lessens the need to view the original item, because the majority of the information related to the object can be found in the database. Beyond object care, cataloguing is an important technique for researching collection material. In cataloguing, research is undertaken into the object's materiality, as well as its history, in order to create complete records. The Museum System (TMS) is GEH's main collection management system. It serves as the museum's interface through which a user can have access on objects, comprising information about their characteristics, constituents, exhibitions, and bibliographic records.⁴⁴ The TMS user's guide and style manual set out the proper techniques for entering data in individual catalogue entries. Through cataloguing Bernard's photographs I was able to supply additional information within the following areas:

- 1.) Creation of individual records
- 2.) Addition of images
- 3.) Addition of basic information and notes
- 4.) Addition of Constituent information

⁴³ George Eastman House website, "Mission Statement," George Eastman House International Museum of Photography and Film, <http://www.eastmanhouse.org/Main/museum/mission.php>

⁴⁴ *TMS User's Guide and Style Manual*. George Eastman House: Department of Photographs. Updated May 2009, 1.

Creation of individual records:

After GEH acquired Jeanette Bernard's photographs in 1983 only eleven of the 101 photographs were given individual TMS entry records. The remaining ninety images were combined into one group (or lot) record. My first step in cataloguing the material was to break up the lot record by creating individual records for each photograph.

The cataloguer does not create entry records in TMS, the Registrar does. Information that is to remain the same in each record is noted when the request is sent. For Bernard's entry records I requested that the fields of Classification, Constituents, and Inscriptions remain the same in every record so that I would not have to re-enter the same information ninety times. The following are the terms that remain the same in every record:

Classification: The category of 'Photography' was entered in all records.

Constituents: 'Harvey S. Shipley Miller (donor)', 'J. Randall Plummer (donor)', and 'Jeanette Bernard (Original photographer)' were entered in all records. Her pseudonyms are noted elsewhere in the entry records.⁴⁵

Inscriptions: The term 'No inscriptions' was entered in all records. I chose to enter this because there were very few inscriptions. But, I was able to modify these fields, when I entered the five inscriptions found on Bernard's images.

Addition of images:

The inclusion of digital images with individual entry records allows the user to view a facsimile of the image without having to handle the original photograph. The GEH style guide does not outline the proper procedure for requesting digital images for inclusion in catalogue records. I followed the common practice recommended by the

⁴⁵ The term "Original Photographer" is a term generated by GEH. According to the TMS Users Guide, this is a role assigned to the constituent responsible for the original print or the negative from which it was made.

Photography Department and sent a request to Photographic Services. Once Photographic Services received my request, the GEH photographer made high resolution TIFFs, which were later compressed to JPEG format for smaller views in TMS. Before the images were made accessible through TMS, they are housed in the DAM, George Eastman House's Digital Asset Management system. This procedure is the same for all photographic requests and the images are later uploaded to TMS by the institution's Technology Department. The digital image also remains in the DAM as a back-up.

Addition of basic information and notes:

To provide the maximum amount of information I used as many fields as were necessary. Using a large number of fields also facilitates computer-based searches, and is the best way to reduce handling of the original object. Cataloguing Bernard's photographs was straight forward. I followed the TMS User's Guide and Style Manual exactly for the proper entry of the fields of Medium, Descriptions, Dimensions, and Inscriptions. The entry fields, which are unique to Bernard's photographs are Published Titles, Descriptive Titles, and Dates. They were included as follows:

Title: When I did not have a Published Title, I created a Descriptive Title. Descriptive titles are usually concise one sentence descriptions providing distinguishing characteristics of the image. The proper entry of a Descriptive Title is capitalizing the first word with no punctuation at the end. The **Description** field is only used when a title needs further clarification. Published Titles are taken directly from publications. When I entered a published title, a pop-up allowed me to choose the type of publication the photograph was published in, here I chose Periodical. When the photographs GEH holds were published in *Leslie's Weekly* I included these as the Published Titles that appear in the entry records as *Periodical*. For example:

(1983:2640:0071) *Descriptive Title:* Young woman holding flowers and standing in front of bench

(1983:2640:0051) *Periodical:* Oh, Dear, My Thanksgiving dinner!

