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American Wedding Albums: a Case Study

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AMERICAN WEDDING ALBUMS: A CASE STUDY

by

Marisa Catherina D'Agostino

BA (Honors) Popular Culture, Brock University, 2010

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

Master of Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2012

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ABSTRACT

American Wedding Albums: A Case Study

By Marisa C. D'Agostino

Master of Arts, 2012

Photographic Preservation and Collections Management

Ryerson University

Wedding photography is an area of vernacular studies that receives surprisingly little scholarly attention. This thesis explores the material culture of wedding photography, with a specific focus on the analysis of the wedding album in terms of presentation and consumption by families from the 1950s to the 1980s. The main section of this thesis provides an examination of selected wedding album owners. This case study contains a collection of oral histories from seven individuals on their experiences with presenting and displaying their wedding photographs. The analysis provides qualitative research on the production, organization, and consumption of the wedding album as a popular medium for exhibiting wedding photographs. In addition, this thesis offers some social and historical context on the development of the wedding album and wedding photography.

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INTRODUCTION

Wedding photography has long had a place in the ritual of joining two people together in matrimony. Dating back to the 1840s wedding couples primarily went to professional portrait studios to have their portrait taken to represent themselves as if on their wedding day. Due to the technological limitations of photography at the time, it was impossible to capture the moments as they actually happened. It was not until after the Second World War, that the idea of visually recording the wedding event as it unfolded began to be an option increasingly chosen by couples. This kind of visual documentation involved the practice of taking an array of photographs with a narrative intent. With the increase in the number of wedding photographs came the need for a package that would not only store but also display the collection of images. In response, a special album containing wedding photographs was devised.

Since the birth of the medium, the production and presentation of wedding photographs has changed dramatically. Prior to the twentieth century, wedding photographs were stored and displayed in decorative folders. By the late 1950s, as the candid wedding photographic style developed, the wedding album became the dominant presentational form for displaying and viewing wedding photographs. However, within the last decade or so, the rise of digital technology has continued to shape the ways in which individuals make sense of and share photographs. Today, the practice of displaying photographs in some kind of concrete form is slowly declining and photographs themselves are often no longer produced or consumed as physical objects. In response to the digital age, it is increasingly obvious that the post-war analog wedding album may soon become the relic of a specific time period.

Although many scholars have addressed the plasticity and presentational forms of photo albums, much of the literature tends to focus on the situation of vernacular photography within the family album. There is little written about the material culture of wedding photography and as a result this practice is often absent from histories of the medium. The purpose of this thesis is to explore the wedding album as a cultural product of mid-twentieth century America, and to offer a sense of how it was presented, produced and consumed at this time. The methodology employed for this project consists of seven in depth semi-structured interviews¹ with couples and

¹ A semi-structured interview is a qualitative method of inquiry that combines a pre-determined set of open questions (questions that prompt discussion) with the opportunity for the interviewer to explore particular themes or responses further.

or individuals who own wedding albums in Rochester, New York. Since I am conducting my studies at the George Eastman House, I have chosen to restrict my research to this city. The case study explores these individual's memories of commissioning and viewing wedding albums in the years from the late 1950s to 1980s, as well as their relationship with the albums today.

It should be noted that the purpose of this project is not to provide definitive conclusions, but rather to present firsthand accounts of individual encounters with the wedding album as an object. While the goal of this study is to describe and analyze material objects, this thesis also touches upon the social practices of consuming wedding albums and their imagery.

LITERATURE SURVEY

To better understand the wedding album as a cultural product of mid-twentieth-century America, it is important to collect and preserve the personal life histories associated with them. Anthropology, sociology and cultural studies often make use of oral history and in more recent years, oral history has also been the source of vernacular and archival analysis.² Interviews are an important research tool for understanding the everyday relationship between people and their societies.³ Although academics have studied the material culture of family photo albums, there is little written about the material culture of wedding photography and, as a result, this practice is often absent from histories of the medium. This survey considers several sociological studies of family albums that involve collecting personal life histories. It also reviews the history of wedding photography, and concludes with a consideration of selected research and theorization of the social practices of wedding photography.

In “Family as Place: Family Photograph Albums and the Domestication of Public and Private Space,” Deborah Chambers explores the ways in which family albums represent ideas about spatial identity and belonging.⁴ By undertaking an oral history project, Chambers analyzed the images and interpretations of albums produced by ten women who lived in the suburbs of Australia in the 1950s. Her study suggests that family photo albums play an important role in shaping the overall meaning associated with identity, belonging and community. Similar to Chamber’s study, Gillian Rose’s research also included collecting personal life histories from a group of women living in southeastern England (in 2004). In “Everyone’s cuddled up and it just looks really nice: an emotional geography of some mums and their family photos,” Rose looked at how mothers engaged with family photographs, focusing her study on their feelings associated with the albums.⁵ Both Rose’s and Chamber’s essays provided me with a starting point for my own case study. More recently, Photographic Preservation and Collections Management alumna Jennifer DiCocco conducted qualitative research on the

² Barbara W. Sommer & Mary Kay Quinlan, “Chapter 1: Introduction to Oral History,” in *The Oral History Manual* (New York: Altamira Press, 2009), 1.

³ Mary Jo Maynes, Jennifer L. Pierce, & Barbara Laslett. *Tell Stories: The Use of Personal Narratives in Social Sciences and History*. (New York: Cornell University Press, 2008).

⁴ Deborah Chambers. “Family as Place: Family Photograph Albums and the Domestication of Public and Private Space.” In *Picturing Place: Photography and the Geographical Imagination*, ed. Joan M. Schwartz and James R. Ryan (London: I.I. Tauris, 2003), 96-114.

⁵ Gillian Rose, “Everyone’s cuddled up and it just looks really nice: an emotional geography of some mums and their family photos.” *Social and Cultural Geography* 5 (December 2004): 549-564.

consumption and viewing experience of the slideshow as a popular medium for family snapshots.⁶ Similar to Chambers and Rose, DiCocco collected oral histories and my case study approach has been deeply influenced by her qualitative research methodology. Like DiCocco, my research also was conducted in Rochester, New York.

In their book, *O Promise Me: An Album of Wedding Memories* (Watkins Glen, NY: Century House, 1954) Ruth and Larry Freeman use wedding photographs to trace the changes in wedding customs from 1850 to 1950. The Freemans' research focuses on styles of clothing and accessories, as well as church and ceremonial décor. Their discussions do not elaborate on the practices of wedding photography. Although wedding photography is recognized as part of the wedding ritual, there remains a dearth of information on the presentational forms of wedding photographs. Although photography is mentioned in literature on wedding customs, wedding guides and in "how to" manuals, the wedding album is rarely specifically addressed in any detail.

Two scholars who have attempted to trace the development of wedding photography from its inception to present day are Karen Ann Marling and Barbara Norfleet. However, their research centers on the behavioral patterns of social "wedding" etiquette. Although the above literature primarily focuses on the social history of wedding photography, it is important to note that the text was written for use in the catalogues for two separate wedding photography exhibitions. While Marling and Norfleet consider the history of wedding photography through the vehicle of exhibition essays, their discussions only briefly mention the idea of the wedding album.

Pierre Bourdieu is one of the first scholars to have considered the everyday practices of photography as worthy of critical attention. In his book, *Photography, A Middlebrow Art*, in which he examines popular uses of photography in France from a sociological perspective, Bourdieu argues that the camera plays a key role in "solemnizing and immortalizing the high points of family life."⁷ Not only do photographs record, but they also memorialize social events. Although Bourdieu primarily focuses on the social content of photographs in French culture, he does however acknowledge the act of being photographed and being recognized as a subject of photography as an important element in defining societal rituals. For my independent research it was important to recognize the photographs as a part of the wedding ritual because the wedding album ultimately was/is in itself an acknowledgement of societal projections of "specialness" onto

⁶ Jennifer DiCocco, "American Family Slideshows 1952-1967" (Master's Thesis, Ryerson University, 2010).

⁷ Pierre Bourdieu, *Photography, A Middle-brow Art*, Stanford (Stanford University Press, 1990), 19.

this particular ritual.

Pamela Rae Frese, Charles Lewis and Michele Strano have researched practices of American wedding photography in depth. In her essay, “The Union of Nature and Culture: Gender Symbolism in the American Wedding Ritual,” Pamela Rae Frese discusses the social construction of feminized and masculinized gender roles in the American wedding ritual.⁸ Her study demonstrates how wedding photographs function as symbols of ideological power. Although Frese provides a detailed description of the types of photographs that were most likely to be taken at American weddings during the late 1970s and early 1980s, she does not discuss the specific role photographic objects play in relation to the wedding album. Similarly, Charles Lewis also focuses on how the commercialization practices of professional wedding photography influence ideas about social behavior and interpersonal relationships. Lewis’s research included interviews with professional wedding photographers and their clients in Minnesota (Minneapolis and St. Paul). The purpose of his study was to track the developmental stages of conventional wedding photography practices.⁹ His research focused on the professional photographer’s influence in constructing the wedding event. Although Lewis and Frese highlight important aspects of the social practices of wedding photography and include the wedding album in their studies, they do not fully confront the materiality of wedding photography as embodied in the dedicated album. Neither Lewis nor Frese engage with the album’s structure and physical form.

In Michele Strano’s doctoral dissertation on “ritualized remembering through wedding photography”, she argues: “The professional wedding album is the best tool for ritualizing memory.”¹⁰ Similar to Lewis, Strano’s research included interviewing professional wedding photographers and their clients throughout the state of North Carolina. Her research focuses on the specific role photography plays in relation to memory. Strano discusses the physical attributes of wedding albums, the size and order of the photographs displayed, the location in which the albums are kept and how often they are looked at. The purpose of her study was to expose how wedding albums are used to ritualize memory. Strano concentrated on recruiting

⁸ Frese, Pamela Rae, “The Union of Nature and Culture: Gender Symbolism in the American Wedding Ritual,” in *Transcending Boundaries: Multi-Disciplinary Approaches to the Study of Gender*, ed. Pamela Rae Frese et al. (New York, Bergin & Garvey Paperback, 1990): 97-108.

⁹ Charles Lewis, “Working the Ritual: Professional Wedding Photography and the American Middle Class,” *Journal of Communication* 22 (January, 1998): 72-92.

¹⁰ Michele Strano, “As time goes by: ritualized remembering through wedding photography” (PhD diss., University of Pennsylvania, 2001): 5.

interviewees who had been married under ten years.¹¹ Her research focuses on albums produced in the late twentieth century. For my case study, I wanted to specifically focus on the mid-twentieth century, post-war wedding album era. The participants I interviewed for my case study had been married for over twenty-five years. Although Strano highlights important aspects of the social practices of wedding photography, making sure to discuss the material culture of American weddings, her research does not include the historical developments of the post-war analog wedding album.

To better understand the developmental changes of wedding photography, I examined a selection of historical wedding photography advertisements, guidebooks and “how to” manuals. The importance of researching these types of materials for this project was that it not only helped me to interpret how twentieth century wedding albums were presented to consumers, but also to identify some of the popular practices associated with them at this time. Similar to Michele Strano’s study, I utilized a collection of period ads, wedding guides and trade publications for wedding photographers as way to verify and support my primary research findings.

In more recent years, the academic analysis of wedding photography has spread to the field of popular culture studies. In her article “Wedding Photography: ‘A Shining Language’,” Lili Corbus Bezner analyzes the visual events depicted in American wedding albums. Similar to classical Hollywood films, which traditionally present their viewers with a unified narrative, Bezner acknowledges the continuous narrative structure of wedding albums. According to Bezner “the scripted narrative follows through the three stages of beginning, middle, and end (which is always, in the wedding album, happy).”¹² Similar to Bezner’s study, the research conducted by Selina Ching Chang is also influenced by film theory. According to Chang, in recent decades “bridal photographs have become objects of the bridal gaze.”¹³ By working with the psycho-analytic concept of the gaze, which is most strongly associated with the work of Jacques Lacan and has since been explored by many cultural theorists including John Berger and Laura Mulvey, Chang argues that bridal photographs are meant to satisfy the viewer’s expectations rather than the couple’s.¹⁴ Like Lewis and Strano, Chang’s data on bridal photographs was primarily collected through in-depth interviews in Singapore. Although Bezner

¹¹ Ibid, 32.

¹² Lili Corbus Bezner, “Wedding Photography: ‘A Shining Light’,” *Visual Resources* 18, (2002): 1

¹³ Selina Ching Chan, “Wedding Photographs and the Bridal Gaze in Singapore,” *New Zealand Journal of Asian Studies* 9, (December, 2007): 87-88.

¹⁴ Ibid.

and Chang's academic work involves the analysis of wedding albums, their research is primarily guided by image content.

To conclude, my literature review suggests that wedding photography has been largely ignored in the histories of the medium. Wedding albums have been addressed only briefly in the already surprisingly few studies about twentieth century American weddings. The academic interest in the conventions of wedding photography is largely focused on the social practices. In this regard, my qualitative research, based on the interaction of wedding album owners with their albums, proposes another perspective on the wedding album as a cultural product of mid-twentieth century America.

A BRIEF HISTORY OF WEDDING PHOTOGRAPHY

Wedding portraits have existed since the birth of photography. However, according to Barbara Norfleet, “very few people had wedding pictures taken during photography’s first 30 years.”¹⁵ Although collectors have found wedding portraits dating back as early as the 1850s, during this period, wedding photography had very little commercial use. It is very rare for one to find a wedding photograph of the bride and groom taken with an early photographic process, such as a daguerreotype or ambrotype. In the surviving wedding portraits from photography’s earliest years, the bride is usually the sole subject. It is not until the 1870s and onwards that we begin to see an increase of wedding photographs depicting the bride with her groom. By the turn of the century, group portraits of family and wedding parties had been gradually added to the wedding record.¹⁶

Figure 1. Unidentified bride, c. 1850



Accession Number:

1974:0193:0006

Maker:

Southworth & Hawes

Title:

Unidentified bride

Medium:

Daguerreotype

Dimensions:

Whole plate: 8.5 x 6.5 inches (21.5 x 16.5 cm)

George Eastman House Collection

¹⁵ Barbara Norfleet. *Wedding* (NY: Simon and Schuster, 1979).

¹⁶ Ibid.

From the 1870s through to the 1930s, wedding couples primarily went to professional portrait studios to document their marriages. During this time the bride and groom were often represented by one photograph. Nearly all of these period photographs were produced with a large format view camera positioned on a heavy tripod, using window lighting techniques.¹⁷ Although poses were limited to full-length views, usually portraying the bride and groom, gazing into the camera, occasionally one might find a theatrical representation.

Figure 2. Hortense Helene Pohle & John Francis Beecher, c. 1917



Accession Number:

2002:3432:0001

Maker:

Frederick W.C. Pohle

Medium:

Gelatin silver print

Dimensions:

9.5 x 7 inches (24.1 x 17.6cm)

George Eastman House Collection

¹⁷ Charles Lewis, "Manufacturing the Norm: The Origin and Development of Candid Wedding Photography," *Journal of Visual Literacy* 18 (1998): 18

With the development of the Kodak snapshot camera, the practice of picture taking became simpler, easier and more immediately rewarding.¹⁸ The bride and groom were no longer dependent upon the professional photographer to document their wedding celebration. This innovation paved the way for informal portraits and by the 1890s, “amateur photographers were beginning to make their own home snapshots.”¹⁹ As a result, multiple photographs could be taken throughout the day and a single image no longer represented the wedding record. Skilled photographers saw the commercial possibilities of this phenomenon and by the late 1920s professionals were beginning to shoot wedding photographs on location.²⁰ Even though they were now capturing a new kind of space, such as the bride’s home and/or church, the formal studio pose continued to prevail.²¹ Shortly before the turn of the century, the practice of collecting and displaying family photographs in albums expanded. By the late 1930s and the early 1940s, wedding photographs were increasingly being displayed in the family album along with other family photographs that tended to mark the key social rituals in people’s lives.

Figure 3. Graver family photo album, c. 1930



A series of six [wedding photographs taken in 1935] 3 3/4 x 2 3/4 inch (9.52 x 6.98 cm) gelatin silver prints mounted to 12.5 x 16 inch (37.7 x 40.2 cm) period album page, *Photos by author*

¹⁸ Martha Langford. *Suspended Conversations* (Montreal & Kingston: McGill-Queen’s University Press, 2001), 24

¹⁹ Barbara Norfleet. *Wedding* (NY: Simon and Schuster, 1979).

