PHOTOGRAPHY PRESERVES: EXPOSING PRESERVATION

by:

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INTRODUCTION

> Many of our historic buildings are being changed or damaged; some are disappearing. Records of what exists at present will be of immense value to historians and future students of architecture.[1]

Terry Buchanan made this statement in his informational handbook entitled *Photographing Historic Buildings*. He does not stand alone in the values he places on records; photographers, historians, architects, and historic preservationists have stressed the importance of documenting current conditions. Buchanan's declaration is simple on the face, but he implies both a physical and metaphysical meaning. Yes, our historic buildings are being changed or damaged, and yes, we must record them using photography so future students, professionals, and laymen alike can understand the evolution of style, workmanship, and materials. But Buchanan, with his vagueness, gives the sense of a deeper meaning, one that links historic structures to humanity. Historic structures are a snapshot not only of the passing of architectural style and construction methodology; they tell the story of the family, business, or community that built it. Poetically put, "[a historic building] too once lived, was animate, and in a sense, had a soul. Except the soul was us. We gave it life and meaning, motion and warmth. We put the spark of light behind shade-lidded windows and the circulation in its corridors. It consumed supplies and it excreted waste. The thing was alive and the life force was us."[2] Articulated in photography, the camera captures the remnants of life in historic structures. Our existence is documented in our construction techniques, the materials we use, and the style we employ. It is revealed in the kerf marks on the two by four, the countertop in the

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[1] Terry Buchanan, *Photographing Historic Buildings (for the record)* (London: Her Majesty's Stationery Office, 1983), 9.
[2] Harry Skrdla, *Ghostly Ruins America's Forgotten Architecture* (New York: Princeton Architectural Press, 2006), 18.

kitchen, and the round-headed panels of the front door. These are photographed, out of necessity and nostalgia, to preserve it in time, to halt the age of decay. Photography records what no amount of physical preservation can do, and it gives us a record of what had once been the lifeblood of these historic buildings. It preserves the story, told and untold, and when nothing is left, it is a marker of what had been. In its simplest form, photography preserves.

Those two words are the basis for my terminal project. Photography preserves. Obvious and simple. Photography preserves. This is not a revelation, I am not the first to grasp this concept nor will I be the last. I am merely a medium expressing the vastness of the phrase photography preserves. I seek to correlate historic preservation and photography, to advocate preservation through photography, and to, in a literal sense, preserve with photography. These are all done in hopes of demonstrating (and bringing to light) the unspoken bond between photography and preservation.

CHAPTER I. IMPORTANCE/INFLUENCE OF PHOTOGRAPHY ON ARCHITECTURAL HISTORY

Photography and historic preservation have long gone hand in hand, however, the importance of photography to the development of historic preservation has rarely been proudly declared. Too often photography is taken for granted. The development of such a feat, capturing images indefinitely, has transformed how we observe the world as well as enhanced many professional and academic fields. Before photography, scholars used methods such as woodcuts, ink drawings, and lithography to record their surroundings as well as important places. However, many of those images were romanticized, "the artist is often tempted to omit some object which appears to injure the effect of the whole, or to add some ornament to his work."[3] During the first half of the 19th century, a society seeking veracity arose. Between the industrial expansion and the development of a new and prosperous middle class, a society was born that was fundamentally materialistic in its values.[4] "[This] society had less interest in the fantasy of Romantic art than in a kind of pictorial verisimilitude that could convey meticulous visual facts verifiable in the external world here and now."[5] Ultimately, the culture of this time allowed photography to flourish.

> The public taste for visual fact served as an all-important stimulant to the research that finally brought about the invention of the first practical photographic processes. In August 1839, Louis-Jacques-Mandé Daguerre publicly demonstrated a new mechanical technology for permanently fixing upon a flat surface and minute detail an exact tonal, of not full color, image of the three-dimensional world.[6]

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[3] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, ed. J. Thomson (New York: Arno Press, 1973), 319.
[4] H.H. Arnason, *History of Modern Art* (New Jersey: Prentice Hall, Inc, 2004), 15.
[5] H.H. Arnason, *History of Modern Art*, 15.
[6] H.H. Arnason, *History of Modern Art*, 15.