On one photograph the words “Teasing Hair” were inscribed with pencil on the verso of the print. In this case the title on the object was used as the title and descriptive information was entered in the **Description** field. The entry appears as this:

(1983:2640:0009) *Title on Object*: Teasing Hair

Date: No dates were inscribed on any of Bernard’s photographs. I found the majority of Bernard’s work appeared in newspapers in the early part of the twentieth century. Therefore, I used “ca. 1910” for the Date field for all of the photographs. In the GEH manual, the designation of a circa date indicates five years before and after the specified year. In the few cases where GEH has a photograph that appeared in *Leslie’s Weekly*, I included the specific date and publication where it was published in the Notes field. This is an example for 1983:2640:0051:

Notes Field: Leslie’s Weekly (March 28, 1907): 205⁴⁶

Addition of Constituent information:

I provided additional information concerning Bernard’s address, biography, and names in the Constituent Field. This is taken from the additional material I found in the original acquisition record held at the Registrar’s Office. I included the three addresses where Bernard may have lived, and the three names - Jean Vogt, Minnie Fennel, and Mrs. Keyser - under which Bernard may have submitted her work.

Because the 101 photographs are attributed to Bernard, the three additional names she may have used as pseudonyms (if this is the case) are included in Bernard’s main Constituent page. On this page there is a tab under the Alternate Name button where I included the names Jean Vogt, Minnie Fennel, and Mrs. Keyser. Also located on the

⁴⁶ When a photograph was published in *Leslie’s Weekly* I changed the circa date to the year the photograph was published. I also indicated in TMS that the photograph was not made after this year.

Constituent page under the Addresses tab is an addresses button. Here I included the three New York addresses found in the supplemental material.

Under the Other tab, more information was added to Bernard's biography. I added this information by clicking the Biography button and inserting text into a pop-up. I also noted the besides *Leslie's*, Bernard also had images published in other amateur photograph contests held in *The Evening Mail Illustrated Saturday Magazine*, *Browning's Magazine*, and the *Youth's Companion* circa, 1910. I noted that to view photocopies from these periodicals one would have to request the supplemental information found in the Registrar's Office.

CONCLUSION

The late nineteenth and early twentieth centuries saw a radical change in the way that news was illustrated. Images that used to be printed by engravers and were artistically rendered, were gradually replaced with photographs as halftone reproductions. Once photographs were able to be published in both newspapers and periodicals, a new market was created for amateurs practicing photography, and journals dedicated to amateurs started to offer advice on what kinds of photographs should appear. Contests such as those found in these journals and in newspapers like *Leslie's* are an outcome of this trend.

Amateur photography journals helped shape the types, styles, and content of photographs amateurs made in the early twentieth century. Stieglitz's *Camera Work* (published between 1903 and 1917) was an example of a photography journal which appealed to amateurs interested in photography as art, and it promoted a certain aesthetic, which, during the period of 1903-1910, was distinguished by a lack of clarity, soft outlines, and downplayed major contrasts. However, the kind of journals that may have influenced Bernard, such as *American Photography*, *Photo Beacon*, *The Amateur Photographer* and *The Camera*, emphasized the importance of types of photographs instead. Two types of photographs promoted by these journals included Genre and Human Interest. These types were not only promoted in journals but were the images that won the *Leslie's* contests. A Genre or Human Interest type of photograph, however, was only suitable for publication in *Leslie's* if it were made in a press photography style, suitable for publication in newspapers. The press photography style, also promoted in amateur photography journals consisted of high contrasts to emphasize a central scene or figure.

Jeanette Bernard frequently submitted her work to competitions in *Leslie's Weekly*. Through her participation in *Leslie's Weekly's* competitions, I found that the characteristics of her photographic style and type appeared to derive from journals, not explicitly by the advice of the editors of the newspapers, but implicitly in their selection

of similar winning images. The majority of the photographs that won the competitions in *Leslie's* were set-up subjects that told a story or images that focused on unusual scenes in specific locations.

There is evidence that Bernard also submitted her work to other newspaper publications such as *The Evening Mail Illustrated Saturday Magazine*, *Browning's Magazine*, and the *Youth's Companion*. Unfortunately because of time constraints, I was unable to find the originals of these newspapers. I also found no evidence that Bernard submitted or won any amateur competitions in the photographic journals that I speculate to have influenced her work.