²⁰ Charles Lewis, “Manufacturing the Norm: The Origin and Development of Candid Wedding Photography,” *Journal of Visual Literacy* 18 (1998): 22.

²¹ Ibid.

Wedding snapshots were frequently included in family albums; photographs produced by professional photographers were differentiated through usually being presented and displayed in decorative folders.²² Professional photographs were mounted on stout boards typically much larger than the photographs themselves. These types of presentational cards were usually off-white, beige, grey, soft brown or dusty green. Not only did the folding cards cover the front of the photo, but they also could serve as an easel stand. The professional portrait was then made to seem unique and stand apart from amateur productions.

Figure 4. Thadeus Odojewski & Marion Stachowiak, 1929



Accession Number:

2007:0344:0014

Maker:

John E. Kmiec

Medium:

Gelatin silver print mounted on decorative folding cardstock

Dimensions:

Image: 9.4 x 7.5 (24 x 19 cm)

Mount: 13.4 x 10.2 (34 x 26cm)

George Eastman House Collection



²² Ibid, 21.

In addition to the snapshot phenomenon, rapid advances in artificial light sources made possible by electrification were changing the way that portrait studios worked. With the availability of new technologies, professional wedding photography started to flourish in the first decades of the twentieth century. Formal wedding photographs gradually increased and by the 1920s, professional wedding photography was embraced by both elites and the middle-class.²³ By the 1930s, floodlights and arc lamps had either replaced or at least enhanced window lighting techniques.²⁴ During this period, studios would most likely cover multiple weddings each day. Although couples tried to schedule the photography immediately following the ceremony, often the bride and groom were photographed beforehand.²⁵ While technical innovation led to the invention of new photographic equipment such as portable cameras and artificial lighting, the production and presentation of wedding photographs remained consistent until the end of World War II.²⁶

The Development of the Concept of the Wedding Album

In the post-World War II years economic forces and technological developments changed the way wedding photographs were traditionally produced and presented. An increase in the number of marriages along with more conspicuous consumption emerged during the economic boom. These marriages created profitable and competitive opportunities for American photographers and as a result the wedding photography industry changed dramatically. The production and consumption of wedding photographs gradually expanded and by the late 1950s and early 1960s professional wedding photography had become more economically accessible for the consumer.

From the turn of the century 4 x 5 inch view cameras were widely used by many news, and documentary photographers. However, by the late 1930s and the early 1940s, the press camera, most notably the Speed Graphic, was also utilized as an innovative way to record the wedding event.²⁷ Although the formal studio coverage continued, “a radically new and different record of marriage began to emerge.”²⁸ Similar to the way in which a press photographer might

²³ Ibid, 20.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Barbara Norfleet. *Wedding* (NY: Simon and Schuster, 1979).

produce a “photo-story” that captured the spontaneity of life for a magazine at the time, wedding photographers were ‘candidly’ documenting the wedding day in a photojournalistic mode. Beginning at the bride’s home, moving to the church, to the reception and ending with the departure of the bride and groom, the growth of candid wedding photography was intertwined with the idea of producing a narrative of the day. With the increase of the number of wedding photographs being produced came the need for long-term storage. Instead of being displayed in decorative folders and/or frames, wedding photographs “were laid beneath the covers of the album book, arranged in a specific narrative order, depicting events from the beginning to the end of the wedding day.”²⁹ Not only did the photographs need to be clearly organized, key aspects of the event needed to be recorded in order to depict the full story. With the introduction of this candid photographic coverage came the idea of a special album containing wedding photographs.³⁰

Wedding albums produced as early as the 1940s typically contained no more than five photographs. They were usually made out of cardboard with a plastic coil binding, often resembling a spiral notebook (see fig. 5).

Figure 5. Wedding album [containing 5 gelatin silver prints], c. 1946



Album size: 15.5 x 12.5 inches (39.37 x 31.75) Image size: 9 x 10 inches (20.32 x 25.4 cm) Photos by author

From the 1950s on, the wedding album became the dominant presentational form for displaying and viewing wedding photographs. Albums used by most studios during the early

²⁹ Charles Lewis, “Manufacturing the Norm: The Origin and Development of Candid Wedding Photography,” *Journal of Visual Literacy* 18 (1998): 28

³⁰ Ibid.

1950s and 1960s were often referred to as the “slip-in” type³¹ (see fig. 6). Photographs could easily be slipped into album pages that were protected by acetate sheets. The cover of the ‘slip-in’ album was made out of a washable (composition) material that often simulated the look of leather.³² This style of album had metal ring binders, as well as a limited number of pages and typically had generic titles such as “Our Wedding” written in gold leaf on the front cover.

With the introduction of the electronic strobe unit in the early 1950s, candid wedding photography dominated the photographic portrait industry. With the availability of these new lighting technologies, hand-held medium format cameras and interchangeable lenses, more photographs could be produced in a shorter amount of time. With the onset of the “candid” style, weddings were actually increasingly becoming highly constructed affairs. Professional photographers began to market themselves as wedding experts and as a result they became central players in constructing the event.³³ Having an abundance of photographs to choose from resulted in couples spending more money. With the increasing amounts of photographs, more pages needed to be added to the wedding album. By the early 1970s, wedding albums had become larger. During this time period most professional wedding albums were made out of genuine leather and were custom built. The bride and groom’s names and the wedding date were often printed (usually embossed in gold lettering) on the front cover. Today, this style of album is often referred to as “the traditional classic leather mount” (see fig. 7).

Figure 6. Ezard wedding album, 1966



Photo by author

Album size:

10.5 x 9.5 x 1.5 inch (26.67 x 24.13 x 3.81 cm)

Medium:

Gelatin silver prints, b/w, colour

Image size:

5 x 7 inch (12.7 x 17.78 cm)

³¹ Michael K. Arin. *How To Shoot Weddings* (Lexington, KY: Sunvillage Publications, 2010), 120.

³² Ibid.

³³ Charles Lewis, “Manufacturing the Norm: The Origin and Development of Candid Wedding Photography,” *Journal of Visual Literacy* 18 (1998): 32

Figure 7. Kostyk wedding album, 1975



Album size:

11.5 x 11.5 x 3 inch (29.21 x 29.21 x 7.62)

Medium:

Gelatin silver prints, colour

Image size:

8 x 10 inch (20.32 x 25.4 cm)

Photo by author

The production and presentation of wedding photographs continued to advance with the introduction of colour technology. By the late 1960s to the early 1970s and on, colour photographs dominated the pages of wedding albums. The switch from black and white to colour wedding photography led to a significant change in the way candid photography was practiced.³⁴ With the development of the amateur colour instamatic camera, professional photographers more strongly felt the need to maintain a boundary between themselves and the amateur.³⁵ The divide between the quality of amateur and professional, although fairly distinct previously, became increasingly competitive.

By the late 1970s the role of the professional wedding photographer had changed dramatically. Not only did professional photographers serve as technicians whose responsibility was to document the wedding event, but importantly, they were also increasingly being considered as artists. The role of the photographer was becoming more artistic, more directorial and less purely documentary. As a result, the traditional candid photojournalistic practice was moving towards the employment of a more romantic and stylized approach. Rather than determining whether or not a photographer was capable of capturing every detail of the wedding event, the photographer's significance was now based upon how creatively he or she could tell the story. According to Charles Lewis, "the album story was no longer just the event portrayed

³⁴ Ibid, 38.

³⁵ Ibid.

in a sequence of photographs – the album story became a sequence of photographs portraying the event *and* particular emotions behind the event.”³⁶ During this time period, wedding photographers demonstrated illustrative effects not only as a way to increase sales but also as a way to distinguish themselves as creative individuals. Such work required a great deal of thought and technological prowess that was often beyond the means of an aspiring amateur. To enhance wedding scenes photographers applied filters to their lenses. Fog filters were utilized as a way to create misty skies as well as red filters, which rendered dramatic sunsets. To achieve a dreamy nostalgic look, photographers often used soft-focus filters. During the 1980s, the double exposure presentation was among one of the many popular illustrative fantasies. (For an example of a double exposure technique that illustrates the bride and groom as the audience for their own wedding see fig. 8)

Figure 8. Double exposure wedding photograph, 1987



Photo by author

By the late twentieth century American consumers no longer needed to be convinced of the idea that they must photograph their wedding day. They did, however need to be persuaded of the style of wedding photography, as style was what often differentiated wedding photographers from one another. As the competition between the professional and the aspiring amateur grew, wedding photographers now needed to market themselves not only as talented

³⁶ Ibid, 40.

technicians but as creative artists. To seize control of the developing style and to demonstrate that they were professionals, wedding photographers tended to seek information from manuals, guidebooks and magazine articles. In order to fully understand the developmental changes in wedding photography it is important to acknowledge the role the media played in shaping the photographer's vision of how to construct the wedding event. According to Michele Strano, the photographs displayed in trade publications written for professional wedding photographers "represent a level of idealization." Photography manuals increased readers' understanding of the technological standards and societal norms toward which photographers were meant to strive.³⁷

The Influence of Manuals and Guides on Wedding Photography

The Professional Photographers of America (PPA), a worldwide association (founded in 1869), played a central role in advancing the photographic wedding industry. Throughout the twentieth century, the PPA sponsored convention programs, seminars, books and magazine articles as a way to promote education, information, and professional wedding photography standards. My research on instructional manuals for this project not only helped me to gain a sense of how wedding photography was being presented to consumers at this time, but also to understand how the industry was educating photographers on how to capture the wedding event. Rather than documenting the day as it unfolded, photographers were now being taught to photograph weddings in very specific ways. Not only did wedding photography manuals and guidebooks educate photographers on how to technically master the trade, but they also showed photographers what was worthy of being photographed. In *Picturing the Times of Your Life*, (a photography guidebook produced by Eastman Kodak Company) Don and Monica Nibbelink explain the key to making lifetime memories is "planning." In their chapter "Weddings – Large and Small", the Nibbelinks argue,

Of all the times of one's life worth picturing, a wedding wins hands down as the situation most likely to be well documented. Most brides would probably say there could never be too many pictures. So don't miss any important moments if you're doing the candid coverage.³⁸

³⁷ Michele Strano, "As time goes by: ritualized remembering through wedding photography" (PhD diss., University of Pennsylvania, 2001): 8

³⁸ Don & Monica Nibbelink. *Picturing the Times of Your Life* (New York, NY: Eastman Kodak Company and AMPHOTO, 1980), 128.

What's most significant in manuals such as the one identified above is that they provided consumers with a list of predetermined poses to be taken during the wedding event. More importantly, they also helped to define the conventions of wedding photography. Not only did manuals and guidebooks teach photographers how to capture the perfect wedding day, but they also educated viewers on what to expect. For that reason, the commercial success of any professional wedding photographer was based upon how well these expectations were met (see appendix for a sample wedding photography checklist). Consumers, of course, then formed their expectations of the "perfect" wedding day coverage by seeing others' albums.

In his (1998) article "Working the Ritual: Professional Wedding Photography and the American Middle Class," Lewis Charles argues that professionals who take photographs "make sure the appropriate professional record is produced [and that it is] produced efficiently and effectively."³⁹ Since the birth of the wedding album, wedding photography has traditionally presented its viewer with a unified narrative. The linear narrative structure of the wedding album begins with capturing the preparation stages for the big event, followed by the ceremony's visual recording, and ending with the memories of the wedding reception through the final image(s) of the bride and groom departing. Not only was the photographer's success based upon how well he or she succeeded in achieving these expectations, but also how creatively he or she could embellish the story.

As discussed in the previous section, by the late twentieth century we begin to see a shift from the traditional candid photojournalistic approach to a more romantic notion of the candid as style. As the industry led the development of the romantic storyline, the production and presentation of wedding photographs changed dramatically. In order to market themselves as professionals, differentiated from others with cameras, wedding photographers strove to incorporate creative methods into their photographic style. During the 1970s and 1980s, Rocky Gunn was one of the most influential wedding photographers because he both was instrumental in developing the romantic style and, significantly, produced guide books on his approach. When photographing weddings, Gunn adopted the role of director and he viewed his couples as characters in a love story. By drawing from his background in motion pictures, Gunn treated every couple as though they were actors staring in their own romance movie. In his guidebook, *The Love Story*, Gunn argues,

³⁹ Charles Lewis. "Working the Ritual: Professional Wedding Photography and the American Middle Class," *Journal of Communication* 22 (January, 1998): 76

One important function of a professional wedding photographer is to be able to include illustrative techniques that will tell a story in one picture in an unusual and unique way so that the picture will appear rather dramatic and carry impact. Illustrative methods are best seen today in advertisements, especially for movies and the music industry. Every newspaper showing ads for movies or record stores, carrying posters and record jackets, demonstrates illustrative photography.⁴⁰

During this time period, professional wedding photographers were not only expected to know how to master formal portrait skills, as well as candid photojournalistic and illustrative techniques, but also have the ability to blend these styles together to create a unique story. For this reason, the commercial success of the professional wedding photographer depended upon how well they could construct “the wedding story.” Therefore, a professional photographer’s ultimate goal was not only to run a business to document marriages, but also to sell products.⁴¹ In addition to Gunn’s romantic style innovation, Monte Zucker, another leading professional American wedding photographer in the 1970s and 1980s, also contributed to the wedding industry by promoting his motto, “show our clients not how they look, but how they want to look.”⁴² Zucker’s business motto is an example of how photographers were beginning to market and brand themselves as professionals. The wedding photography industry has grown significantly, since the postwar development of the wedding album. The album in and of itself functions as a rationalization for the purchase of more photographs. Storage for photographs is not its only goal. The pages of a wedding album demand to be filled (to the financial benefit of the photographer).

In all the manuals and guidebooks I looked at, Madeline Barillo’s *The Wedding Sourcebook* (L.A: Lowell House, 1996) was one of the few that addressed the wedding album. In her guidebook, Barillo encourages her readers to “forget cookie-cutter albums.”⁴³ She argues that “every wedding is a personal story” and “no two wedding albums should look even remotely similar.”⁴⁴ In *The Wedding Sourcebook*, Barillo outlines the following trends in twentieth century wedding albums:

- Black-and-white photography for a “dreamy, nostalgic look”
- Photos tinted with pastel colors

⁴⁰ Rocky Gunn, “The Love Story” (Los Angeles, CA: Petersen Pub. Co., 1977): 61-62.

⁴¹ Lili Corbus Bezner, “Wedding Photography: ‘A Shining Language’” *Visual Resources* 28 (2002): 3.

⁴² Monte Zuker, “Keys to a Successful Wedding Business,” *The Rangefinder*, (April 1985), 12-17.

⁴³ Madeline Barillo. *The Wedding Sourcebook*. (Los Angeles: Lowell House, 1996): 166.

⁴⁴ Ibid.

- Albums combining both candid and portraits
- Background matting in different shapes and sizes
- Multiple images on each page of varying sizes rather than one photo per page
- Albums including unusual mementos – lace from the bride’s wedding gown, a copy of the wedding program or invitation, or dried petals from the bride’s bouquet and bridegroom’s boutonniere.

Similar to *Picturing the Times of Your Life* and *The Love Story*, Barillo’s sourcebook also taught couples what kinds of images to expect to include in their wedding albums. I will return to Barillo’s list of trends and discuss in further detail the popular practices I observed in my independent research in the case study chapter of this thesis.

In addition to changing social and economic conditions, as well as technological innovation, market forces and professional communication also played a central role in advancing the wedding industry.⁴⁵ The growth of postwar wedding instructional guides provides an example of how wedding photography has developed from an off-shoot of studio portraiture that once simply reflected an existing social ritual to a multi-million dollar industry with its professional associations that now shapes the very form and meaning of the wedding event to such a degree that it has become unthinkable to get married without elaborate documentation.

⁴⁵ Charles Lewis, “Manufacturing the Norm: The Origin and Development of Candid Wedding Photography,” *Journal of Visual Literacy* 18 (1998): 42.