Between the lust for worldly possessions and factual imagery, the public welcomed the photograph "for its supposedly more faithful representation of topography, historic monuments, and exotic terrain," satisfying their yearning for materialistic values.[7] Photography became synonymous with truth, and its most essential element to create "a record of the everyday world, devoid of theatrics and sentiment," was quickly utilized.[8] In addition to bringing "the world into homes, ... a finely detailed [image was identified as] supremely suited to record architectural features."[9] In comparison to capturing the fluctuating landscape, the public quickly assessed "the photographic tourist ... will readily be able to produce views of monuments and buildings in general" without extensive photographic experience.[10] This discovery paired with the advances in making and processing exposures allowed for publically and privately sponsored commissions to launch photographic campaigns detailing architectural history and styles.[11]

> One of the most renowned, the *Missions héliographiques*, was organized in 1851 by the *Commission des Monuments historiques* (Commission on Historical Monuments) in order to provide a pictorial census of France's architectural patrimony. Undertaken initially during the period of the Second Republic, and in accord with continuing efforts by Napoleon III to preserve and modernize France, it involved the documentation of aged and crumbling churches, fortresses, bridges, and castles that were slated for restoration under the guidance of architect Eugéne Emmanuel Viollet-le-Duc.[12]

The French Historical Monuments Commission *Missions* campaign used photography to document its endangered architectural heritage.[13] *(Figure 1.1)* The present day HABS (Historic American Buildings Survey) and HAER (Historic American Engineering

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[7] Naomi Rosenblum, *A World History of Photography* (New York: Abbevill Press Publishers, 1984), 95.
[8] H.H. Arnason, *History of Modern Art*, 17.
[9] Naomi Rosenblum, *A World History of Photography*, 107, 95, 96.
[10] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, 154.
[11] Naomi Rosenblum, *A World History of Photography*, 99.
[12] Naomi Rosenblum, *A World History of Photography*, 100.
[13] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York, 1987), 3.

Record) documentation program, founded by the public-works minded U.S. government during the Depression, closely mimics this ideal put forth by the *Missions* campaign approximately 80 years prior. Both programs use photography to document architecture in hopes of creating a lasting portfolio showcasing their national architectural style for future generations to reference. However, unlike the current American survey program, the *Missions* project never reached full fruition. The French government did not compile a comprehensive pictorial census documenting and preserving their architectural heritage. Instead, the images were individually utilized by architects and masons working under Viollet-le-Duc's guidance for matching and fabricating decorative elements that had been destroyed.[14] Consequently, the *Missions* project details the first attempt at employing images as propaganda for restoration efforts.[15]

Even though the French program did not deliver on its original conception, it planted a seed; architectural history needed to be documented for future generations. The photographs of aging buildings "gave an equal value to important and to accidental details."[16] That realness, those imperfections in the buildings, were desired, even sought after.

> The marvels of Athens and of Rome, the inimitable richness of the monuments in India, the bold architecture of Egyptian temples, can be kept in [a] portfolio, not modified or disfigured by an untrustworthy pencil, but such as they are in reality with their beauties, their imperfections, and the marks of destruction which time has engraved upon them.[17]

Recognizing that architectural history took root in the weathered, imperfect, and historic, birthed another movement; a movement that promulgated the abilities of photography to

[14] Naomi Rosenblum, *A World History of Photography*, 100.
[15] Naomi Rosenblum, *A World History of Photography*, 100.
[16] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, 314.
[17] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, 316.

extend beyond simply documentation, eventually becoming a source of inspiration and influence.

CHAPTER II. PHOTOGRAPHY'S AID TO HISTORIC PRESERVATION AND OTHER INFLUENTIAL PROGRAMS

> Nearly all camera images that deal with what exists in the world may be considered documents in some sense, but the term documentation has come to refer to pictures taken with an intent to inform rather than to inspire or express personal feelings (though, of course, such images may answer these needs, too).[18]

Prior to the camera, images were systematically used to invoke emotions and market to specific audiences. Understanding the influence an image had on a reader, publishers of periodicals in Europe, during the 1830s and 1840s, sought to enliven informational texts with graphic illustrations directed to a diversified mass audience.[19] Images in the form of lithography, woodcuts, engravings, and ink sketches littered newspapers, periodicals, and magazines, fulfilling their promise "to present a living and moving panorama of the world's activities and events."[20] Illustrations enticed the viewer to become one with the story. They presented an event in a way words could not. They allowed the viewer to read an article, stare at the image and meld the two. Even the 19th century's most popular architectural magazine, *The Builder*, understood the importance of images. Founded in 1842, it profusely used engravings to illustrate its content, understanding it served a wider audience than the architectural profession itself.[21] The magazine realized the connections formed between viewer and site once depicted within its pages. Restoration and preservation efforts were aware of this strategy of implementing pictorial documentation to inspire and influence. They used this technique to promote not only historic sites, but to facilitate the preservation cause.