The definitions of different styles, types, and subject matter found in *American Photography*, *Photo Beacon*, *The Amateur Photographer* and *The Camera*, were established through recommendations and critiques offered by the editors of these journals. Their definitions defined the vocabulary I used to describe the images that won the contests in *Leslie's Weekly*. Press publications, including both journals and newspapers, blended together to promote amateur types of photography defined by these journals. I have argued that the types and subjects of amateur photography promoted in journals are the same as the images winning *Leslie's* amateur competitions. The difference is the style in which they are presented.

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APPENDIX 1

This appendix comprise the complete catalogue entry records for Bernard's 101 photographs held in the GEH collection. In chapter five I explained the structure, organization, and steps taken to create this catalogue. All bold terms are categories generated by GEH and explained in their *TMS User's Guide and Style Manual*.



1983:2640:0001

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Three people husking corn

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.8 x 19.9 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0002

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man plowing field

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 12 x 17.7 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0003

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Periodical: A Cold Embrace

[Notes Field: *Leslie's Weekly* (June 27, 1907): 607]

Dates: ca. 1907

Description: Woman hugging snowman

Medium: platinum print

Dimensions: Image: 17.1 x 12.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0004

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Periodical: Young America preparing to celebrate the late election.

[Notes Field: *Leslie's Weekly* (December 1, 1904): 521]

Dates: ca. 1904

Description: Group of children standing under Democratic nomination sign

Medium: gelatin silver print (POP)

Dimensions: Image: 13.4 x 15.9 cm

Mount: 17.3 x 25.4 cm

Inscription: recto (sign in photograph): Regular / Democratic / Nominations! / Alton B. Parker / Henry G. Davis / [remaining list illegible]

RU10- Jami Guthrie 2010-05-10



1983:2640:0005

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman standing in door frame holding a camera

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.2 x 10.7 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0006

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man sitting on chair holding a book

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.2 x 10.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0007

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two men in alley with one hat on ground

Dates: ca. 1910 1905 1915

Medium: platinum print

Dimensions: Image: 16.3 x 11 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0008

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Periodical: Hanging a floral wreath on the monument of a faithful soldier who died fighting bravely for his country in one of the most famous battles of the great Civil War

[Notes Field: *Leslie's Weekly* (May 31, 1906)]

Dates: ca. 1906

Medium: platinum print

Dimensions: Image: 19 x 14.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0009

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Title on Object: Teasing Hair

Dates: ca. 1910

Description: Two boys sitting in stairwell separating wool

Medium: platinum print

Dimensions: Image: 15.4 x 9.3 cm

Inscription: verso (pencil): teasing hair

verso (blue stamp): MRS. J. BERNARD, / WINFIELD JUNCTION, / LONG ISLAND, N.Y.

RU10- Jami Guthrie 2010-05-10



1983:2640:0010

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Group of people throwing snowballs

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 14.3 x 19 cm

Mount: 17.3 x 25.5 cm

Inscription: [no inscriptions]

RU10- Jami Guthrie 2010-05-10



1983:2640:0011

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Family sitting on beach

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11.9 x 16.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0012

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Portrait of Six women, two girls, and two dogs posed outside

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 10.2 x 13 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0013

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man sitting on rock behind two hitched horses

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 9.2 x 11.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0014

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Child taking photograph of dog

Dates: ca 1890-1910

Medium: gelatin silver print (POP)

Dimensions: Image: 11 x 16 cm

Mount: 17.8 x 25.1 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0015

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Women standing by flowers in vase on pedestal

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions:

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0016

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman laying on ground and man standing with cane

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 19.2 x 14.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0017

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Walk way surrounded by columns

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 17.2 x 12.6 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0018

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Three birch trees

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 18.5 x 15.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0019

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Tall corn pile with woman and child

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 16.2 x 11.6 cm

Mount: 17.3 x 25.4 cm

Inscription: recto (ink on mount): stop 32- [?] Second - No Sun

RU10- Jami Guthrie 2010-05-10



1983:2640:0020

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man and woman sitting in boat on beach with other boats along shore line

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 6.9 x 21.5 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0021

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Stone fountain with sculptures

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 7.3 x 20.9 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0022

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man herding sheep down dirt road

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13.1 x 18.3 cm

Mount: 17.8 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0023

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman with bird and dog

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13.5 x 16.9 cm

Mount: 17.8 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0024

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Women standing by flowers in vase on pedestal

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 20.2 x 15.7 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0025

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Woman and Man Gardening with dog

Dates: ca. 1900

Medium: platinum print

Dimensions: 16.2 x 14.7 cm.