RATIONALE & METHODOLOGY

The core methodology for this project is oral research. Jennifer DiCocco's Masters Thesis, "American Family Slideshows 1952-1967", influenced my use of this case study approach. Similar to DiCocco's qualitative research, the purpose of the case study used in this thesis is to collect anecdotal information that attempts to offer insight into the nature of selected individuals' interactions with their wedding albums. To gather this anecdotal information I searched for wedding album owners through online advertising. Owners were sought through a press release, written by Dresden Engle, public relations manager at George Eastman House and an advertisement was placed in the classified section of *Craigslist*. Eastman House also featured the online advertisement in their e-news. The advertisement solicited owners of wedding albums who were married between the years 1950 and 1985. Even though I wanted to focus specifically on the years 1950 – 1985, only one participant from the 1950s responded to my advertisement. In addition to this response, one individual who was celebrating her twenty-fifth anniversary also replied to my wedding advertisement. I decided to include the year 1987 for two reasons. Although digital technology advanced in the late 1980s, the digital imaging revolution became all encompassing in the late 1990s and early 2000s. Having taken this thought into consideration, I would contend that providing an example from the late 1980s - arguably the dawn of the digital era in popular culture - only added extra validity to my research. Not only did the participant express great interest in my project, it was also a delight to include her story in my case study. The online advertisement ran in the classified section of *Craigslist* from February 2 through to February 22, 2012, and Eastman House's e-news advertisement was released to the public on February 3, 2012.⁴⁶

To maintain the focus of this research, I interviewed wedding album owners from the Rochester area only. As Rochester is the home of the Eastman Kodak Company and since I am conducting my studies at the George Eastman House, it was important to limit my research to this specific location. However, it is important to note that wedding photography practices might vary across the United States. As the study was done in Rochester it is likely that most of the subjects were well acquainted with certain photographic practices due to the all-pervasive influence of Kodak in that specific geographical area. Moreover, in order to narrow my search

⁴⁶ The online advertisement can be found in section B of the appendix of this thesis.

further, I included one additional requirement to the above criteria. Each person or couple being interviewed had to have been married only once. On account of my case study being open to individuals coming from different social, cultural and economic backgrounds, my reasons for choosing the above specification ensured a common ground for my participants.

Although individual wedding photographs were produced well before the twentieth century, their placement within a specifically purposed album comes later and is of particular interest to me. The idea of a special album containing wedding photographs did not become commonplace until the late 1940s and early 1950s.⁴⁷ In response to the advent of the digital era, and the increasingly dematerialized condition of the photograph and its dissemination, I wanted to focus specifically on the years 1950 – 1985, what I have identified in my introductory chapter, as an important but overlooked period in the material history of the wedding album. Although the wedding album appears in the 1940s, I intended to use the oral interviews as my primary research and required a base of interviewees who were still currently married. Furthermore, much of the previous literature on the social practices of wedding photography that I have surveyed concentrated on wedding photographs that were produced in the late 1980s and early 1990s. For my research I wanted to focus specifically on the early post-war analog wedding album years, which is my reason for not including the 1990s and onward in my case study.

Overall, I viewed thirteen albums. Out of the thirteen, three of them were from my own collection. In total I conducted seven interviews. However, for the purpose of this small-scale research project, the case study used in this thesis specifically focuses on analyzing four albums, while occasionally referencing the remaining three. This decision was based on working with the participants who provided me with the largest amount of information. The participants were chosen from responses to my online advertisement, as well as for their ability to best meet the criteria as previously described. To help decide on the subjects, I communicated with those who replied to the advertisement either by phone or via email. I met with the wedding album owners at the end of February and the beginning of March. The subjects were either interviewed in the privacy of their own homes or in the council room at George Eastman House. Each person and/or couple was interviewed separately and our discussions were digitally audio-recorded. I had the opportunity to view each participant's albums and in some cases their parent's wedding albums as well. Husbands and wives both participated with the exception of one widow. In

⁴⁷ Barbara Norfleet. *Wedding*. (NY: Simon and Schuster, 1979).

order to keep the discussions focused, I had a series of questions that I would often refer to as my standard research base.⁴⁸ Meetings lasted between one and three hours. Each meeting began with me asking the owners questions, followed by a viewing of their album. Each discussion concluded with me documenting the album's dimensions and photographing its material form, layout and design.⁴⁹ Although our conversations continued while viewing the album, the discussion questions were not directly related to image content. Rather, I focused on the correlation between the photographer and the subject, the process of how the wedding album was organized and the utilization of the wedding photographs. I was interested in each owner's relationship to his or her wedding album today and whether it's meaning has changed over time.

In addition to conducting interviews, I also analyzed wedding photographs housed at George Eastman House. By studying the collection, I was able to gain a sense of how wedding photographs were presented and displayed during the first few decades of the twentieth century.⁵⁰ To better understand the developmental changes of wedding photography, I examined a selection of historical advertisements, wedding guidebooks and instructional manuals. I also read literature written on the history of wedding photography and reviewed a selection of previous research on the social practices of wedding photography. In order to achieve a qualitative understanding of the wedding albums that I have surveyed, I will compare and contrast my primary research with Charles Lewis and Michele Strano's case study findings. For my case study, the intention was to combine the approaches taken by Lewis and Strano. Lewis' interview questions often addressed the photographers' influence and impact, while Strano's questions primarily focus on why people wanted wedding photographs and how they used them. Not only do my interview questions consider the photographers role but they also take into account the participants' reasons for choosing to photograph their wedding event.

⁴⁸ The interview questions can be found in section A of the appendix of this thesis.

⁴⁹ Interview questions, transcribed excerpts and album documentations are listed in sections A, D and F of the appendix of this thesis.

⁵⁰ Additional examples depicting the presentational forms of early twentieth century wedding photographs can be found in section E of the appendix of this thesis.

CASE STUDY: INDIVIDUAL ALBUMS AND THEIR OWNERS

In order to fully understand the wedding album as a cultural product of mid twentieth century America, it is important to recognize the personal life stories that are associated with them. The following case study consisted of qualitative research interviews with seven wedding album owners who live in Rochester, New York. In producing accounts of the relationships people have today with their wedding albums, it was important for me to acknowledge three key factors: the subject's socioeconomic background, the technological innovations of the era in which the album was produced and the role of the photographer who produced the photographs in the albums. An important goal of this qualitative research project was to find out how wedding albums were presented and consumed by American middle class families during the mid to late twentieth century. In the following section, I will begin with offering a brief social background to the wedding album owners who were interviewed for this case study prior to beginning. This will be followed by a discussion of the post war analog wedding album in relation to the technology and the relationship between the photographer and the client. I will specifically look at the physical attributes of the wedding albums, the albums location, the frequency of album viewings, the rise of colour photography, the wedding album and/or other media and the role of the photographer.

The Participants

As a goal of my project I was interested to see if there were age differentials between the various married couples and whether this changed over the time of my survey. I surveyed American statistics on the average age at which individuals married in different decades and compared the ages to my interviewees. According to a survey conducted by the Bureau of Census, the average age of first marriages for females in the United States between 1949 and 1962 was 20.3 and 22.7 for males.⁵¹ It was not until the 1980s where we begin to see an increase in age. By 1982 the median age at first marriages for females was 22.5 and 25.1 years of age for males.⁵² With the exception of Owners E (married in 1980, wife 25/husband 24) and Owners F (married in 1983, wife 22/husband 29), for my case study, 21 was the average age for female

⁵¹ Thomas J. Espenshade, "Marriage Trends in America: Estimates, Implications, and Underlying Causes," *Popular and Development Review* 11 (June, 1985): 195.

⁵² Ibid.

participants and 22 for males. According to a new Pew Research Centre analysis of U.S. Census data, “the median age at first marriages has never been higher for brides (26.5 years) and grooms (28.7). In 1960, 72% of all adults ages 18 and older were married; today just 51% are.”⁵³ One could speculate that adults today are investing more time, energy and resources in their education and careers, therefore delaying marriage. What I observed in my independent research is that most of the wedding album owners I interviewed were married immediately after college.

Owners C:

Wife: I was a senior in college trying to get that done first.
Husband: I had finished my first year at Cornell business school. She graduated at the end of May and we were married in the third week of June.

One participant, (Owner D) earnest at the proposal, was married on campus. Owner D shares her story:

At the time of our marriage, my husband was a research tech in a lab at Yale Medical School. I was working in a photo lab. I was 23 and my husband was 22. I was married in Connecticut. We had been students at UConn and were married on campus.

Below I have briefly summarized the age for each wedding couple at the time of their marriage, the year at which they were married and a general description on the type of album they own. (For a more detailed chart please see section C of the appendix of this thesis)

| OWNERS (Age at the time of marriage) | YEAR OF MARRIAGE | TYPE OF ALBUM |
|-------------------------------------------------------------------------|-------------------------|------------------------------------------------------------|
| Owners A Wife: 22 Husband: 21 | 1959 | Simulated white leather album w/double sided acetate pages |
| Owners B Wife: 21 Husband: 21 | 1966 | Simulated white leather album w/double sided acetate pages |
| Owners C Wife: 21 Husband: 23 | 1968 | Simulated white leather album w/double sided acetate pages |
| Owner D Wife: 23 Husband: 22 <i>Note: husband deceased</i> | 1975 | Genuine tan coloured leather w/insert mount pages |
| Owner E Wife: 25 Husband: 24 | 1980 | Genuine brown colour leather w/insert mount pages |
| Owner F Wife: 22 Husband: 29 | 1983 | Quarter tan leather binding w/dry mount pages |
| Owner G Wife: 23 Husband: 22 | 1987 | Dark brown synthetic leather w/insert mount pages |

⁵³ D’Vera Cohn et al “Barely Half of U.S. Adults Are Married – A Record Low,” *Pew Social & Demographic Trends* (December, 2011), Accessed May 28, 2012, <http://www.pewsocialtrends.org/2011/12/14/barely-half-of-u-s-adults-are-married-a-record-low/>

Physical Attributes and Contents

Photographic studies have shown that all family albums collectively have an “overwhelming sense of similarity and redundancy.”⁵⁴ When photographs are placed in an album, typically the album is arranged in a linear narrative structure. The sequencing of photographs acts as a visual clue to identifying the passage of time and events. Similar to the ways in which museums imply that certain artifacts from our past are worthy of preserving, photographic albums function as a way to trigger one’s memory, suggesting that certain memories are worth remembering. When asked how they went about selecting their wedding albums, the majority of the participants, if not all, replied with virtually the same answer, “I don’t remember having a selection. If there was any selection, it was very minimal.” Of the participants, Owners D and F were the only participants who could express their reasons for choosing the album. These individuals were also familiar with album styles. Owner D’s father was a wedding photographer and Owner A occasionally photographed weddings as a hobby.

Owner D

Wife: Because I handled so many of the albums that people would choose I was familiar with them. This for some reason was the one I liked best. I remember at the time a lot of albums were not the slip in, but were the dry mounted - the photograph would become part of the page. I remember saying that I didn’t want that because if I wanted to change the photographs, change them around – I wanted that freedom. If someone gave me pictures from the day I wanted the ability to be able to add them.

Owners A

Husband: We liked the compact size of our wedding album. We find this to be very useful and very practical. The bigger it is would be – the more cumbersome. I prefer this size. This is the size I used when I did it for other people. Big enough to look at but not too big where it’s awkward to look at.

Wife: The one good thing about this album is that it could fit on a bookshelf and could be picked up easily unlike other large albums that would most likely be upstairs under the dresser.

⁵⁴ Gillian Rose. “Family Photographs and Domestic Spacings: A Case Study,” *Transactions of the Institute of British Geographers*, 28 (March, 2003), 6.

In general, most of the participants who were not familiar with wedding album styles, did not seem to put much thought into the choice of format, layout and design of their albums, nor did they seem to place much significance on these choices. However, it is important to note that an album's size and structure may or may not affect the ways in which it is are used. As expressed by Owners A, the small size of their wedding album made it much more accessible for viewing. I will discuss the usage of wedding albums in more detail later in this chapter.

Of the seven wedding albums I analyzed for my case study, three of them were quite similar in size and structure. Owners A, B, and Cs' albums were made out of a synthetic resinous foam material that was designed to simulate white leather. The wedding photographs were enclosed in double-sided acetate sleeves and at times the light reflecting on the plastic made it quite difficult to view them. In order to view the photographs more clearly, the participants would often have to adjust the album. With the exception of Owners F (whose album was made out of quarter leather binding), the only albums made out of genuine leather were that of Owners D and E. Unlike the others, the pages of these albums were much thicker. The wedding photographs slid behind a matted enclosure. The couple's names were also embossed in gold on the album covers of Owners D, E and F. Physically these albums were much larger and were quite bulky to hold.

When analyzing the wedding albums, I noticed a pattern. The size of the wedding albums increased as the decades went on. For example, the album size for participants who were married in the 1960s (owners B and C) was 10.5 inches long, 9.5 inches wide and 1.5 inches thick. Participants who were married in the 1980s (owners E, F and G) on the other hand had significantly larger albums. These albums ranged from 11.5 inches to 12.5 inches high, 11.5 inches to 13.2 inches wide and 1.5 inches to 3 inches thick. Although the size of the albums increased, the number and size of the photographs roughly stayed the same. As discussed in an earlier chapter on wedding manuals and guides, in her wedding sourcebook, Madeline Barillo identifies popular trends in twentieth century American wedding albums. I observed from my independent research of Barillo's list of trends that all of the participant's albums combined both candid and portrait styles of wedding photography. The over all organization of the wedding photographs was chronological. The majority of the pictures were arranged according to the sequence in which the events depicted in the photographs happened on the day of the wedding. With the exception of Owners D and F, all of the photographs contained in the participant's

albums were either sized as 8 x 10 or 5 x 7 inches. Out of the seven albums, five of them had one picture per page. Although pages were designed for specific sizes, it was interesting to see how some of the owners adapted their own ways of working around the standardized layout. For example, Owner D combined four photographs into an 8 x 10 page insert (see fig. 9) and Owners C placed two 5 x 7 photographs into an 8 x 10 page sleeve (see fig. 10)

Figure 9. 1975 album page



Figure 10. 1968 album page



Photos by author

A common characteristic for the post war analog wedding album is the descriptive page attribute. The first page of the album is typically made out of a parchment-like paper and it is intended for the bride and groom to write their names, the wedding date and/or other specific information regarding the wedding day. This information is often written in a formal handwriting style, such as calligraphy. Ironically, most of the couples Michele Strano interviewed for her case study had never filled out the descriptive page in their album.⁵⁵ When Strano asked her participants for their reasons for not filling out the pages, most lamented their unfortunate handwriting skills. According to Strano, “couples fear being judged according to an ideal model which they do not have the skill to achieve since calligraphy is no longer a widely taught form of writing.”⁵⁶ Similar to Strano, I also discovered that the individuals I interviewed for my case study rarely filled out the descriptive pages (see fig. 12). Info regarding the wedding was often left blank. Out of the thirteen albums I analyzed, seven had descriptive pages included

⁵⁵ Michele Strano, “As time goes by: ritualized remembering through wedding photography” (PhD diss., University of Pennsylvania, 2001): 141

⁵⁶ Ibid, 142.

in the wedding albums. However of the seven only one person filled out the information (see fig. 11). Like Strano, I too questioned the participants about their blank descriptive pages during my interviews. Although owners did not express unease about their handwriting skills, they did not however provide a clear reason for not doing so. Owner D on the other hand, was unhappy with the over-all outcome of her album. She expressed that this was why she chose to not fill out the first page.