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[18] Naomi Rosenblum, *A World History of Photography*, 155.
[19] Naomi Rosenblum, *A World History of Photography*, 155.
[20] Naomi Rosenblum, *A World History of Photography*, 155.
[21] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 3.

In the shadow of the *Missions* project emerged the Mount Vernon Ladies Association in 1853. Determined to preserve and conserve the ancestral house and surrounding landscape of George Washington's Mount Vernon, the Ladies of Mount Vernon spearheaded by Ann Pamela Cunningham, "called upon concerned citizens – in this case, relatively privileged citizens and for the most part women – and sallied forth to save the home and grounds."[22] Considered nationally a crowning achievement for preservation, the Ladies succeeded in purchasing Mount Vernon and adapting it into a museum.[23] A general feature in Cunningham's fundraising campaign came in the form of a monthly news release. "Between 1858 and 1860 the Association [Mount Vernon Ladies] put out a newsletter called *The Mount Vernon Record*. Published in Philadelphia, a small periodical heavily illustrated with woodcuts..."[24] Technically published under the title *The Illustrated Mount Vernon Record*, the issues tugged at the purse strings of the well-heeled readers by using the capabilities of illustrations to invoke excitement not only for Mount Vernon, but "to educate the readership about people, places, and events in colonial and revolutionary America as a means of raising further interest."[25] Cunningham aspired to rally societies to preserve their communities' irreplaceable buildings and places.[26] In the twenty-four issues printed, the *Mount Vernon Record* included 72 woodcut images (photography, in America, was still in the early stages of development at this time). Of those 72 images, 40 showcased buildings of historical significance. These

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[22] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century* (Chapel Hill: The University of North Carolina Press, 2003), 2.
[23] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century*, 3.
[24] Mary V. Thompson, "Mount Vernon Ladies' Association: Early Fundraising," George Washington's Mount Vernon Estate, Museum & Gardens, http://www.mountvernon.org/educational-resources/encyclopedia/early-fundraising#MVR
[25] Mary V. Thompson, "Mount Vernon Ladies' Association: Early Fundraising," George Washington's Mount Vernon Estate, Museum & Gardens, http://www.mountvernon.org/educational-resources/encyclopedia/early-fundraising#MVR
[26] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century*, 2.

historic buildings ranged from Valley Forge to Washington's childhood residence to the house resided in by John Hancock. Each image supplemented the written text of that particular edition. The woodcuts of the sites were realistic and dramatic, setting the stage for the story about to unfold. They reached out to the readers, either to garner recognition of Washington's historical significance or another figure or historic resource of notable provenance.[27] *(Figure 2.1)* Significantly, the images littered in the *Record* served as a form of preservation, and the Ladies were aware of this attribute. In regards to a woodcut of Lexington and the battle that took place there, the cover page of the December 1858 issue stated,

> [T]he above description of the 'Battle of Lexington' is a perfect fac-simile of the style of type and printing as it appeared in the 'London Express' of June, 1775. The original paper being in possession of the editors of the RECORD, it was thought not to be an uninteresting relic to photograph for preservation in its pages ...[28]

The woodcut photograph preserved the site within the pages it was published, even though its physical foundation may have disappeared.

In addition to each issue exclusively highlighting a location, every issue included a woodcut photo of Independence Hall, widely accepted as the "strongest initial impetus for preservation in America."[29] Fueled by private individuals and the state government, the effort to prevent the demolition of "the Old State House" in 1816 proved successful. Transforming the State House into Independence Hall "is widely considered the first

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[27] George Washington's Mount Vernon Estate, Museum, & Gardens, "Digital Collections: The Mount Vernon Record," http://www.mountvernon.org/educational-resources/research-collections/digital-collections

[28] George Washington's Mount Vernon Estate, Museum, & Gardens, "The Mount Vernon Record," *Digital Collections*, Vol. 1 No. 6 (December 1858), n.p. http://www.mountvernon.org/sites/mountvernon.org/files/00010006.PDF

[29] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century*, 1.

preservation activity in the United States," and inspiration to Cunningham.[30] *(Figure 2.2 and Figure 2.3)* The image, therefore, of Independence Hall, symbolized more than the birth of American independence; it also represented the birth of pride and preservation in American history. The imagery functioned as an example of preservation, and Independence Hall ultimately depicted the power of pictorial documentation to exemplify multiple interpretations.