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0026

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Monkey in tree

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13.3 x 9.1 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0027

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Title on Object: A hot morning.

Dates: ca. 1910

Description: Two women bending down in water with one woman throwing water on the other. Boat and young child behind them.

Medium: gelatin silver print (POP)

Dimensions: Image: 8.3 x 11.3 cm

Mount: 17.7 x 25.5 cm

Inscription: recto (ink on mount): Prize Picture \$5.- / A hot morning.

RU10- Jami Guthrie 2010-05-10



1983:2640:0028

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Woman tending Azalea shrub

Dates: ca. 1900

Medium: gelatin silver print (POP)

Dimensions: Image: 16.5 x 11.2 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0029

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two women with older man looking over the side of a small cliff

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 17 x 12.5 cm

Mount: 17.5 x 22.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0030

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Elderly man fishing at edge of lake

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 16.3 x 11.5 cm

Mount: 17.5 x 22.8 cm

Inscription: [no inscription]

Subject:

RU10- Jami Guthrie 2010-05-10



1983:2640:0031

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Snow covered trees

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.2 x 20.2 cm

Mount: 17.5 x 22.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0032

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Man and woman working in garden

Dates: ca. 1900

Medium: carbon print

Dimensions: Image: 15.3 x 19 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0033

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two women sitting outside at table drinking wine and beer

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.4 x 20.7 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0034

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Three women and three children at beach

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 10.7 x 16.5 cm

Mount: 17.2 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0035

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Three women sitting at table with wine glasses

Dates: ca. 1910

Description: Woman in center wearing a tall cone shaped hat. Two other women wearing flowers in their hair.

Medium: platinum print

Dimensions: Image: 15.3 x 18.9 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0036

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two goats

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 10.6 x 16 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0037

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Landscape with unknown building in background

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 14.4 x 20 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0038

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two women sitting at table looking at caricatures

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.5 x 18.5 cm

Mount: 17.7 x 25.6 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0039

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man in field with sheep

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 14 x 19.8 cm

Mount: 17.7 x 25.6 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0040

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman holding baby

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 14.8 x 11.2 cm

Mount: 17.7 x 13 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0041

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Azalea bush

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 15.7 x 11 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0042

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Graveyard with trees

Dates: ca. 1910

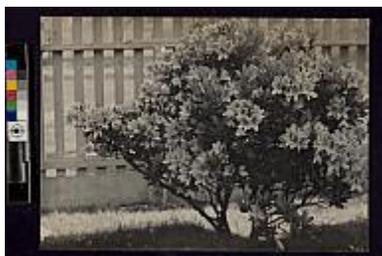
Medium: gelatin silver print (POP)

Dimensions: Image: 15.5 x 15 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0043

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Azalea bush

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11.4 x 16 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0044

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Azalea bush

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11.4 x 16.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0045

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman holding child in a field

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 11 x 15.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0046

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Light and dark horse with cow sitting behind them

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 11.8 x 15 cm

Mount: 17.7 x 24.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0047

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Young girl with two dogs on leashes

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13.7 x 16.9 cm

Mount: 17.8 x 25.4 cm

Inscription: recto (ink on mount): 125 Sec. No sun 32 stop.

RU10- Jami Guthrie 2010-05-10



1983:2640:0048

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man and woman sitting on fence in garden

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 14.3 x 20.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0049

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: People harvesting crop

Dates: ca. 1910

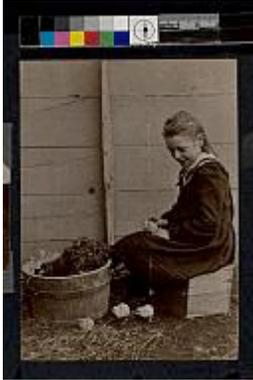
Medium: gelatin silver print (POP)

Dimensions: Image: 8.6 x 11.9 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0050

Classification: Photograph

Attributed to: Minnie Fennel

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Periodical: Easter call on a happy family

[Notes Field: *Leslie's Weekly* (March 28, 1907): 295]

Descriptive Title: Young girl holding baby chick

Dates: ca. 1907

Medium: gelatin silver print (POP)

Dimensions: Image: 15.3 x 11.1 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0051

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman laying on ground with contents of basket scattered

Periodical: "Oh, dear, my Thanksgiving dinner!"