Figure 11. 1966 descriptive page

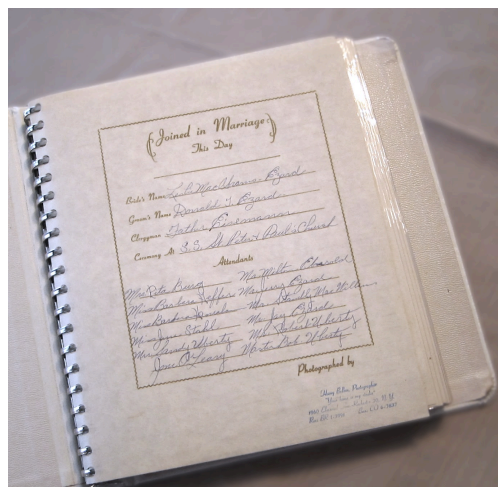
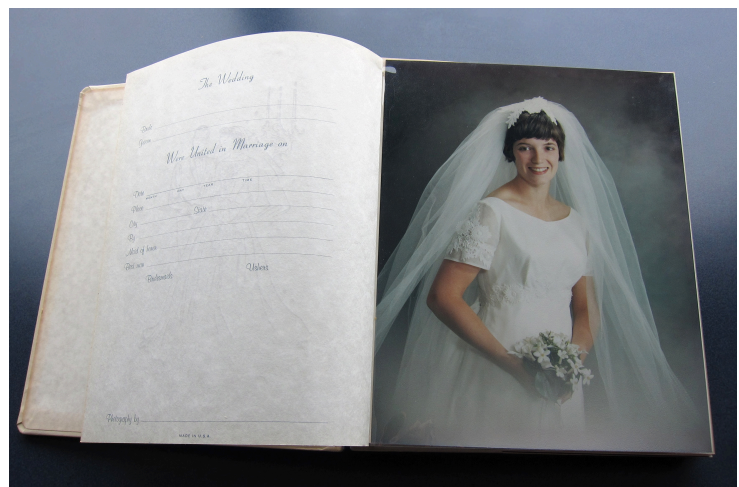


Figure 12. 1968 blank descriptive page



Photos by author

What I have observed from these findings is that in general, the owners did not seem to put much thought into written descriptions. The participants did not seem to feel that added anecdotal information was necessary. The meaning of the wedding albums for them was not necessarily derived from annotations, but rather the photographs contained inside of them. In addition to overlooking the first page, there are other ways in which this is apparent. The three albums produced during the 1980s that I analyzed for my case study did not feature the descriptive page. This observation leads to the speculation that the wedding industry dropped this feature, which implicitly means that the understanding of the wedding event is meant to manifest itself solely through the viewing the photographs.

In her list of trends Madeline Barillo also discusses the practice of including mementoes, such as a copy of the wedding program and/or invitation in the wedding album. In the case of my interviewees, the invitation and other related wedding memorabilia were combined in the albums that were made in the late 1950s and 1960s. For example, Owners B cherished their

memories by enclosing personal keepsakes in their wedding album (see fig. 13). Such objects included: a newspaper clipping of the bridal announcement, a class portrait of the bride to be, the wedding invitation, program and serviette. Owners A not only enclosed other photographs at the back of their wedding album, but they also fashioned their own insert for their wedding invitation (see fig. 14).

Figure 13. Wedding mementoes, c. 1966



Figure 14. Wedding mementoes, c.1959



Photos by author

The albums produced in the late 1970s and 1980s on the other hand did not contain material mementoes. They did however contain photographs with wedding mementoes incorporated into the image content (see fig. 15). I found this observation to be particularly interesting. Instead of enclosing material objects, photographers were now taking photographs of wedding artifacts and the preserving of the image of the artifact appeared more important than the physical object itself. One could say that this is a premonition of the later de-materialization of the photograph itself through digitization. This observation historically reflects the loss of additional, non-photographic memorabilia. It also provides a glimpse of how the style of wedding photography began to change in the latter half of the twentieth century. From my research it appears that by the 1970s wedding photography increasingly was no longer just about capturing the event as the day unfolded. Wedding photography was also about documenting the little details that assisted the telling of the bride and groom's wedding story. Although the practice of enclosing actual mementoes in wedding albums began to diminish, their representation through photography increased. By the late 1970s we start to see an increase in

photographs depicting key objects such as the couple's wedding invitation, the bride's bouquet and the bride and groom's wedding rings (see figs. 15 & 16).

Album Location

An album's size may or may not determine where it is to be kept. According to Michele Strano, "since wedding albums are usually large, the first criteria in deciding where to keep the album seemed to be where it will fit."⁵⁷ In addition to its size, an album's location also may or may not affect the ways in which it is used.

Figure 15. Wedding invitation, 1980



Figure 16. Wedding rings, 1987



Photos by author

For the most part, the participants' album locations have remained the same. In general, owners stored their wedding albums with other family albums on bookshelves that were either in the family room, den or office. Some participants describe their album's location below:

Owners A

Wife: It's been always on a bookshelf in our living quarters.

Owners C

Wife: It's in a bookshelf in our office area - quite close for me to grab - next to the other albums. In the living room, initially in the bookshelf, then to a cupboard below and now it's in the study bookshelf. It's the only professional one we have. It's holding up better than some of the other efforts - although I am getting better at that.

⁵⁷ Michele Strano, "As time goes by: ritualized remembering through wedding photography" (PhD diss., University of Pennsylvania, 2001): 145

Owners E

Wife: We keep it in this box. It's in our family room in a bookcase with other family albums. Its always been somewhere in the family room.

As a family evolves over time, it is common for an album's location to change. For example, the wedding album, may be moved into a less public area of the house. Of the seven owners, two of them (Owners B and G) stated how space became a concern after they had children. As a result, the wedding album was among one of the many things that got shuffled around. Protecting the album may also be a factor in determining an album's location. Although Owners B and G admitted that they keep their album in the basement, they did however express efforts to keeping the album safe. When asked where they kept their wedding album and whether its location has changed over time, the following owners describe their reasoning below:

Owners B

Husband: Down in the basement, in a box. It's very dry. Dehumidifier down there to keep the moisture out, 50% humidity.

Wife: Its in one of the plastic container bins. Stored with other family albums. We've had it out only once since we've lived here in ten years.

It's always been stored with family albums - stored in big boxes in the basement. When we were first married we had it on a shelf - maybe after five years, when we started having kids - everything got shuffled around, because there was no room.

Owners G

Wife: In the basement in a bookshelf - its up high and we have a de-humidifier. Its not stored with the other albums. I don't know why. I think it's safer down there. With a de-humidifier - it's more controlled. Our other photos are stored upstairs in albums and/or in shoe boxes and then we went to digital. So they are all now on the computer.

In the beginning, it was out in full view on the coffee table. Anytime anyone came over. When we were in the apartment, for five years, it was out in the main living area. Where anyone could look at it. When we moved, it was in a cupboard with the other photo albums. So it went

from the shelf, to inside the cupboard. When we had a baby, we put stuff away.

Husband: Ironically it's in the same cupboard, but in the basement now.

According to Michele Strano, “choices about where to keep the album also reflect a couple’s expectations of how the album will be used.”⁵⁸ What I have observed from my independent research is that an album’s location tends to determine its use value. Many of the wedding album owners chose to keep their albums out in a public area of the house so that they could have access to it whenever they wished. Of the seven wedding album owners, four (Owners A, C, E and F) stored their photo albums in a public area of the house. Only two of the owners confessed to storing their wedding album in the basement (Owners B and G), while one participant (Owner D) admitted to keeping her wedding album in the bedroom closet. Six wedding album owners did however express that their wedding albums were initially kept in the family living room (whether it be on a coffee table or on a bookshelf) during the beginning stages of their marriages.

Frequency of Album Viewings

Wedding albums, presumably are most often looked at in the beginning stages of a marriage. Over time, as the album moves from its original location, it is looked at less often. When asked how often they look at their wedding albums, all of the participants admittedly confessed that they do not really look at them much after the first year of marriage. In general, the owners expressed that it had been at least five to tens years since the last time they had viewed their album. The following owners describe their feelings below:

Owners C

Wife: Within the year – we’ll haul it out occasionally for someone who asks an idle question and gets more than they want as an answer. It’s not completely moldering ...

Husband: Probably, less than once a year, probably - twice every three years – maybe. Were not alone. Unless we get into something that gets us

⁵⁸ Michele Strano, “As time goes by: ritualized remembering through wedding photography” (PhD diss., University of Pennsylvania, 2001): 146

thinking about it ... we wouldn't be doing it. This is a wonderful excuse to do it - this is fun!

Owners E

Wife: Within the last five years. We might have had it out with our children.

Owner D

Wife: I have not pulled this out in ... I don't know, it could be 10 years. I remember sharing it with friends if they came over. I did take it out for people. I just didn't leave it out on the table or anything like that.

Some owners reported that they were usually prompted by a specific reason to view their albums. Owners E and F both expressed how their children would need a picture for a school project and they would therefore go back and look at the albums in search for that picture. For example, if they had been pulling out a family album that happened to be near the wedding album, this would often influence them not only to look at their family photo albums, but also their wedding album too.

In addition to the above reasons, other types of media also influenced the viewing frequency of the wedding albums. To compliment their wedding album, Owners F also audio recorded their wedding ceremony, specifically the vows made between one another. Although the husband admitted that it's been at least ten years since the last time he has viewed their wedding album, his wife on the other hand, in honor of her anniversary, related her annual practice of listening to the cassette tape while looking at their wedding pictures. When asked how often she looked at her wedding album, Owner F stated,

Definitely annually - we have a cassette tape of our vows being said. I pull that out every year at our anniversary. I listen to that and look at the pictures.

This raises an interesting question as to whether other kinds of documentation can also affect the value and/or function of a wedding album. Would Owner F look at her album less if she did not have the cassette tape? Did the recorded vows encourage and/or initiate the use of her album? In a similar manner, for one husband (Owner G), it was only after he and his daughter worked on a project together that involved the scanning of family photographs that he felt inspired (after more than ten years) to look at his wedding album again. After generating a digital

photomontage, Owner G admitted to viewing the digital reproductions of his wedding photographs more often than his wedding album. He stated, “We enjoy the DVD very much.” What made the digital reproductions more attractive for Owner G, I wonder? In a later section of this chapter, I will elaborate on the use of wedding photography in relation to the wedding album and other media.

According to Michele Strano, “a professional wedding album is the best tool for ritualizing memory.”⁵⁹ As a goal of my project, I was interested in exploring why the owners wanted wedding photographs. Although most participants admitted that they do not look at their wedding albums often after their first year of marriage, they did however express that the album is nonetheless very important to them. Here are some responses to my inquiries about how participants might feel if they did not have a wedding album and/or photographs:

Owners E

Wife: Definitely. It’s a milestone in your life and I think that you are always taking photographs of the milestones in your life. My husband’s family was a Kodak family - he had family members who worked at Kodak. He has a lot of photographs of his family growing up and I have fewer. We have photographs of the important things - Baptisms, First Communion, Easter Sundays. Photography was more so about recording an event - whenever you were dressed up.

Husband: Even though over the last thirty years we haven't taken a look at this album I think it will be more meaningful maybe when we are gone when our kids and grandkids take a look and see how things were in the eighties and this is what it looked like when Gramma and Grampa got married. Just like we do for our grandparents.

Owners B

Wife: I can’t image anyone getting married without having memories of their wedding. I don’t care if you were married in a church or anywhere.

Husband: You can always imagine, but as you get older your mind forgets what a person’s face looks like. That’s the whole idea of having pictures. You can capture and remember it. It becomes a part of your genealogy because as you look through those you see the people that have long passed – you say “oh that was my uncle so and so” and then you start writing that stuff down because later its going to be done and if you don’t write it down, your kids or their kids, or their kids aren’t going to know who’s who.

Owner D

Wife: I’m glad I have this record and the movies. I’m sure my kids will be glad at some point – especially since their dad is gone.

⁵⁹ Ibid, 140.

In my qualitative research project, I also wanted to compare the consumption patterns of the wedding album with other family photo albums. I was particularly interested in discovering whether the owners viewed their wedding albums differently from their family albums, or if they were similar in any way. Based on the information that I have gathered for my case study, it appears as though the wedding album is utilized in the same manner as other photo albums. Although some of the participants admitted to viewing other family albums more often, they valued the wedding album for the most part, on the same level. According to Strano, “wedding photography, as with all family photography, is judged in terms of the values it represents and the functions it serves, rather than the skill displayed by the photographer or editor (as it would be if it were in the realm of ‘art’).”⁶⁰ Like Strano, what I observed from my independent research is that the value of wedding albums is often determined by how frequently the photographs were needed to recall or confirm a memory or to illustrate a personal life story.

The Rise of Colour Photography

As discussed in an earlier chapter on the idea of the wedding album, colour photography dominated the pages of wedding albums by the 1970s. In general, what I observed from my independent research is that all of the participants favored colour photography. One husband (Owner F), a photo conservator declared that he initially wanted the photographs to be in black and white, but his wife wanted them in colour. His wife stated passionately,

Hey this is my wedding day I’m sorry I know you’re a conservator – but I wanted colour. I know he told me that it lasts longer – but I want to enjoy it. I want to see the colour of the gowns. Lavender was my favorite colour and that’s what I chose for my Maître of Honor, and bridesmaids. If you got black and white how am I going to see my favorite colour? When I look at the pictures I want to see what was really there – not just black and white. I figure yeah it’s nice to hand them down through generations but ...

When asked if she had a preference with respect to the photographer’s technique? Owner C replied,

Colour! You had to have colour!

⁶⁰ Ibid. 150.

Out of the seven albums I analyzed for my case study, only two albums (Owners A and B) contained black and white photographs. However, of those two albums, only one of them had both colour and black and white photographs (Owner B). The wedding proof book that belonged to Owners B on the other hand contained only colour photographs. When I compared the photographs inside the proof book to the photographs inside the wedding album I discovered (when matching the proof to the photograph) that some of the colour prints in the proof book were printed in black and white for the wedding album. Based on this observation, I can only speculate that all the black and white photographs produced for the 1966 wedding album (Owners B) were generated from colour negatives. At the same time, some of the owners also reported that it had cost more to have both colour and black and white photography. Therefore, during this time period, most of the wedding album owners I interviewed valued colour more and for the most part this was their reason for not choosing to have black and white photographs. Some of the participants explain their thoughts below,

Owners E

- Husband:* I think in the day – in the eighties, colour was ... people weren't going back to the black and white stuff.
- Wife:* Now we look at black and white and see how beautiful it is. Then, back in the eighties everyone was shooting colour film.

Owners G

- Wife:* All colour. I see a lot of black and white now cause its artsy. I think it wasn't even an option for us then. You had to have color. I mean we live in Kodak country.
- Husband:* At the time we ordered, if we wanted any pictures in black and white - for an extra charge, but we didn't.

I suspect that the resurgence of black and white photography as a choice alongside colour could be located as occurring in the late 1990s to the early 2000s with the rise of digital technology. Black and white photographs, with an aesthetic rooted in the past, stirred feelings of nostalgia that led to a rise in their popularity again. In her wedding sourcebook Madeline Barillo associates the practice of black and white photography with “a dreamy, nostalgic look.”⁶¹ Black

⁶¹ Madeline Barillo. *The Wedding Sourcebook*. (Los Angeles: Lowell House, 1996): 166.

and white photographs now symbolized romance. What was once viewed as a product of modern technology, now functioned as a simulation of the appearance of another time period. In opposition to the sentimentality and romanticism attached to black and white photography, my research indicates that colour photography was seen as a way to confirm the realism of the events depicted in the owners' wedding photographs even though they may have been staged for the camera. This observation, which confirms the perception of a difference between the event and its representation in the minds of these couples, raises an interesting question as to whether for some the visual representation of the wedding event might be more important than the actual event itself.

Wedding Photography: Albums and/or other Media

As noted in an earlier chapter, prior to World War II professional wedding photographs were generally limited to formal portraits. For example, Karal Ann Marling notes that during this time period "the bride usually sat for her wedding picture in the department store [at] which she brought her dress, on the day of her final fitting."⁶² The groom and other male bridal party members were excluded from these sessions. Not only did superstition deem it unlucky for the bride and groom to see each other the night before the wedding but it was also considered unlucky for the engaged couple to appear in the same picture before their vows were recited.⁶³ Therefore, "custom dictated that wedding notices for the newspaper would include only the likeness of the bride."⁶⁴ During the post-war analog wedding album area, the practice of placing a bridal portrait in the society section of the local newspaper was quite common. What I observed from my independent research is that five out of the seven brides I interviewed had placed their photograph in the newspaper. A bride (Owners C) describes her pre-wedding portrait experience below:

I had a sitting way early prior to the wedding as soon as I had the dress in March or April. I went to New York with a dressmaker (Jean Frankenstein) from Rochester and we bought the dress in NY in the garment district. It arrived in a box and we shook it out and I went to the first sitting. You'll notice the lines on

⁶² Karal Ann Marling, "Ritual, Etiquette, and Reminiscence: A Social History of Wedding Photography in the Twentieth Century." (1991): 3.