Illustrations inherently display multiple meanings. With variations in their context and usage, an image rarely generates a singular response. Once an established medium, photography naturally followed suit. The advent of the affordable camera permitted photography to become "as a business, and the camera as a tool with which to record information."[31] As Naomi Rosenblum, author of *A World History of Photography*, observed in her study of early photographs, "[i]t is apparent from early camera documentations of buildings and cityscapes that most photographers made little effort to do more than produce a prosaic record of architectural structures."[32] However, the camera's potential emerged simply by representing the truth. With the recognition of the full ability of the camera to manipulate, users quickly exploited that power to their advantage. Dramatic pictorial images displaying forlorn structures pleaded for salvation. The newspapers, political system, and even the preservation movement acted as puppeteers, who, using photographs, controlled their audiences as if marionettes. Real imagery began to imply multiple meanings, pulling on emotional ties and feelings.

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[30] Daniel T. Cavarello, "From Penn Central to United Artists' I & II: The Rise to Immunity of Historic Preservation Designation from Successful Takings Challenges," *Boston College Environmental Affairs Law Review*, Vol. 22 Issue 3 (1995), 597. http://lawdigitalcommons.bc.edu/ealr/vol22/iss3/5
[31] Naomi Rosenblum, *A World History of Photography*, 163.
[32] Naomi Rosenblum, *A World History of Photography*, 131.

Photographers documented the Civil War in the United States, and "through choice of subject, position, and exposure, [they] attempted to present accurate information about the localities, events, and methods of war, in the light of what they conceived to be the national interest."[33] New techniques were applied, such as "to incorporate silhouetted forms and figures with the frame; the stark *Ruins of Richmond* (photographed in 1865) ... illustrate how this stylistic device serves to isolate and emphasize certain forms while investing the image with a sense of timelessness."[34] *(Figure 2.4)* In this manner, photography became an art form as well as a means of documentation.

> In 1861 an English critic, in an article "On Art-Photography," wrote: "Hitherto photography has been principally content with representing Truth. Can its sphere not be enlarged? And may it not aspire to delineate Beauty, too?" He encouraged photographers to produce pictures "whose aim is not merely to amuse, but to instruct, purify and ennoble."[35]

Ideas were conveyed by "the angle from which a photograph [was] taken."[36] A particular angle adds value, symbolic value affecting the viewer. The different techniques for capturing a site proved "[a] photograph can ... by stylistic means, suggest a meaning transcending the mere reporting of what took place."[37] Opportunities arose for photography to display its capacity for communication and expression.[38] One such event

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[33] Naomi Rosenblum, *A World History of Photography*, 186.
[34] Naomi Rosenblum, *A World History of Photography*, 186.
[35] Beaumont Newhall, *The History of Photography: from 1839 to the present* (New York: The Museum of Modern Art, 1982), 73.
[36] Michel Frizot, ed., *A New History of Photography* (Köln: Könemann, 1998), 134.
[37] Michel Frizot, ed., *A New History of Photography*, 134.
[38] H.H. Arnason, *History of Modern Art*, 21.
* Collodion – a highly flammable, colorless or pale-yellow, viscous solution of nitrated cellulose in a mixture of alcohol and ether: it dries quickly, forming a tough elastic film, and is used as a protective coating for wounds, photographic plates, etc.
Collodion Process – the wet process of photography, in which the plate used is sensitized with collodion and a salt of silver.

occurred, also in 1865 in Paris under the command of Baron Georges-Eugéne Haussmann.

> [His plan to transform] Paris from a medieval to a modern city ... provided an exceptional opportunity for urban camera documentation. Old buildings and neighborhoods scheduled for demolition were photographed in collodion* in the 1860s by Charles Marville, a former illustrator ... These images display a poignant regard for the character and texture of vanishing ways, indicating again that documentary records might be invested with poetic dimension.[39]

Marville's collection of Parisian photos was described as urban poetry. They photographs feed not only on what is perceptible to sight, but it transforms that sight into a lived experience, reaching into the soul of people and relating with them in some way.[40] *(Figure 2.5)*

> Despite being described in their time as "administrative views," these unpretentious photographs, with their great economy of means and their austere forms, conjure up before our eyes ... "the malaise and the aura" of the romantic Paris ...[41]

Marville photographed the everyday with romantic certitude. "His meticulously detailed photographs captured the texture of cobblestoned streets, weathered walls, and shop signboards."[42] *(Figure 2.6)* He evocatively generated public interest in their architectural heritage through his salient photographs.