[Notes Field: *Leslie's Weekly* (date unknown)]

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 12.5 x 17.6 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0052

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man wearing hat walking down dirt road

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.2 x 11.2 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0053

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller
Descriptive Title: Two men bending over pond
Dates: ca. 1910
Medium: platinum print
Dimensions: Image: 11 x 9 cm
 Mount: 17.7 x 25.5 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0054
Classification: Photograph
Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller
Description: Elderly woman kneeling in cemetery
Periodical: Words of consolation at the flower-strewn grave of a cherished soldier
 [Notes Field: *Leslie's Weekly* (May 30, 1907): 511]
Dates: ca. 1907
Medium: platinum print
Dimensions: Image: 12.6 x 17.7 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0055
Classification: Photograph
Original photographer: Jeanette Bernard
Periodical: Planting flowers on the grave of a union veteran on Decoration Day.
 [Notes Field: *Leslie's Weekly* (May 31, 1906)]

Dates: ca. 1906

Description: Woman tending grave at cemetery

Medium: platinum print

Dimensions: Image: 12.1 x 17.2 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0056

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Chicks and eggs in crate with fake bunny

Periodical: The Easter hare and her interesting family

[Notes Field: *Leslie's Weekly* (March 28, 1907): 295]

Dates: ca. 1907

Medium: platinum print

Dimensions: Image: 10.8 x 15.9 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0057

Classification: Photograph

Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller
Descriptive Title: Woman sitting on bench holdng coins
Dates: ca. 1910
Medium: platinum print
Dimensions: Image: 15.9 x 11 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0058
Classification: Photograph
Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller
Descriptive Title: Trees with reflection in pond
Dates: ca. 1910
Medium: gelatin silver print (POP)
Dimensions: Image: 14.7 x 19.9 cm
 Mount: 17.7 x 25.5 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0059
Classification: Photograph
Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller

Descriptive Title: Two women in pergola

Dates: ca. 1910

Description: Image of dog in foreground scratched out of negative.

Medium: gelatin silver print (POP)

Dimensions: Image: 15.2 x 19.6 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0060

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man sitting at desk reading in room with hay on the ground

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 15.8 x 11.2 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0061

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Girl wearing bonnet holding vegetables with man in shade by tree

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 18.2 x 15 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0062

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two men sitting outside wearing hats and playing poker

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13 x 17.9 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0063

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Boat on lake

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 13.5 x 19.8 cm

Mount: 17.7 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0064

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Six people around table with wine glasses

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 13.9 x 19.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0065

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman and man sitting at table with wine

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 16.4 x 11.4 cm

Mount: 25.3 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0066

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sitting and making rug

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 17.9 cm

Mount: 25.3 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0067

Classification: Photograph
Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller
Descriptive Title: Children standing in front of lake
Dates: ca. 1910
Medium: gelatin silver print (POP)
Dimensions: Image: 15.2 x 19.2 cm
 Mount: 14.9 x 20.2 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0068
Classification: Photograph
Original photographer: Jeanette Bernard
Donor: J. Randall Plummer
Donor: Harvey S. Shipley Miller
Descriptive Title: Man and woman sitting in forest reading
Dates: ca. 1910
Medium: gelatin silver print (POP)
Dimensions: Image: 14.9 x 20.2 cm
 Mount: 17.7 x 25.5 cm
Inscription: [no inscription]
 RU10- Jami Guthrie 2010-05-10



1983:2640:0069
Classification: Photograph
Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two vases with flowers

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11.1 x 15.3 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0070

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman standing over fire holding chicken

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 20.3 x 15.1 cm

Mount: 25.5 x 17.8 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0071

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Young girl holding flowers standing in front of bench

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.9 x 11.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0072