⁶³ Mary Baker, *Wedding Customs and Folklore* (London: David & Charles, 1997), 31

⁶⁴ Karal Ann Marling, "Ritual, Etiquette, and Reminiscence: A Social History of Wedding Photography in the Twentieth Century." (1991): 3.

the dress. I can remember being very restive at how much time the photographs were taking. I suspect by today's photographic standards it was 15 minutes.

I was surprised to see how persistent this custom has been. It was interesting to note that all three brides who were married in the 1980s were extremely happy to have participated in this tradition. (See appendix section G, for sample newspaper wedding announcements).

In addition to the above observation, it was also interesting to learn the many different social practices that mobilized the visual representations of the owners' special day. One husband (Owners B) stated that one of his main reasons for choosing their photographer was the understanding that the photographer would reproduce a wedding photograph as an oil painting. Owner B describes his reasoning below,

One of the things that sold us on him - he told us that if we went with him, he would take one of our photographs and do an oil painting of it - which he did. He took one of the photographs and painted it – and he signed it too. Its downstairs now – but we had that in the bedroom for years. I think it's an 8 x 10. Every detail of the dress was painted.

Based on the above description, it appears as though Owners B viewed their wedding oil painting more valuable than their wedding photographs at this time. Although Owners B admitted to moving their wedding album to a more remote area of the house, they did however display their wedding oil painting in a room that was easily accessible for many years.

Of all the participants I interviewed, I found it particularly intriguing to discover that Owners A viewed their wedding slides more so than their wedding album. Although their wedding photographs were made in 1959, their album on the other hand was not produced until several years after their wedding. Owners A share their feelings below:

Wife: We had the colour slides right away and who needed the album. That's what we were showing everybody at that time. The colour slides were more fun.

Husband: We had the Kodachrome II, which was new at the time and they were beautiful.

Wife: They were more enjoyable for people to look at than an album would.

According to Jennifer DiCocco, the family slideshow reached a peak in popularity during the years 1950 to 1965.⁶⁵ The slideshow is yet another example of how technology can influence the ways in which we as viewers consume and make sense of wedding photography (as with all forms of photography ultimately).

In addition to photographing their wedding event, Owners C, D and E also recorded their special day on motion picture film. Although Owners C and E both stated that the wedding album was much more accessible to view (because they did not have a projector to play 16mm or Super 8 film), they did however maintain that their films did capture particular aspects of the event that the album did not. The wedding album could not illustrate particular wedding celebration practices such as the receiving line, reception and dancing. Owner D on the other hand loved her sound movie because it was well produced but had candid quality. “You had the ability to hear people’s voices, especially those who are gone”, Owner D confessed. When comparing this to her wedding album, she argued that the sound movie was done very well.

As I mentioned in an earlier section of this chapter, Owner G recently created a digital photomontage, which featured his wedding photographs as a chapter in his home video DVD. When asked how his newly created DVD compared to the wedding album, Owner G describes his feelings below,

The DVD has music. We used the music from our wedding. You are able to now associate certain parts of the wedding with the music.

Although I do not have enough data to make definitive conclusions about the use value of the wedding photographs in relation to other media, I can speculate that other kinds of documentation such as video and/or audio recordings may affect the value and/or frequency of access of a wedding album. What I observed from my independent research is that sound helped the owners to interpret and make use of their wedding photographs.

The Role of the Photographer

In his article “Working the Ritual: Professional Wedding Photography and the American Middle Class, Charles Lewis addresses the photographers’ influence and impact on constructing the wedding event. Like Lewis, I also wanted to analyze the photographer’s role in shaping the

⁶⁵ Jennifer DiCocco, “American Family Slideshows 1952-1967” (Master’s Thesis, Ryerson University, 2010): 22.

owner's wedding albums. I was specifically interested in exploring how each owner went about selecting the photographs for their album and whether they gave their photographer any specific instructions regarding the organization of their wedding photographs.

When asked how they went about selecting their photographer six of the seven wedding album owners all admitted that their choice in photographer was based upon the advice given by their family and/or friends. One bride (Owner C) expressed that she did not remember making her choice of photographer based on an exhaustive search and another bride (Owners E) explained that she did not have many options because she lived in a small town that did not have many wedding photographers to choose from. In general, what I observed from my interviews is that many of the owners did not seem to put much thought into their choice of photographer nor did they seem to place much significance on this choice. Owners G on the other hand were the only couple to have explored their options. When asked how they went about selecting their photographer, Owners G describe their experience below:

Husband: One of the bridal shows that they had here in Rochester. I think they were presenting there.

Wife: There were booths and booths of them. You just went around ...

Husband: ... and collected cards. We interviewed a few folks.

Wife: I remember the big thing at the time was – whether or not the photography studio would give you the proof book of every picture they took. The photographer we picked were one of the few photographers that would give you the proof book. Sometimes the photographers would say pick your twenty photos and that's it. I think that was one of the things that drew us to them. They were reasonably priced too.

Husband: Price and getting all the proofs rather than just the wedding book.

With the growth of the wedding industry came the idea of an annual wedding photography event. Similar to the PPA's annual convention and trade show (*Imaging USA*, Professional Photographers of America), wedding vendors were also coming together to promote their businesses. Bridal shows seek to promote artistic exchange and collaboration in the field of wedding photography. The above observation provides an example of how the commercialization practices of wedding photography have changed dramatically. The wedding industry is no longer simply about the promotion of wedding photography. More recently, other

service areas that are part of the material culture of weddings, such as food, decorations and bridal fashion, have increasingly become indispensable aspects of preparation for the special day. In general, what I observed from my interviews is that a number of the owners did not feel the need to discuss with their photographer how the photography would be carried out at their wedding. For example, when asked if they gave their photographer any specific instructions, six of the seven participants said no. A large number of the participants also did not seem to put much thought into the organization of their wedding photographs nor did they seem to place much significance on this choice. All of the owners' albums (with the exception of one) were produced, and organized solely by the photographer. Six of the seven owners admitted that once they picked their wedding album and selected the photographs the photographer did the rest. Like Strano's case study, my interviews also confirmed Lewis's findings that photographers often take the role of "wedding director" as well as photographer. Some of the owners describe their feelings below:

Owners B

Wife: My photographer kept taking pictures. The only time I actually saw him is when we went to the Eastman House. He kinda stayed out of our way - we didn't pay attention to him. He just moved around - he didn't bug us by asking questions.

Owners C

Wife: I remember being perfectly happy to follow his instructions.

Husband: I thought he was a real pro. He told us exactly what to do, and it was good. He told us that he knew what he wanted to do. He didn't say what do you want next. He told us and that was good. He was a pro. I thought it was very efficient.

Owners G

Wife: We let him be the director. I figure he knew what he was doing.

Husband: There was so much going on that day. He really did take charge. He did play an organizing type role.

Wife: I see kids at work getting married now and they know exactly what they want. They know - we want this photo and that photo. I remember thinking we just let him do whatever and everything turned out fine. I think as the years go on, people know what they want and they better get it.

Husband: We were young and let him do his job.

Of all the participants I interviewed, Owner D on the other hand was the only individual who expressed significant feelings about the way she wanted her wedding to be represented photographically. Owner D shares her story below,

My husband and I talked with the photographer of the things that we wanted. We didn't want any of the technique type things that were popular of the day, gazing off into the sunset - those kinda of things that I thought were kinda phony. I wanted basically my family in the pictures. My friends - I wanted candid of my friends at the reception. Those kinda of things. I wasn't interested in a lot of the creative technique shots. He did go ahead and ask to take some of them anyway just in case I wanted them. I did not want them so they are not in the album.

Based on my independent research, (with the exception of Owner D) it is clear that most of my participants were happy to give up control to the photographer. Not only did a large number of the participants depend on the photographer's vision for capturing their wedding event, but they also permitted the photographer to organize their wedding album. Although I do not have enough data to make definitive conclusions about the consumer's role in shaping their wedding story, I can, however, speculate that at some point in the late twentieth century consumers were becoming more aware of the ways in which they could interpret their wedding event. Not only did Owner D express her dislike for creative illustrations, she also disregarded the photographer's decision to produce this style of wedding photography. In addition to this observation Owners G were the only participants to have had the opportunity to explore a range of photographer options. With the introduction of the wedding show, Owners G had the freedom to choose who ever they wanted to photograph their wedding day. Based on the above information, I can only speculate that by the late 1970s and 1980s, consumers were not only voicing their own interests, but they were also gaining more control over how they wished to display and present their wedding photographs.

CONCLUSION

As wedding photography became an increasingly accessible product in the latter half of the twentieth century, the popularity of the wedding album exploded. However, with the recent rise of digital technologies, the storage, exhibition and display of wedding photographs has changed dramatically. Today, not only are individuals sharing their visual memories online, they are also increasingly choosing to utilize social media sites such as Flickr and Facebook, as repositories and display sites for their photographs. The practice of presenting and storing photographs in some kind of material form is declining as photographs generally are no longer produced or consumed as physical objects.

What I have found from my independent research is that despite the discrepancies in the decade of marriage, couple's ages, education levels, and knowledge of photography, the image content and size for all the wedding photographs that I examined remained consistent. Each wedding album appeared to follow a similar checklist of photographs and contained images with the following themes: bride dressing at her home, bride arriving at the chapel, the ceremonial processional, posed pictures of the ceremony with clergy, family group photos, the signing of the marriage license, the cutting of the wedding cake, as well as a still shot of the wedding invitation and bridal flowers. Collectively, these wedding albums contained photographs with similar representations of consistently repeated ritual activities.

On the other hand, the presentation methods for wedding photographs did gradually change over the decades I surveyed. For example, the albums produced in the late 1950s and 1960s were much smaller than the albums produced in the late 1970s and 1980s. Not only were the later albums much larger, but a number of them were also custom built and made out of genuine leather. In addition to the difference in size and structure, within each decade, album pages also changed significantly. The pages of wedding albums produced in the late 1970s and 1980s were quite distinct from those made in the late 1950s and 1960s. Unlike the double-sided acetate leaves that could be found in earlier albums, wedding photographs produced in the later twentieth century were matted and inserted into mount board pages. The material and presentational forms were, ultimately, what differentiated one wedding albums from another.

In their book *Photographs Objects Histories*, Elizabeth Edwards and Janice Hart note that not only is a photograph an image but it is also a physical object that exists in time and space.⁶⁶ Therefore, to fully understand a photograph's meaning, you must not only recognize its content, but also its material form as well as the uses to which the photograph is put.⁶⁷ By analyzing the material culture as well as acknowledging the social practices of wedding photography, this thesis has attempted to offer insight into some key aspects of the historical development of the post-war analog wedding album. Since the birth of the medium, the presentational forms of wedding albums have changed dramatically. As originally conceived, a wedding album was understood as an object that would both store and also display a collection of photographs. However, by the mid twentieth century the post-war analog wedding album had come to be marketed as a vehicle of personal expression. For example, for owner F, the colour lavender played a major role in shaping the story of her special day and Owners D, E and G included photographs illustrating small items belonging to the bride or groom (ie. wedding rings, invitation and flowers) as a way to create a more intimate album style.

To that end, the wedding album's material structure and distinctive presentational form was designed to make it stand apart from not only the amateur, but also other family photo albums. Although the postwar analog wedding album has been popular for almost sixty years as a means of storing, presenting and viewing wedding photographs, the status of the object itself is currently shifting towards potential obsolescence, as photography increasingly becomes a dematerialized medium. While this study endeavors to provide insight into the context and historical development of the wedding album as a cultural product of mid twentieth century America, it is only a starting point for continued research. My analysis of the postwar analog wedding album relies heavily on information collected from seven wedding album owners and is a response to what I saw as a lack of scholarly attention paid to this particular use of photography. In order to fully explore this area of vernacular studies I would suggest that a quantitative approach would be a logical further step in addressing this dearth of information on such a popular use of the photographic medium.

⁶⁶ Elizabeth Edwards & Janice Hart. *Photographs, Objects, Histories: On the Materiality of Images* (NY: Routledge, 2004), 2.

⁶⁷ Ibid.

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APPENDICES

Section A: **INTERVIEW QUESTIONS**

Production

- When and where did you get married?
- How old were you when you got married?
- Did you hire a professional photographer? If so, how did you locate him or her? Why did you choose them?
- When did you book the photographer?
- How many times did you need to meet with the photographer, prior to your wedding?
- Was there a standard coverage fee?
- Was there a package or level of service offered? Did you have pricing options?
- Did you discuss with your photographer how the wedding photography would be carried out? For example, did you give the photographer any specific instructions or did the photographer assume the role of director?
- Did you have a preference or were you offered choices with respect to the photographer's technique? Were you personally interested in what equipment the photographer would be using?
- Did the photographer make any suggestions and/or requests that you remember?
- Can you describe how photography was organized at your wedding? Were photographs taken throughout the day? Where they taken prior to the wedding ceremony, during and/or after the ceremony?
- What do you remember the most about the photo taking process?
- Did you videotape your wedding?
- If yes, how does your wedding photographs compare to your wedding video? Do you feel that they are similar in anyway? Do you view them differently?
- If no, why did you decide to have photographs taken at your wedding?

Organization & Resulting Satisfaction

- Can you tell me a little bit about your wedding album? Is your album a collection of photographs taken from one professional photographer or is it compiled with family photographs too?
- How much did your wedding album cost? Did you have many albums to choose from? What made you decide on this particular album?
- How was your album organized? Did you have many photographs to choose from?
- How many times did you need to meet with the photographer, after your wedding?
- How did you go about selecting the photographs for your album? How does your album compare to other wedding albums of, for example, friends and relatives?
- Do you feel that your album accurately reflects your experience of your wedding day? Were you happy with the results? Are you happy with them now?
- Would you feel differently about your wedding if there were no photographs or album?

Consumption

- How often do you look at your wedding album? When was the last time you looked at it? Where you alone? Have others viewed your wedding album?
- Did you make any other versions of your album at the time or since (e.g., for relatives)?
- Do you own other photo albums or other types of image collections (e.g., slides)? How often do you look at them?
- Where do you keep your wedding album? Is it stored with other photographic albums? Has its location changed over time?
- How does your wedding album compare to other family albums? Do you view your wedding album differently? Are they similar in anyway?
- Do you plan on preserving your wedding album for future generations? If so, how?

Section B: **ONLINE ADVERTISEMENT: A CALL FOR WEDDING ALBUM OWNERS**

ATTENTION WEDDING ALBUM OWNERS

WOULD YOU LIKE TO PARTICIPATE IN AN INFORMATION INTERVIEW ?

Grad student studying at the George Eastman House is seeking volunteers who are willing to participate in an interview about your wedding album.



The image shows an open book with a red cover. The left page contains the following text: "If you were married between the years 1950 - 1985 and only have married once own a wedding album containing photographs of your wedding and would be willing to offer a couple hours of your time". The right page contains: "please contact, Marisa D'Agostino 585 749 2062 mdagostino@geh.org". The book is decorated with a bouquet of yellow and white flowers on the left and a small arrangement of red and yellow roses with a gold ring on the right.

Information to be used as part of a Master's Thesis - subjects names will not be published.

Section C: **SUMMARY CHART OF THE INDIVIDUAL ALBUMS & THEIR OWNERS**

| OWNERS (Age at the time of marriage) | YEAR OF MARRIAGE | TYPE OF ALBUM | ALBUM SIZE (H x W x D) |
|-------------------------------------------------------------------------|-------------------------|---------------------------------------------------------------|----------------------------------|
| Owners A Wife: 22 Husband: 21 | 1959 | Simulated white leather album with double sided acetate pages | 7.8 x 6.1 x 1.5 inches |
| Owners B Wife: 21 Husband: 21 | 1966 | Simulated white leather album with double sided acetate pages | 10.5 x 9.5 x 1.5 inches |
| Owners C Wife: 21 Husband: 23 | 1968 | Simulated white leather album with double sided acetate pages | 10.5 x 9.5 x 1.5 inches |
| Owner D Wife: 23 Husband: 22 <i>Note: husband deceased</i> | 1975 | Genuine tan coloured leather with insert mount pages | 11.5 x 11.5 x 2 inches |
| Owner E Wife: 25 Husband: 24 | 1980 | Genuine brown colour leather with insert mount pages | 11.9 x 12.4 x 2 inches |
| Owner F Wife: 22 Husband: 29 | 1983 | Quarter tan leather binding with dry mount pages | 12.5 x 13.2 x 1.3 inches |
| Owner G Wife: 23 Husband: 22 | 1987 | Dark brown synthetic leather with insert mount pages | 11.5 x 12 x 1.5 inches |

Section D: **INTERVIEW EXCERPTS**

Owners A October 3, 1959, Holy Trinity, Pittsburg, Pennsylvania

Interview took place on March 1, 2012

Can you tell me a little bit about your wedding album?