Marville acted as a stimulus. His striking architectural photographs inspired the younger Eugéne Atget to capture the streets of Paris with conviction. While Marville worked for the government, Atget operated in rejection of the government and Haussmann's purging of historic structures. "By the time Eugéne Atget was photographing in the old sections of Paris several decades after Marville, a reaction

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[39] Naomi Rosenblum, *A World History of Photography*, 161.
[40] Michel Frizot, ed., *A New History of Photography*, 200.
[41] Michel Frizot, ed., *A New History of Photography*, 200.
[42] Beaumont Newhall, *The History of Photography: from 1839 to the present*, 103.

against Haussmannization had set in. Decrepit districts were now thought ... picturesque."[43] Atget's survival relied on the resurgence of revering "old Paris."

> By the late 1890s, concern over the fate of historic districts had led to the establishment of the Commission Municipale du Vieux Paris, which gave official encouragement to preservationists groups ranging from neighborhood committees to the Bibliothéque Historique de la Ville de Paris. It was from the ranks of this movement that Atget's clients were drawn. This revival of interest in old Paris and its preservation was in effect a Romantic revival. That was the prevailing mood to which Atget's pictures appealed.[44]

His muses were "decaying châteaux and miserable shacks, ... monuments and markets, staircases, facades, iron grilles, balconies and circus fronts ... cobblestones and curbstones of empty streets, reflections in store windows and dressed mannikins."[45] Atget captured his muses "with clarity of detail, making a graphic historical record of his personal and often poetic vision."[46] *(Figure 2.7 and Figure 2.8)*

In 1867, Londoners joined Parisians in using photography to document their architectural and cultural heritage. During this year, "the Society for Photographing Relics of Old London requested the photographers A. and J. Bool to begin a neighborhood-by-neighborhood survey of those of London's historic buildings that were threatened by demolition or in ruinous condition."[47] *(Figure 2.9)* Mimicking the photographic style of Charles Marville, the Bools's capitalized on the eye-level perspective. Placing the camera at the pedestrian's eye-level allowed the viewer to enter

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[43] Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography* (New York: Little, Brown and Company, 1994), 108.
[44] Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography*, 108.
[45] Peter Pollack, *The Picture History of Photography* (New York: Harry N. Abrams, Inc, 1969), 291.
[46] Peter Pollack, *The Picture History of Photography*, 291.
[47] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 26.

the realm of the photograph. In the photographs captured, "the Bools's sympathy for the old streets and buildings is more overt than Marville's."[48]

Photography became a medium not only of instantaneous truth, but a revelation. As Kirk Gittings affirmed in an *Introduction to Photographing Historic Properties*, "[p]hotographs can be precise and practical or dramatic and persuasive."[49] An image could transform common city streets into an internal evocation, recalling mental experiences of the past.[50]

> One becomes aware of the historic atmosphere with which the city is impregnated; one becomes familiar, by mutual interaction, with the spirit of place, with the details and the stylistic traces of an age gone by.[51]

In short, photography preserves history; it revitalizes the historic, not only in the sense of halting time on a structure, but also in a sense of capturing (or evoking) a memory. This is a mighty power to own: a power that may have had its birth in innocence, only later to evolve into manipulation. Photographers, advertisers, campaign managers, and young organizations took advantage of these "new techniques for transmitting information ... which combine[d] documentary record and propaganda."[52] Their "aim was to 'launch' a product, machine or firm, or to change its image."[53] This was exactly what the early American preservation movement attempted (and succeeded) to do with the woodcut images from the *Mount Vernon Records*. And, preservationists' use of images it did not stop there.

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[48] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 26.
[49] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42 (Washington DC: Society for Photographic Education, National Trust for Historic Preservation in the United States, 1988), 1.
[50] Michel Frizot, ed., *A New History of Photography*, 200.
[51] Michel Frizot, ed., *A New History of Photography*, 200.
[52] Michel Frizot, ed., *A New History of Photography*, 209.
[53] Michel Frizot, ed., *A New History of Photography*, 209.

By the turn-of-the-century, Europeans had established a link between photography and preservation advocacy. America soon followed suit. Already understanding how imagery could garner interest and financial support, photography added a sense of realism and science. Most importantly, photography renewed nostalgia for the past. In an article written in 1886, by Julia Bowles Phillips, and published in the *Old-Time New England* magazine in 1950, entitled *The Romance of Linden Hall*, Phillips describes Linden Hall (the Alexander House) in detail as it stood in 1886 and how it had changed since then. They published the editorial to gain national notoriety to the historical significance of the property. Within the article are supplemental photos accentuating the house's interior and exterior. *(Figure 2.10)* The *Old-Time New England* magazine is "a quarterly magazine devoted to the ancient buildings, household furnishings, domestic arts, manners and customs, and minor antiquities of the New England People." It served as a bulletin for the society that dealt with the preservation of New England antiquities.[54] While not clear if the photos were originally included, it is a prime example of where photography was essential for pleading the case of the importance of preservation.[55] The article was published one year after the development of the National Trust for Historic Preservation and 16 years before the National Historic Preservation Act of 1966, where the inclusions of photographs was required for the National Register nomination process. In a similar commentary published in the same magazine in 1950, Jennie F. Copeland describes the Reverend Pitt Clarke House and its