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sitting in grass holding three dogs

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15 x 12.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0073

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sitting at desk playing cards

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 13 x 18.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0074

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sitting on ground with child behind camera on tripod taking her photograph

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11 x 16.6 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0075

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Road by lake with woman sitting in foreground

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11.5 x 9.1 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0076

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two girls standing outside of snow fort

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.2 x 20 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0077

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman selling lace to woman standing in doorway

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 19.9 x 15 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0078

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Woman in yard with Lilacs

Dates: ca. 1900

Medium: gelatin silver print (POP)

Dimensions: Image: 16.4 x 11 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0079

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Woman with Camera

Dates: ca. 1900

Medium: gelatin silver print (POP)

Dimensions: Image: 16.5 x 11 cm

Mount: 17.3 x 25.4 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0080

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman holding large sunflower

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 16.3 x 11.5 cm

Mount: 17.8 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0081

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man holding camera

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 16.4 x 11.3 cm

Mount: 17.8 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0082

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sewing and girl sitting on porch

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.5 x 11.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0083

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Sculpture with relief of face

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.3 x 11.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0084

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man and woman walking down dirt road with large trees

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 7.5 x 11.7 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0085

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: three women bathers at the shore of the ocean

Dates: ca. 1910

Medium: gelatin silver

Dimensions: Image: 16.3 x 12.4 cm

Inscription: [no inscriptions]

RU10- Jami Guthrie 2010-05-10



1983:2640:0086

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Trees with dirt road or pathway through a forest

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 14.1 x 19.9 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0087

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Azalea bush

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 20.1 x 15.3 cm

Mount: 25 x 17.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0088

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Trees with dirt path through center

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 9.3 x 11.3 cm

Mount: 25 x 17.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0089

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Dog standing on top of dirt mound outside a house

Dates: ca. 1910

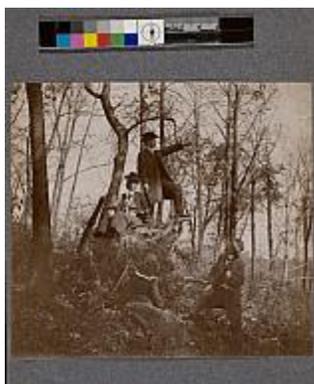
Medium: gelatin silver print (POP)

Dimensions: Image: 9 x 11.3 cm

Mount: 25 x 17.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0090

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man standing at top of mound pointing with three people around him

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 15.3 x 16.3 cm

Mount: 25 x 17.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0091

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two women standing near white fence wearing hats and holding umbrella

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 15 x 15.1 cm

Mount: 25 x 17.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0092

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman kneeling in cemetery reading book

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 17.4 x 12.1 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0093

Classification: Photograph

Original photographer: Jeanette Bernard

Descriptive Title: Two women with wheelbarrow in garden

Dates: ca. 1900

Medium: gelatin silver print (POP)

Dimensions: Image: 15.3 x 18.9 cm

Mount: 17.4 x 25.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0094

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Woman sitting in chair with young girl holding camera

Dates: ca. 1910

Medium: gelatin silver print (POP)

Dimensions: Image: 19.2 x 15.2 cm

Mount: 17.4 x 25.3 cm

Inscription: recto (ink on mount): 1/25 Sec - 32 stop - covered sky.

RU10- Jami Guthrie 2010-05-10



1983:2640:0095

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man and woman with young child

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 17.2 x 12 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0096

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Two men sitting on porch drinking from mugs

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 17.2 x 12.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0097

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man and woman with young girl

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16 x 11.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0098

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: River cutting through layered rocks

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 15.2 x 20.4 cm

Mount: 17.2 x 25.5 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0099

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Man leaning out of window bothering woman resting in chair

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16 x 11.3 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0100

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Trees with dirt road

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 16.3 x 10.2 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10



1983:2640:0101

Classification: Photograph

Original photographer: Jeanette Bernard

Donor: J. Randall Plummer

Donor: Harvey S. Shipley Miller

Descriptive Title: Cows standing by water

Dates: ca. 1910

Medium: platinum print

Dimensions: Image: 11 x 13.9 cm

Inscription: [no inscription]

RU10- Jami Guthrie 2010-05-10