Husband: I was a medical photographer at the University of Pittsburgh Medical Center. Two professionals photographed our wedding. We had Kodachrome slides taken by an international figure in Medical Photography, my former instructor, and director of the Medical Photo Department in two leading Pittsburgh hospitals, and the Medical Photo Program at Western Pennsylvania Hospital. Those slides are stored in our basement and have not been seen/shown in decades. I suspect they are in perfect condition regarding fading, but wonder if there is any moisture problem from basement storage. We also have decade's worth of travel slides. Very difficult to get anyone to sit and look at slides these days. A Pittsburgher, who did weddings as a commercial sideline, having some other profession that I don't quickly recall, shot our album on 4 x 5 sheet film in a press camera. I had trained with him in that field on a part-time basis, so he shot our wedding as a "present." I was given the negatives, and I jokingly said: "I would print them with my (someday) children for their photo merit badge." So the negatives got set aside. I actually printed them myself, a few years later, and made three 5 x 7 inch albums: ours, and one for each the family parents. There was even a smaller one for my aunt I believe - smaller number, same format. The actual albums were a loose-leaf style, and in a slipcase storage box, inside the carton of original delivery. The photographs were mounted in a genuine white wedding album with Gold Title and had a wedding invitation mounted inside the front cover. Just a few years ago, I realized that the album pages were not of archival materials, and they had begun discoloring the photos. So I dismantled at least one of the albums, placing the photos in proper sleeves for the longer-term storage. I'm fairly sure I saved all the original pages and binder/box - a good lesson in not using cheap materials. As our parents died off, we got their albums back in with their estate holdings.

Wife: It was quite a simple album. Even for that time because I think by then people tended to be doing 8 x 10 prints in a special sort of album. We had the colour slides right away and who needed the album. That's what we were showing everybody at that time. The colour slides were more fun.

Husband: We had the Kodachrome II, which was new at the time and they were beautiful.

Wife: They were more enjoyable for people to look at then an album would.

How did you go about selecting the photographs for your album? Did you have many to choose from?

Husband: Well our family got the ones in which they all looked the best and my family the same decisions. I guess less than fifty.

Wife: There are twenty prints in here.

Husband: Considering the time – you’re shooting for real. You don’t take three or four of each set up to get the best expression. You shoot the best one and that’s it. So if somebody blinks or spoils it, you don’t have a picture. You can’t see it right off the bat and redo it. In those days you had to know how to set up before you press the button.

Wife: ... and I don’t think certainly not for us we didn’t have the “ok now we will go back in and take pictures.”

Husband: We didn’t restage anything. This was shot, as it was unfolded. There was no big elaborate production. Usually you get the couple, the parents, the bridesmaids and the party and you keep doing all that. We didn’t stage that kinda thing at all. Ours is shot more like a sports event - as it happened. It’s genuine and real. Maybe its, “oh wait a minute I have to change my flash bulb.” This is when flash bulbs were still being used and electronic flash was a new thing, that you could keep reshooting and don’t have to worry. The photographer might have said “hey wait a minute while I change my bulb.”

Wife: We didn’t have the big formal portraits.

Husband: There are people after the reception that would restage the whole thing for the photographer. We didn’t do any of that.

How does your album compare to other wedding albums, for example family or friends?

Husband: We liked the compact size of our wedding album. We find this to be very useful and very practical. The bigger it is - would be more cumbersome. I prefer this size. This is the size I used when I did it for other people. Big enough to look at but not too big where it’s awkward to look at.

Wife: The one good thing about this album is that it could fit on a bookshelf and could be picked up easily unlike other large albums that would most likely be upstairs under the dresser.

Was another medium used to document your wedding?

Wife: A very good friend of mine told me he was going to make movies, but I told him no. I really hurt his feelings. I didn't want somebody with the big light bar walking down the isle behind me. I didn't want that and I refused that.

Husband: Movies in those days meant antlers. The camera was on a bar with big antlers and bright floodlights on them to make daylight equivalent. That meant a big deal. That would almost take over the big event. So that's what she didn't like.

What do you remember the most about the photo taking process?

Husband: I can remember with shoe dye I coloured the back of the soles of my shoes because usually when you are kneeling at the altar there are the white soles of the feet lighting up from the flash and dominating the picture so I colored the soles of my shoes the night before so they were freshly black and only the walk from the car down the isle. I'm sure that nobody in this world did that but me.

So you were thinking of your wedding photographs before your wedding?

Husband: Yes, I tailored that into the picture.

Where do you keep your wedding album?

Husband: It's always been on a bookshelf in our living quarters.

Is it stored with other photographic albums?

Husband: It's stored next to other books.

Where do you keep your other photo albums?

Wife: They are stored in cedar chests.

How often do you look at your wedding album?

Husband: We don't take it out often.

Owners B

September 10, 1966, St Peter and Paul's, Rochester New York

Interview took place on February 21, 2012

How old were you when you got married?

Wife: We both were twenty-one.

How did you go about selecting your photographer?

Wife: My friend whose wedding I was in had him. So I booked him through her. She's the one that recommended him.

Husband: One of the things that sold us on him [is that] he told us that if we went with him, he would take one of our photographs and do an oil painting of it. Which he did! He took one of the photographs and painted it and he signed it too. It's downstairs now, but we had that in the bedroom for years. I think it's an 8 x 10. Every detail of the dress was painted.

When did you decide on the photographer?

Wife: Shortly after I was engaged. We were engaged on Thanksgiving eve in sixty-five and we were married in sixty-six. We met with him at least a couple times.

Does your album contain black and white photographs too – or just colour?

Wife: Half and half because that is all we could afford at the time. I definitely wanted some colour and mainly of our group pictures - and of us. All the photography that went around the reception was in black and white. I didn't specify what I wanted in colour or black and white. He may have shot all in colour and printed some in black and white.

Can you tell me a little bit about your expenses? Do you remember roughly how much the cost was?

Wife: He gave us a price. A price on how much we wanted to spend. I don't remember how much. There were different packages. A certain amount if you had half black and white and half colour or for all colour or all black and white. I kinda mixed in between. We probably paid only maybe five hundred dollars - four hundred or five hundred dollars. I know it was not real, real expensive like wedding photographers today. We didn't have the money. We had to pay for our own wedding.

Husband: Well actually, it was less than that for the photographer because the wedding and the reception were only three hundred bucks at the time.

Wife: Three hundred? No honey, was it?

Husband: YES

Wife: Yeah, things were cheap back then. We had it at a little restaurant. It was a small restaurant. It was nothing fancy - out in Scottsville. We had a really nice meal. My mother didn't have the money. She was raising five kids and we lost our dad when I was young. We paid for our own reception. It was at a little place called the Top Hat in Scottsville. The food was delicious, very good. But that was why are wedding was so cheap. I think all together our whole wedding with the photographer cost us about a thousand dollars. Can you image having a wedding like that, a thousand dollars?

Where did your wedding celebration take place?

Wife: We were married at St Peter and Paul's on west Main Street. They had a funeral that morning. They didn't take down the candles from the funeral yet. We were married at ten o'clock. You had to be married in the morning back then. We got married at ten o'clock and there was another wedding at eleven and a funeral at nine. When I walked the isle, there were all these candles. When the photographer took the pictures - he took it up from the balcony and it looks like the church is empty because everybody was sitting back so far.

Husband: The church was full - two to three thousand people.

Wife: I think the pictures held up pretty good here, for almost forty-six years old. We took pictures at the Eastman house garden, west garden. It was a nice day, but very windy

How did you go about selecting the photographs for your album?

Wife: We had proofs to choose from. I picked the ones that I liked (from the proof book) We tried to pick a little something of everything - making sure we covered the wedding. We had the option to buy the proofs, but we didn't buy all the proofs.

Husband: We could have had all of the proofs and he would arrange them into a book or we could pick and chose. Once we did that he would look them over and say that you really should have this - go with this. That type of thing - because we were young and foolish. We didn't have experience with this kinda stuff. It's like being a parent. You don't have experience until it happens.

Where do you keep your wedding album?

Husband: Down in the basement, in a box. It's very dry. There is a dehumidifier down there to keep to the moisture out - 50% humidity.

Wife: It's in one of the plastic container bins. Stored with other family albums.

We've had it out only once since we've lived here in ten years.

Has its location changed over time?

Wife: Is always been stored with family albums. Stored in big boxes in the basement. When we were first married we had it on a shelf, maybe after five years, when we started having kids. Everything got shuffled around because there was no room.

Would you feel differently about your wedding if there were no photographs or album?

Wife: I can't image anyone getting married without having memories of their wedding. I don't care if you were married in a church or anywhere. My husband's parents weren't married in a church, but that was their wedding day. They didn't have a wedding dress.

Perhaps you could tell me why you wanted wedding photographs?

Husband: For memories, to remember our wedding day - you can always imagine, but as you get older, your mind forgets what a person's face looks like. That's the whole idea of having pictures. You can capture and remember it. It becomes part of your genealogy because as you look through those you see the people that have long past - you say "oh that was my uncle so and so" and then you start writing that stuff down because later its going to be gone - and if you don't write it down, your kids or their kids, or their kids aren't going to know whose who.

What do you remember most about the photo taking process?

Wife: I was late for the wedding. My photographer kept taking pictures. The only time I actually saw him is when we went to the Eastman House. He kinda stayed out of our way. We didn't pay attention to him. He just moved around - he didn't bug us by asking questions.

Do you plan on preserving your wedding album for future generations? For example, would you consider creating digital files for your wedding photographs?

Husband: Maybe

Wife: Well that's an idea. However, I will always keep the book there is nothing like the original.

Owners C

June 22, 1968, St Paul's, Rochester New York

Interview took place on February 17, 2012

At the time of your wedding, what was your occupational background?

Husband: I had finished my first year at Cornell business school. We had a house that we had learned about from a PhD. student who had just finished. It was a complete house, small house in downtown Ithaca. She [my wife] had a job that she lined up in intermediate school. We were going to be there after we were married. After our honeymoon, after the summer we would go back and I would finish. Three weeks before we were married, I lost my deferment, it was the middle of the Vietnam War and then I scrambled to get into the National Guard unit. We never went to Ithaca.

Wife: Because the National Guard said that they would send him the basic training, so he didn't want to get halfway through a semester and get pulled.

How did you go about selecting your photographer?

Wife: I have a very vague recollection of this because I think my mother was doing a lot of it and probably he was somebody whose friends of her knew of and had good thoughts for. We interviewed him and went with him. I don't remember making it an exhaustive search.

Husband: I think as a preference to your question we should say that she was twenty-one and I was twenty-three. In terms of the element of control we might have had over things or knowledge about what to do.

Wife: I was a senior in college trying to get that done first.

Husband: She graduated at the end of May and we were married in the third week of June.

Wife: We had other weddings to go to in between.

Husband: Oh my god it was crazy. It was very gay and lots of fun. I don't recall having any particular responsibility for anything other than going to the best party I've ever been too ... still. We had a party every night the week before we were married and the weekend before we were married we went to a wedding in Washington that was at the church across the White House. For my roommate at Yale, who married a person who lived in McLean Virginia who was very much in the Washington high society. It was pretty wild – it was great. Never do that again.

Can you describe how photography was organized at your wedding?

Wife: I had a sitting way early prior to the wedding as soon as I had the dress in March or April. I went to New York with a dressmaker (Jean Frankenstein) from Rochester and we bought the dress in New York in the garment district. It arrived in a box and we shook it out and I went to the first sitting. You'll notice the lines on the dress. I can remember being very restive at how much time the photographs were taking. I suspect by today's photographic standards it was fifteen minutes.

Husband: But you didn't organize that your mother did.

Wife: I was home for the weekend.

Husband: She was in college in Massachusetts

Wife: There was a lot more processing time needed, now you can take a photograph at the wedding and send it to the paper the next day. At that point in time, it was a timely thing, you needed to have your photograph to the paper to make the wedding announcement.

Is your album a collection of photographs taken from one professional photographer or is it compiled with family photographs too?

Wife: Yes, they are all from Linn Duncan (from Pittsford)

How did you go about selecting and organizing the photographs for your album?

Wife: I think he probably had contact sheets that my mother and I pored over and ... I don't remember exactly. I'm sure we had to make some choices, but I think he also advised us.

Husband: Your mother was fabulous at organizing everything with you, for you. Both of our parents had the experience of having fairly similar type of weddings. So they weren't struggling with what to do. It wasn't like I remember making any decisions about anything. Including what I wore.

Wife: More or less, the photographs were organized chronologically. He did it. We made decisions as to what we wanted full size, and what things we wanted 5 x 7 versus 8 x 10. I don't know why I would of make the decisions that I did. I remember a lot more planning for the meal, then the photographs.

How did you go about selecting the album? What made you decide on this particular album?

Wife: You could choose a colour and that was about it. That's what he offered. I don't know if there was a giant size, I sorta think not. I think it was this [our

wedding album size] – or the smaller one. We decided to do the white one for us, different colours for each of the parents. I think the big choice was probably size and colour.

Can you tell me a little bit about your expenses? How much did your wedding album cost? Was there a standard photographic coverage fee?

Wife: No idea. Our parents took care of it all. I remember being conscious that something was more expensive and something was less expensive. I had no clue.

Husband: The only thing I do know - I did buy your ring. I did pay for the honeymoon. I didn't have any idea of anything else. And I did pay the minister. It was your family doing it all.

Did you have a preference or were you offered choices with respect to the photographer's technique? Did you give the photographer any specific instructions? Did the photographer make any suggestions and/or requests that you remember?

Wife: Colour! You had to have colour. He set us up. The only thing I remember is being impatient to have it done quickly.

Husband: All that stuff takes time.

Wife: We said ahead of time that, "we weren't going to spend a lot of time on these photographs - you're going to have to act fast". Photography to my mind was a necessary evil.

Husband: But obviously we are thankful that we have it. We get delight out of seeing them.

Wife: I remember being perfectly happy to follow his instructions.

Husband: I thought he was a real pro. He told us exactly what to do, and it was good. He told us that he knew what he wanted to do. He didn't say what do you want next. He told us and that was good. He was a pro. I thought he was very efficient.

Was another medium used to document your wedding?

Wife: Yes, 16mm film. My parents had a 16mm film of their wedding in 1937.

How does your wedding photographs compare to your wedding video? Do you feel that they are similar in anyway? Do you view them differently?

Wife: It's easy to show somebody these (referring to the photographs).

Husband: We had to get the film converted to something that we could play it on. We don't have a 16mm projector.

Wife: It was converted once to tape.

Husband: But it is cool. It was a guy from Kodak (a friend of her father's). The whole thing was recorded.

Wife: The end of the wedding and the reception. That has a great many more people in it. He was good. He was able to get the receiving line.

Do you feel that your album accurately reflects your experience of your wedding day? Were you happy with the results? Are you happy with them now?

Wife: Sure, it was a pretty classic event.

Husband: It was wonderful! The weather sucked, but it was good.

Wife: There was so much hoopla before the wedding. With parties every night, we don't have a record of that, especially.

Husband: We had a dinner dance the Thursday night. It was unbelievable. We were just little kids.

Wife: It was exhausting.

How often do you look at your wedding album? When was the last time you looked at it?

Wife: Within the year, we'll haul it out occasionally for someone who asks an idle question and gets more than they want as an answer. It's not completely moldering ...