[54] Edward Peirce Hamilton, "The New England Village Mill," *Old Time England Magazine*, Vol. 42 No. 146 (1951), http://hne-rs.s3.amazonaws.com/filestore/1/2/9/1/7_c3f947814a64776/12917_715c6586b598d33.pdf

[55] Julia Bowles Phillips, "The Romance of Linden Hall," *Old Time New England Magazine*, Vol. 40 No. 140 (1950), http://www.historicnewengland.org/publications/old-time-new-england/journal?year=1950&vol=*&iss=140

past history and significance, also using imagery and photos to heighten the account.[56] Indeed, all the articles in the magazine include a photo or image of some kind to generate nostalgia, and inspire support and endowment. It should also be noted that Congress did not officially commission State Historic Preservation Offices (SHPO) until 1966. Therefore, local historical societies and efforts existed through their desire to preserve their cultural identity.

Another preservation organization that leveraged photos to their benefit was the Bergen County Historical Society, founded in 1902. Established in 1683, Bergen County is located in New Jersey. It is the most populous county in the state.[57] The society is comprised of a museum and library, which takes pride in its photography collection, and the history of that collection.

> The photograph collection is founded upon late nineteenth century glass plate negatives, which record the earliest views and studies of Bergen Dutch architecture, and has grown to encompass an important visual record of the county's growth as a metropolitan suburb. Many early views of long vanished landmarks and artifacts were used to illustrate the interesting and rare Papers and Proceedings of the Bergen County Historical Society, beginning in 1902, which include such landmark articles as Eugene Bird's *"Windjammers of the Hackensack"* in 1915-16.[58] *(Figure 2.11)*

Bergen is an example of photography used to supplement a historical society in their attempts at preserving a type of architecture they considered significant and readily disappearing. Those images helped generate support and interest in a county that strove to preserve its physical history. Bergen County also had the foresight to document through

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[56] Jennie F. Copeland, "The Rev. Pitt Clarke House," *Old Time New England Magazine*, Vol. 41 No 141 (1950), http://hnc-rs.s3.amazonaws.com/filestore/1/2/9/1/0_72d63e9553cfbcf/12910_f259ca96bbf5617.pdf
[57] County of Bergen: New Jersey, *History and Government*, http://www.co.bergen.nj.us/PDF%27s/BergenCountyOverview.pdf
[58] Kevin Wright, "About the Organization," *Bergen County Historical Society*, http://www.bergencountyhistory.org/Pages/BCHSDescription.html

photography sites in their prime so future generations would have a comprehensive recordation of their architectural history, even though the material footprint is lost.

In the *Wisconsin Magazine of History*, founded in 1917 and published quarterly, every issue featured a site of historical importance to the state of Wisconsin. These articles were supplemented with a photograph showcasing the building in the limelight. In one particular issue of the *Wisconsin Magazine of History*, an article was featured entitled the *Historic Spots in Wisconsin*. This article described an old military fort that people in Wisconsin had largely forgotten about. The editorial depicted both a photographic image of the site and an illustration.[59] In fact, most issues of the *Wisconsin Magazine of History* included *Historic Spots in Wisconsin*, all supplemented with photographic images. *(Figure 2.12)* Some of the articles remembered sites lost, while most drew attention to sites that were declining.[60] The articles describe in depth the history of the site, including former structures, and encourage the reader to seek out the places and experience their local history first-hand. Paired with photographs, they also call for the reader to help preserve the sites in whatever way is manageable, even if just by visiting. This is again one of the many examples of a historical society using imagery to facilitate preservation.

Lastly, *the Virginia Magazine of History and Biography*, published quarterly by the Virginia Historical Society, also placed photos to assist the mind's eye. In the issues produced in January and April of 1904, images illustrated historical buildings and

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[59] State Historical Society of Wisconsin, *The Wisconsin Magazine of History*, Vol. 3 No. 2 (December 1919), http://www.wisconsinhistory.org/wmh/archives/search.aspx?area=browse&volume=03&articleID=1544

[60] State Historical Society of Wisconsin, *The Wisconsin Magazine of History*, Vol. 3 No. 4 (June 1920), http://content.wisconsinhistory.org/cdm/ref/collection/wmh/id/1832

ongoing archaeological excavations.[61] *(Figure 2.13)* The photographs, copyrighted in 1904, illuminated the sites as well as recorded them. The same is displayed in Volume 14 of *The Virginia Magazine*, printed in 1906. As the years increase, so do the inclusion of architectural photographs. The Ladies of Mount Vernon, the *Old-Time New England* magazine, the interesting and rare Papers and Proceedings, the *Wisconsin Magazine of History*, and the *Virginia Magazine of History and Biography* all demonstrate the recognition of photography, and imagery, in generating interest in historical sites.

[61] The Virginia Historical Society, *The Virginia Magazine of History and Biography*, Vol. 12 No. 2 (Richmond, VA: 1904), http://books.google.com/books?id=wZS_LGEg7kAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=twopage&q&f=false

ARCHAEOLOGY

The archaeological photographs, in the 1904 issue of the *Virginia Magazine of History and Biography*, are notable. Preservation movements of the early 20th century were not alone in their use of images. Simultaneously archaeology used photographs to its advantage as well: illuminating and recording the unearthing of ancient sites. The photographs generated public interest by illuminating the site, while concurrently creating an accurate recordation for the researcher. Photography with archaeology allowed a "photographer, by means of the magnesium light*, [to] take the exact transcript of these inscriptions, or of these figures; he puts in the hands of the archæologist a faithful copy on which he can study, by the aid of a magnifying glass, the most minute details."[62] *(Figure 2.14)* This offered a significant advance for the archaeologist in time management. The pressure to ensure all details were captured and catalogued prior to evacuating the locale was relieved. With a click of the camera, the site, in part, could be recorded. Those records served a dual purpose in the field of archaeology as "the excavation, transportation, and restoration of this cultural booty produced some visually stimulating camera images."[63] The Romantic period extended to include the past objects dug from the ground, all of which the camera captured. "The growing popular interest in archaeology (within the mid to late 19th century) and its finds must be attributed in some measure to the camera."[64] *(Figure 2.15)*

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* Magnesium light is possible with the burning of magnesium. Magnesium is a light, silver-white metallic chemical element, malleable and ductile: used in making several alloys and, because it burns with a hot, white light, in photographic flash bulbs.

[62] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, 319-320.

[63] Naomi Rosenblum, *A World History of Photography*, 162.

[64] Naomi Rosenblum, *A World History of Photography*, 162.

NATIONAL PARK SERVICE

Archaeology and preservation also accompanied a desire to discover, explore, and eventually preserve portions of the North American continent. During the 1860s, photography established itself as a significant tool to capture the surrounding world. "[It was] included as part of the overall efforts of survey teams to document unknown terrain in the far [American] west."[65] Photographers attempted to publicize the grandeur of the western scenery by framing the native land with romance and admiration. It is here that preservation of the landscape was conceived. While teams were initially assigned with photographing and surveying the new, foreign land of the west, preserving and advocating for the land became a natural outgrowth of the photographers' mission.

> Unlike the fate of the photographs made for France's *Missions héliographiques*, American survey images were seen by a large public. In addition to satisfying the voracious appetite of publishers for marketable landscape stereographs*, they also were presented in albums and as lantern slides+ to members of Congress and other influential people to drum up support for funding civilian scientific expeditions and creating national parklands.[66]

Ferdinand V. Hayden, head geologist of the 1871 Geological survey, is one facilitator to the preservation and conversation of exceptional landscapes. Thomas Moran, a sketcher and painter, and William Henry Jackson, a photographer, accompanied Hayden on his 1871 exploratory journey west. These three men understood the advantageous position they occupied for generating support to preserve such lands. They sublimely showcased

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[65] Naomi Rosenblum, *A World History of Photography*, 131.
* Stereographs – a picture or a pair of pictures prepared for use with a stereoscope.
Stereoscope – an instrument that gives a three-dimensional effect to photographs viewed through it.
+ Lantern slides – a photographic slide for projection, as, originally, by a magic lantern.
Magic lantern – an optical instrument with an arrangement of lenses and a light for projecting on a screen a magnified image of a picture on a small slide or card.
[66] Naomi Rosenblum, *A World History of Photography*, 135.

sites like Yellowstone and the Grand Canyon, fueling a new movement dedicated to conservation of landscape.