Husband: Probably, less than once a year, probably, twice every three years – maybe. Were not alone. Unless we get into something that gets us thinking about it ... we wouldn't be doing it. This is a wonderful excuse to do it - this is fun!

Where do you keep your wedding album? Is it stored with other photographic albums? Has its location changed over time?

Wife: It's in a bookshelf in our office area - quite close for me to grab - next to the other albums. In the living room, initially in the bookshelf, then to a cupboard below and now it's in the study bookshelf. It's the only professional one we have. It's holding up better than some of the other efforts - although I am getting better at that.

Do you plan on preserving your wedding album for future generations (For example, your children)?

Wife: Yeah, I mean that will be up to them, won't it? I have a huge archive of stuff that my niece and I are going through right now and we are digitizing things and perhaps this is something that I should send over to curarize to have digitized never thought of that. Maybe this would be one thing that I would do that with.

What kind of archival material are you working on?

Husband: My family's stuff, which I seem to have a lot of. I have all the letters my parents wrote each other during college, during WWII. There are fifty binders and there are a terrific amount of photographs. Personal diaries. I love reading my parents letters. It's hearing their voices at a different time and age.

Owner D August 30, 1975, University of Connecticut, Storrs, Connecticut

Note: Husband deceased

February 21, 2012

Can you tell me a little bit about yourself at the time of your wedding?

At the time of our marriage, my husband was a research tech in a lab at Yale Medical School. I was working in a photo lab. I was twenty-three and my husband was twenty-two. I was married in Connecticut. We had been students at UConn and were married on campus.

Can you tell me a little bit about your wedding album?

My father was a professional photographer. My album is a huge disappointment to me. I never look at it because I don't like it. My father was a very good wedding photographer. He did all kinds of photography, but one of the things he did was wedding photography. He always had these beautiful albums for all his customers. Well of course he couldn't take my pictures - he was part of the wedding. So someone he knew took them and I think he did a terrible job. My pictures were always a terrible disappointment - especially to my father.

What is it about the album that you don't like?

My husband and I chose the album itself, but the photographs just are not good photographs compared to what I was use to seeing. I just felt so envious that all the people for whom my father took photographs for their wedding have beautiful photo albums with beautiful pictures and mine are not.

For example, the first image of the invitation – it's out of focus. You can't even read it. I tired to enlarge it as much as I could – but it just made it worse. He didn't use the right lens.

How did you locate your photographer?

My father did it. My father had seen his work before - he did very nice work. This is just not an example of it. My father felt afterwards that perhaps this guy was so nervous taking my father's daughters photographs that perhaps he didn't do his best job.

My father hired him for a fee for the day. He turned the film over for the day and my father went to his professional lab to have it developed and printed - and all of that. We went from there looking at the pictures to decide which ones to choose.

How was your album organized?

I put the album together because I use to work with my father. Since I was a child I would help physically put the album together in the old days when you use to have to build them with a cover, a back and a post that went through and all that. That was always my job. I would earn my allowance doing that kind of work for him. He had everything developed. We made 8 x 10s for most of them. I told him what album I wanted and I put it together.

What made you decide on this particular album? Did you have many to choose from?

Because I handled so many of the albums that people would choose. I was familiar with them - this for some reason was the one I liked the best. I remember at the time - a lot of albums were not the slip in, but were dry mounted - the photograph would become part of the page. I remember saying that I didn't want that because what happens if I wanted to change the photographs, change them around. I wanted that freedom. If someone gave me pictures from the day I wanted the ability to be able to add them.

There were different colours. It came in navy, maroon ... dry mount album - loose leave - where you could add the pages (spiral thing) take the pages out. I preferred this one where they would slip in and I could add them wherever. They did come in different sizes. They came in smaller sizes - which I think people used to order to give them to the parents, which I think I did, but I can't be certain. I think my father and mother in law were given a smaller album and my father made one up for my parents to keep as well - 4 x 5 or 5x7.

Did you discuss with your photographer how the wedding photography would be carried out? For example, did you give the photographer any specific instructions or did the photographer assume the role of a director?

My husband and I talked with the photographer of the things that we wanted. We didn't want any of the technique type things that were popular of the day, gazing off into the sunset - those kinda of things that I thought were kinda phony. I wanted basically my family in the pictures. My friends - I wanted candids of my friends at the reception. Those kinda of things.

I wasn't interested in a lot of the creative technique shots. He did go ahead and ask to take some of them anyway just in case I wanted them. I did not want them so they are not in the album. I

wanted him to come to the house for a few pictures, pictures after the church. And luckily the weather was good enough to be outdoors. I wanted the posed family pictures and that sort of thing.

Everything was photographed in my life. I have pictures in the dentist chair. I went on to do photography on my own. Photography was a big part of our lives. I would have some record of the day in photographs. We also had sound movies made. Another friend of my fathers did sound movies.

How do you feel about the sound movies?

That we really loved because it was all candid. We do have the voice of the people, especially of those who are gone. That was candid and it was done very well. I don't even know where that movie reel is if I had to go searching for it. It isn't anything I really look back on.

Despite the disappointment in the photographer's technique, how do you feel about your wedding album?

I didn't care about it. This was very unimportant to me. I know when I opened it up last night, I said look at that I didn't even fill this in [pointing to the descriptive page].

Would you feel differently about your wedding if there were no photographs or movie?

I'm glad I have this record and the movies. I'm sure my kids will be glad at some point - especially since their dad is gone.

Where do you keep your wedding album?

Up in a closet in a guest room. I had to dust off the box. I never put it out. I know a lot of people at least in the first year - they have it on the table. I never had it out for display. It was always put away. We weren't crazy about it.

When was the last time you looked at it? Where you alone? Have others viewed your wedding album?

I have not pulled this out in ... I don't know, it could be ten years. I remember sharing it with friends if they came over. I did take it out for people. I just didn't leave it out on the table or anything like that.

How does your wedding album compare to other family albums?

Other family albums are stored in bookshelves – in a cupboard in the family living room where all my children's photographs are. We do open those from time to time, mostly to look things up to remember. We dated all of our pictures. We were very organized with all of that.

What was the one thing you remember most about the photo taking process?

They took way too much time.

Owners E May 31, 1980, St Isidore's, Riverhead New York

Interview took place on February 20, 2012

When and where did your wedding celebration take place?

Wife: My husband and I were married on May 31, 1980 in Riverhead, NY (that is out at the end of Long Island). I was twenty-five.

Husband: and I was twenty-four.

How did you go about selecting your photographer?

Wife: There were maybe three that we had an option of - probably the typically thing were we had known someone who had used him before. I have no idea whether he was expensive at the time. Where I lived, it was a small town, so, there was not a lot of choices. This studio at the time was roughly forty-five minutes from where my parents lived. If we where married in Rochester, there would have been a lot of choices, just because of Kodak and the importance of photography in the Rochester area.

In terms of selecting the photographs for your album, how did that process take place?

Wife: He came over to the house I believe and brought the proofs. We had some time to look through the proofs. The one thing I remember being disappointed in is that there were not many photos in the church that did not turn out very well. They didn't come out as well as they should of. We missed out on some of the in between action.

Husband: Was your mother involved in selecting the photos?

Wife: I'm sure we looked at them together, my parents and I. I think he put them purely in chronological order.

Husband: I wasn't involved.

Wife: You weren't? Probably why because it was down there, we came back here to live in Rochester and I probably went down to look at the photos. You know how it

is, the man isn't always involved very much - it's the women who make the decisions.

Did you have many photographs to choose from?

Husband: There were about hundred and eight proofs.

Wife: Which is probably not a lot in relation to today. Especially with digital.

How did you go about selecting your album?

Wife: I don't remember that we had a selection. If there was any selection, it was very minimal. Back in those days there wasn't a lot of choices in things.

Can you tell me a little bit about your expenses? How much did your wedding album cost?

Husband: I still have the receipt. It looks like three hundred and fifty dollars for the album, each 8 x 10 was ten dollars, each 5x7 was seven dollars and fifty cents, and each 3.5 x 5 was three dollars and fifty cents. Looks like we paid a total of five hundred and fifty dollars – for the album, the photos and his services for the day. We purchased the proofs too. Looks like another hundred dollars.

I see that your album contains only colour photographs. Do you remember if there were any black and white photographs taken?

Wife: I don't think so.

Was that a preference?

Husband: I think in the day – in the eighties, colour was ... people weren't going back to the black and white stuff.

Wife: Now we look at black and white and see how beautiful it is. Then, back in the eighties everyone was shooting colour film.

Was another medium used to document your wedding?

Husband: Super 8 Movie - It wasn't a professional, it was my sister-in-law who took it.

How does your wedding photographs compare to your wedding video? Do you feel that they are similar in anyway? Do you view them differently?

Husband: People are dancing.

Wife: I always remember the one thing. My maid of honor was coming out and then she slipped on the floor. We had that on the movie. We don't have that as a photo.

But, obviously the movie is not as accessible for us to look at when we want to.

Why did you decide to have photographs taken at your wedding? Would you feel differently about your wedding if there were no photographs or album?

Wife: Definitely. It's a milestone in your life and I think that you're always taking photographs of the milestones in your life. My husband's family was a Kodak family - he had family members who worked at Kodak. He has a lot of photographs of his family growing up and I have fewer. We have photographs of the important things - Baptisms, First Communion, Easter Sundays. Photography was more so about recording an event - whenever you were dressed up.

Husband: Even though over the last thirty years we haven't taken a look at this album. I think it will be more meaningful maybe when we are gone. When our kids and grandkids take a look and see how things were in the eighties and this is what it looked like when Gramma and Grampa got married. Just like we do for our grandparents.

Where do you keep your wedding album? Is it stored with other photographic albums? Has its location changed over time?

Wife: We keep it in this box. It's in our family room in a bookcase with other family albums. Its always been somewhere in the family room.

How often do you look at your wedding album? When was the last time you looked at it?

Wife: Within the last five years. We might have had it out with our children. We have two daughters.

How does your wedding album compare to other family albums? Do you view your wedding album differently? Are they similar in anyway?

Wife: I think we tend to look at the family albums more often. Sometimes its fun to look at them but sometimes we needed to look back when the kids were working on a project.

Husband: In the past we have looked at them to see how our kids have changed over the years.

Wife: We look at our wedding album less then the other family albums.

Owners F

April 16, 1983, Haverhill Alliance, Haverhill Massachusetts

Interview took place on February 28, 2012

Can you tell me a little bit about your wedding album?

Husband: A friend of mine who worked with me made the album. She was a book conservator. She said "I'm going to make you a wedding album for your present" - and I was like "oh great that way I could take the pictures that we knew would be done by my wife's friend and have someplace to put them." She hand-made the album and we put the photographs in. The photographer was a friend of my wife's. He just took the pictures and gave us the rolls of film. They weren't even developed - we had to take it from there. We had them developed and we chose the pictures. I put them in the album. I wanted that control being a photo conservator. I wanted to make sure it was done in a way that it was not going to deteriorate in five years.

How did you go about selecting your photographer?

Wife: I knew him through Bell laboratories where I worked at the time. I know he liked taking photographs and had done it before. So we had asked him.

Husband: It saved us a lot of money.

Wife: The people I worked with knew I was engaged and wanted to be supportive. One person came in and did our decorations at the reception. She did the flowers and vases on the tables. They told me about this other fellow [photographer] at the company.

Maybe you can explain how the wedding album was organized?

Husband: We had the pictures printed. We picked the ones we liked and had them enlarged. I attached the photos to the pages. I can't remember the exact material. I used archival adhesive. It was the stuff that you tack on the back and trim it to size. It was pressure sensitive and you lay it in place and it would stick. No heat. I think I used a roll or squeegee to put pressure on it. We picked the pictures, the order and everything else. We accumulated negatives that were given to us from family members. I don't remember any of them being included in the album. It looks like one of them - at least a couple of them I guess were included. The oddball sizes would be from family and friends that would have been from a different camera. That wouldn't have been the square format. They would have been from 35mm. There are not many of them. All of them if not almost all of them would have been from the one photographer.

How did you go about selecting your photographs? Where there choices made for the different sizes?

Husband: We just picked the ones we liked. The big ones are of the actual event and some of the formal ones. I think the smaller ones are the ones that were secondary to us in importance.

Did your photographer take any black and white photographs?

Husband: Initially I wanted the photographs to be black and white but my wife wanted them in colour.

Wife: Hey this is my wedding day I'm sorry I know your conservator – but I wanted colour.

Husband: I think he actually was going to take some black and white but forgot to do it. So at the very end he threw in a roll of black and white and took a few pictures. We got one printed and I don't even know if its in here. It wasn't the greatest pictures so I wasn't too concerned about it. I don't think it's in here. I did think to myself that I'd get the negatives and freeze them when I'm done. Well here we are what ... twenty-nine years later and I still haven't frozen them. They are just sitting out and by now they are deteriorated to some extent.

Why did you want colour and no black and white?

Wife: Well I know he told me [pointing to husband] that it lasts longer – but I want to enjoy it. I want to see the colour of the gowns. Lavender was my favorite colour and that's what I chose for my Maître of Honor, and bridesmaids. If you got black and white how am I going to see my favorite colour? When I look at the pictures I want to see what was really there – not just black and white. I figure yeah it's nice to hand them down through generations but ...

Did you discuss with your photographs how the wedding photography would be carried out? For example, did you give the photographer any specific instructions?

Wife: We did request no flash photography during the service. As a result some of those pictures didn't turn out. So we had to go back and pose again.

Husband: Just for only a couple of them

Can you tell me a little bit about your expenses?

Husband: My guess which might just be that it was somewhere between \$150 and \$200.

Wife: Sounds about right because we did our entire wedding excluding the band for under a thousand. I mean including my gown, the veil, the reception – everything was done for under a thousand.

Husband: I remember the price of the band but that's about it. It was three hundred and fifty dollars.

Wife: The reception was six hundred and fifty dollars. We had a hundred people and it was six dollars and fifty cents per person. So you're probably right.

Husband: Which didn't include the cost of developing. I don't remember paying anything for the film. He bought the film. I don't remember paying for that. Pictures were not a major concern. We weren't going to stress over pictures - if we had half a dozen, great.

Wife: My sister went the whole nine yards. Its not like I hadn't seen other nice albums. It wasn't that big a deal for us. As long as we had some pictures for memory.

How often do you look at your wedding album? When was the last time you looked at it?

Wife: Definitely annually. We have a cassette tape of our vows being said. I pull that out every year at our anniversary. I listen to that and look at the pictures.

Husband: I don't look at it. It's probably been five years since the last time. I mean I like pictures because that's what I do. I love pictures in general.

Where do you keep the wedding album? Is it stored with other family albums?

Wife: It's in the armor cabinet on the shelf in the parlor.

Husband: It's also used as storage for my piano music.

Wife: I keep all my albums in the same place. Occasionally if I'm pulling out another album to look at something - if it's near the wedding album - I may occasionally pull that out too.

Has its location changed over time?

Wife: It's been there the whole time. We've moved a few times

Husband: But it's always been in the chest [armor cabinet]

How does your wedding album compare to other family albums? Do you view your wedding album differently? Are they similar in any way?

Wife: Probably the same because the other ones only get pulled out for certain things too.

Husband: Usually ones get pulled out because the kids want a picture of something – therefore we go back and look at the albums looking for that picture.

Wife: If there is a reason to pull something else out a lot of times more comes with it.

Have others viewed your wedding album?

Wife: The kids have. Others ... ?

Husband: probably your mother has.

Wife: It's not something I really show.

What is the one thing you remember most about the photo taking process?

Wife: I don't recall it being a major inconvenience like some of these weddings I go to now. They just constantly - I gotta get this one and it takes hours.

Husband: We did not take tons of formal pictures. I didn't want to have my guests waiting three hours. I figure if you have too many pictures you don't pay attention to the ones that are important.

Owners G June 27, 1987, Mother of Sorrows, Greece, New York

Interview took place on February 22, 2012

How old were you when you got married?

Wife: I was turning twenty-three and he was twenty-two.

How did you go about selecting your photographer?

Husband: One of the bridal shows that they had here in Rochester. I think they were presenting there.

Wife: There were booths and booths of them. You just went around ...

Husband: ... and collected cards. We interviewed a few folks.

Wife: I remember the big thing at the time was – whether or not the photography studio would give you the proof book of every picture they took. The photographer we picked were one of the few photographers that would give you the proof book. Sometimes the photographers would say pick your twenty photos and that's it. I

think that was one of the things that drew us to them. They were reasonably priced too.

Husband: Price and getting all the proofs rather than just the wedding book.

Do you remember roughly how much the cost was?

Wife: Right - under five hundred dollars, because five hundred dollars was our budget. Five hundred dollars included the photographer for the day, about twenty-five 8x10s in an album, two parent albums, the proofs and bridal party gifts - eight 5 x 7s for people in the wedding. You were paying for the number of 8 x 10s. More pages could be added to the album.

Husband: Kodak at the time offered their darkrooms to their employees. All the photographers at least most of them did this as a side job. The husband and the backup photographer worked at Kodak. The chemicals were pretty much free. A lot of that, I think is why the cost was down. If you were in the business, you had access to free darkrooms. The paper you had to pay for it, but it was cheap. Kodak offered those types of benefits to its employees.

How did you go about selecting your wedding album?

Wife: We had a few choices. There were ones without the picture on the top. There wasn't a huge selection. They were pretty much all the same. He came to our house when we were looking at what they had to offer. This here, is an example of the special effects in the eighties. They just did them and you kinda picked the ones you like.

Wife: They actually showed us that and we expressed that we were interested.

How did you go about picking your photographs?

Wife: Some of the photographs in here we didn't pick for the big ones. We just went traditional. We wanted to make sure we had one of each family - one with my father. They all were the standard ones that you picked.

Husband: You went by what you remember by your parents wedding albums. We went with that - more traditional. One of the family obviously, picture of the bridal party - that was really it, the church. Ironically at the church they took a billion pictures and how many did we pick? This pose here - they probably took ten at least - just of this one. We were there constant. We stayed in that position probably for what, an hour?

Wife: Well it seemed an hour. We didn't move. They would take people out - people in. We just stood there. I remember my toes were kinda falling asleep. Majority of the pictures were at the church and the park right before the reception.

Did you discuss with your photographer how the wedding photography would be carried out? For example, did you give the photographer any specific instructions or did the photographer assume the role of the director?

Wife: We let him be the director. I figure he knew what he was doing.

Husband: There was so much going on that day. He really did take charge. He did play an organizing type role.

Wife: I see kids at work getting married now and they know exactly what they want. They know - we want this photo and that photo. I remember thinking we just let him do whatever and everything turned out fine. I think as the years go on, people know what they want and they better get it.

Husband: We were young and let him do his job.

Does your album contain black and white photographs too – or just colour?

Wife: All colour. I see a lot of black and white now cause its artsy. I think it wasn't even an option for us then. You had to have color. I mean we live in Kodak country.

Husband: At the time we ordered, if we wanted any pictures in black and white - for an extra charge, but we didn't.

What do you remember most about the photo taking process?

Participant 1: Standing at the altar - I never moved. Other than those ones at the church, everything else was pretty effortless. I didn't really know that he was taking photos. Other than once and a while he would say - look over here. He was one guy. He didn't have [portable] lighting. He just had flash on his camera. I had been to other weddings where there was umbrellas and lights but he just had the camera.

Did you use another type of media to document your wedding day?

Wife: One of my friend's mother, video taped the wedding. By no means professional. At the time it was another expensive. It was nice, but it was nowhere near what you see today in terms of video.

Husband: I've created a DVD with music in the background. I used these and some of the proofs in that DVD. So in a way we kinda do have a video. It's not really a video, but we can view it on the T.V with music set in the background.

Like a photomontage?

Husband: Yes. Two years ago, my daughter and I did that for a Christmas gift. We used pictures from both of these albums. Pictures from our honeymoon, prior to that -

pictures of when we were dating, the wedding, my daughter's birth and others after that. The wedding was a chapter in the movie. When we did our project, it was so easy to do - and kinda fun too. We actually did it a few years later for my mom's side of the family. Again, doing the chapters. We did a section of my grandparents dating and their wedding. We went through all the family albums. That was another Christmas gift.

How does the DVD compare to your wedding album? Do you view your DVD differently? Are they similar in anyway?

Husband: The DVD has music. We used the music from our wedding. You are able to now associate certain parts of the wedding with the music. It's cutting out all of the baloney. Going back to the video. The videos are cool but the problem with the video you get everything. There are certain parts of the video you like but to get from point A to point B you have to go through twenty minutes. Here you can pick what you want. You can select highlights and you can put music to it. You could also narrate - if you wanted to. We enjoy the DVD very much.

Do you feel that your album accurately reflects your experience of your wedding day? Were you happy with the results? Are you happy with them now?

Wife: Yes. Looking back now I don't miss anything. I don't say I wish we had this picture. The album pretty much covers the whole day.

Husband: At the time we were just starting out. We were just happy to be able to have a photographer. At the end of the day we were happy with it then and we are happy with it now.

How does your album compare to other wedding albums of, for example, friends and relatives?

Wife: I think ours for the time was very nice. I don't think people now would settle just for a twenty-page album.

Husband: I remember my parent's book - their album was very big. I do remember more of the black and white, rather than colour - a lot of it more staged and formal. Today people go way out - in where they take the pictures. We just went to a park to take photographs.

Wife: Today its like the park isn't good enough.

Husband: People use several historical buildings now plus different areas in the park.

How often do you look at your album? When was the last time you viewed your album?

Wife: I don't think this has been cracked open in forever.

Husband: It's been a while. Probably the last time I looked at it is when I put the DVD together. We have viewed the DVD a few times.

Have others viewed your album?

Wife: Yes, right after the wedding. We left it out. But now it's tucked away.

Where do you store your album? Is it stored with other family albums?

Wife: In the basement in a bookshelf - its up high and we have a de-humidifier. Its not stored with the other albums. I don't know why. I think it's safer down there. With a de-humidifier – it's more controlled. Our other photos are stored upstairs in albums and/or in shoe boxes and then we went to digital. So they are all now on the compute. I look at my family albums more – probably because they are up here.

Husband: When we did the DVD we went through all the shoes boxes and picked the best ones. I like looking at them online, it's easier.

Wife: I have to say I look at the albums more then on the computer. I like to look at them in albums – I like going through them. When I take digital photos I immediately upload them to a print site because I've got to have the pictures. You know - cause computers crash.

Has the wedding album's location changed over time?

Wife: In the beginning, it was out in full view on the coffee table. Anytime anyone came over. When we were in the apartment, for five years, it was out in the main living area. Where anyone could look at it. When we moved, it was in a cupboard with the other photo albums. So it went from the shelf, to inside the cupboard. When we had a baby, we put stuff away.

Husband: Ironically it's in the same cupboard, but in the basement now.

Section E:

EXAMPLES OF THE PRESENTATIONAL FORMS OF EARLY TWENTIETH CENTURY WEDDING PHOTOGRAPHS



Accession Number:

2007:0344:0012

Maker:

G.A. Kmiec

Title:

Untitled

Date:

c. 1925

Medium:

Gelatin silver print

Dimensions:

Image:

9.6 x 7in (24.5 x 18cm)

Mount:

13.6 x 9.8 in (34.5 x 25cm)

*George Eastman House
Collection*



Accession Number:

2007:0344:0012

Maker:

G.A. Kmiec

Title:

Untitled

Date:

c. 1925

Medium:

Gelatin silver print

Dimensions:

Image:

9.6 x 7in (24.5 x 18cm)

Mount:

13.6 x 9.8 in (34.5 x 25cm)

*George Eastman House
Collection*





Accession Number:

1975:0021:00007

Maker:

Unidentified

Title:

Charles and Lilian Milback

Date:

1930-1940

Medium:

Gelatin silver print

Dimensions:

Image:

5.2 x 3.8 in (13.2 x 9.6cm)

Mount:

10.9 x 6.7 in (27.8 c 17.1cm)

George Eastman House Collection



Accession Number:

1975:0021:00008

Maker:

Monroe Studio

Title:

Untitled

Date:

1930-1940

Medium:

Gelatin silver print

Dimensions:

Image:

6.3 x 4.6 in (16.1 x 11.8 cm)

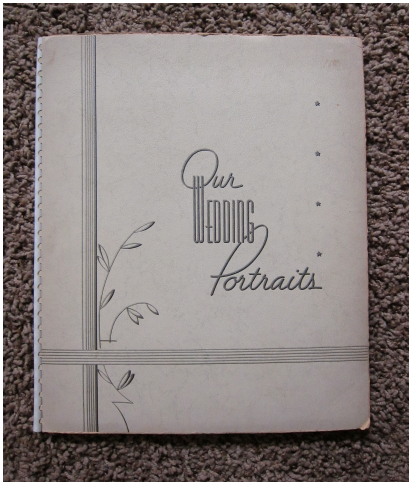
Mount:

9.4 x 5.9 in (24 x 15.1 cm)

George Eastman House Collection



Section F: **EXAMPLES OF AMERICAN WEDDING ALBUMS FROM THE MID-LATE TWENTIETH CENTURY**



Circa **1945**

Album size:

15 x 12.5 x 0.25 inch (38.1 x 31.75 x 6.35 cm)

Medium:

5 Gelatin silver prints, black and white

Image Size:

8x10 inch (20.32 x 25.4 cm)

Photo by author

[purchased from ebay]



Frinzi, 1946

Album size:

15 x 12.5 x 0.25 inch (38.1 x 31.75 x 6.35 cm)

Medium:

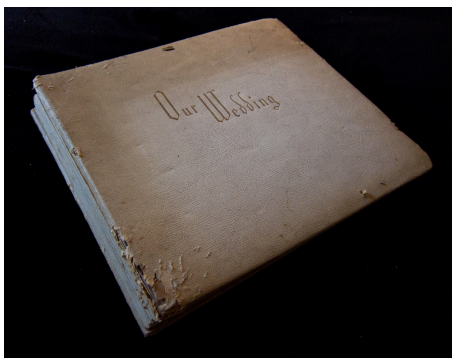
5 Gelatin silver prints, black and white

Image size:

9 x 10 inch (22.86 x 25.4 cm)

Photo by author

[Kostyk: parent's wedding album]



Santoro, 1950

Album size:

12.5 x 14 x 2.5 inch (31.75 x 35.56 x 6.35 cm)

Medium:

Gelatin silver prints, black and white

Image size:

8 x 10 inch (20.32 x 25.4 cm)

Photo by author

[purchased from ebay]



Graver, 1959

Album size:

7.6 x 6.1 x 1.5 inch (19.3 x 15.4 x 3.8 cm)

Medium:

Gelatin silver prints, black and white

Image size:

5 x 7 inch (12.7 x 17.78 cm)

Photo by author



Ezard, 1966

Album size:

10.5 x 9.5 x 1.5 inch (26.67 x 24.13 x 3.81 cm)

Medium:

Gelatin silver prints, black and white, colour

Image size:

5 x 7 inch (12.7 x 17.78 cm)

Photo by author



Judson, 1968

Album size:

10.5 x 9.5 x 1.5 inch (26.67 x 24.13 x 3.81 cm)

Medium:

Gelatin silver prints, colour

Image size:

5 x 7; 8 x 10 inch (12.7 x 17.78cm; 20.32 x 25.4 cm)

Photo by author



D'Agostino, 1972

Album size:

12.5 x 16.5 x 5.5 inch (31.75 x 41.95 x 13.97 cm)

Medium:

Gelatin silver prints, black and white, colour

Image size:

8 x 10 inch (20.32 x 25.4 cm)

Photo by author



Kostyk, 1975

Album size:

11.5 x 11.5 x 3 inch (29.21 x 29.21 x 7.62 cm)

Medium:

Gelatin silver prints, colour

Image size:

8 x 10 inch (20.32 x 25.4 cm)

Photo by author



Yovanoff, 1980

Album size:

11.9 x 12.4 x 2 inch (30.22 x 31.49 x 5.08 cm)

Medium:

Gelatin silver prints, colour

Image size:

8 x 10 inch (20.32 x 25.4 cm)

Photo by author



Albright, 1983

Album size:

12.5 x 13.2 x 1.3 inch (31.75 x 33.53 x 3.30 cm)

Medium:

Gelatin silver prints, colour

Image size:

8 x 10; 5 x 7; 4 x 6 inch (20.32 x 25.4; 12.7 x 17.78; 10.6 x 15.24 cm)

Photo by author



Webster, 1987

Album size:

11.5 x 12 x 1.5 inch (29.21 x 30.48 x 3.81 cm)

Medium:

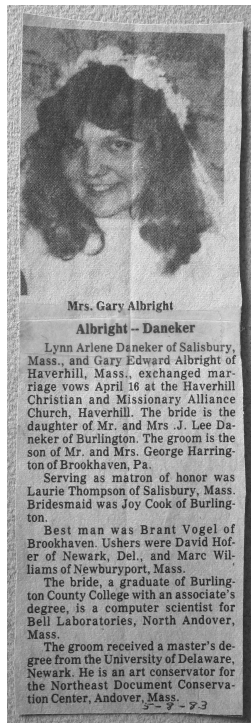
Gelatin silver prints, colour

Image size:

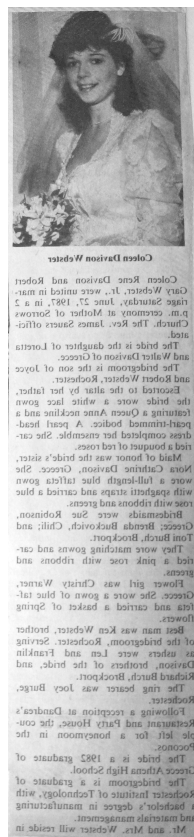
8 x 10 inch (20.32 x 25.4 cm)

Photo by author

G. SAMPLE TWENTIETH CENTURY NEWSPAPER WEDDING ANNOUNCEMENTS



1983 wedding announcement, *Photo by author*



1987 wedding announcement, *Photo by author*

Section H: **SAMPLE WEDDING PHOTOGRAPHY ‘SHOT’ LIST FROM 1980**
[Taken from *Picturing the Times of Your Life*]

Pre-ceremony

- Bride dressing at home
- Bride with maid-of-honor
- Bride with flowers
- Bride with veil
- Bride with garter
- Bride with wedding gifts
- Bride near window, silhouette
- Full-length portrait of bride
- Bride with attendants, flower girl
- Bride with parents
 - Pinning flowers on mother
 - Father holding bride’s hand
 - Father and mother in background
- Family at home of bride
- Portraits of parents
- Bride leaving house with father
- Invitation, with flowers
- Outdoor scenes with bride
- Bridegroom and best man
- Bridegroom and clergy
- Bridegroom and parents
- Bridegroom and ushers, ringbearer
- Bridegroom and rings
- Portrait of bridegroom
- Bride arriving at chapel
- Exterior of chapel
- Signing of marriage license

Ceremony

- Processional – guest, ushers, ring-bearer, flower girl, bridesmaids, parents, grandparents, bride and father
- Ceremony sequence – closeup and overall views, multiple images
- Kiss
- Recessional – bride and bridegroom

- Posed pictures of ceremony with clergy

Group photographs

- Bride, full length
- Bride and groom, full length
- Bride and bridesmaids
- Bridegroom with ushers
- Bride and bridegroom with parents
- Bride and bridegroom with grandparents
- Bride and bridegroom with bridal party
- Bride and bridegroom with other relatives
- Bride and bridegroom with special friends
- Bride and bridegroom with clergy

Reception

- Bride and bridegroom arriving (back of car)
- Greeting friends
- Grand entrance
- Sitting down to dinner
- Toasts by best man and others
- Prayer over dinner
- Cake and flowers
- Cutting cake
- Sharing first piece of cake
- Guest signing guest book; flowers, gifts, tables, decorations
- Main table and/or parents' tables
- Table photographs
- Bride and bridegroom opening gifts
- Dancing – new couple's first dance; bride with father, bridegroom with mother, bridegroom with mother-in-law; parents, guests dancing with bride and bridegroom in foreground
- Photograph of band
- Traditional folk dances
- Candids of guests and couple
- Bride throwing bouquet
- Bridegroom taking garter off bride
- Bridegroom throwing garter
- Bride and bridegroom with friends
- Leaving reception