> [B]esides the sketches that Moran made available to *Scribner's Magazine* in support of Hayden's campaign for a Yellowstone National Park, Jackson printed up albums of *Yellowstone Scenic Wonders* to convince the United States Congress of the distinctive grandeur of the scenery.[67]

For many years, stories about geysers and waterfalls were thought to be tall tales, but Jackson provided proof of their existence.[68] *(Figure 2.16)* This proof and the perseverance of these three men found victory one year after their journey.

> On March 1, 1872, Congress established Yellowstone Park - the world's first "national park," more than two million acres located mostly in the northwest corner of present - day Wyoming-to be preserved and managed by the federal government for the enjoyment and benefit of the people. In the midst of the Gilded Age's rampant exploitation of public lands, the concept of federally managed parks protected from the extractive uses typical of the late-nineteenth-century American West abruptly gained congressional sanction. Yellowstone's awesome natural phenomena had inspired a political phenomenon.[69]

By 1890, Sequoia and Yosemite joined Yellowstone as national parks. The three parks "aroused a strong sense of patriotism and a romanticized pride in America's most dramatic landscapes, helping stimulate national tourism and the park movement."[70] The movement quickly evolved to include other types of land for preservation. Coinciding with the Antiquities Act of 1906, designed to protect Native American archaeological sites on federal lands from looting and vandalizing, the government declared Mesa Verde, a cliff dwellings site erected by the Ancestral Pueblo people, a national parkland. This site included the built history as well as the landscape: a significant step in the

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[67] Naomi Rosenblum, *A World History of Photography*, 135.
[68] National Park Service, U.S. Department of the Interior, "William Henry Jackson," http://www.nps.gov/scbl/whj.htm
[69] Richard West Sellars, *Preserving Nature in the National Parks, A History* (New Haven: Yale University Press, 1997), 7.
[70] Richard West Sellars, *Preserving Nature in the National Parks, A History*, 13.

historic preservation movement. The Antiquities Act provided for the creation of national monuments.[71] These "monuments were to include areas of importance in history, prehistory, or science."[72] The national parklands movement really gathered steam once Theodore Roosevelt became President in 1901. Under his administration, Roosevelt, an outdoor enthusiast, acquired the power to establish national monuments by proclamation, eliminating the need for congressional authorization. Roosevelt utilized that power to declare no less than five sites from 1906-1908 as parklands important to America.[73] With the continuous inclusion of lands as nationally significant sites, there developed a need for a separate bureau to administer and protect these locations. Therefore, in 1916, Congress established the National Park Service within U.S. Department of the Interior "to conserve the scenery and the natural and historic objects and the wildlife therein and to provide for the enjoyment of same and in such a manner as will leave them unimpaired for the enjoyment of future generations."[74]

Currently, the National Park Service (NPS) is one of the leading employers of historic preservationists. It is responsible for "national parks, historical parks, monuments, military parks, memorial parks, battlefields, battlefield parks, battlefield sites, historic sites, memorials, cemeteries, seashores, parkways, recreational areas, the parks of the national capital city, presidential homes, the National Register of Historic Places, and the National Historic Landmarks program."[75] It is essential to remember that this multibillion-dollar agency partially sprung out the work of those three individuals: a geologist, a sketch artist, and a photographer. Without the dedication of these three men

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[71] Richard West Sellars, *Preserving Nature in the National Parks, A History*, 13.
[72] Richard West Sellars, *Preserving Nature in the National Parks, A History*, 13.
[73] Richard West Sellars, *Preserving Nature in the National Parks, A History*, 13.
[74] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century*, 5.
[75] Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century*, 5.

and their ability to capture the beauty of the west in artistic fashion, the field of historic preservation may not have the federal support it does presently. With the formation of the NPS, photography nationally emerged as the leader in realism, truth, documentation, and now, advocacy.

CHAPTER III. USING ARTISTIC PHOTOGRAPHY TO PRESERVE HISTORIC BUILDINGS

Recounting a historic structure in its architectural glory without accompanying imagery would stress even the most famed scholar's mind's eye. Pictorial documentation is necessary to the field of historic preservation; it is just as important now as it was in its infancy. Mass publications encouraging outreach and monetary generosity depend on the camera to substitute for firsthand experiences.[76] Images are indispensable provisions when endeavoring to save a historic property. In fact in most cases, they are the most important element when fundraising. There is no question that "[h]istoric properties are often very beautiful and evocative of an event or time past ... Photographs [have the capacity] to capture beauty on film and communicate that feeling to others."[77]

The advent of photography allowed for inspirational depictions of entire buildings as well as individual components.

> Each of the elements is photographed in such a way that a fullness emanates from it, an intrinsic radiance, autonomous existence. The curtain-walls, windows, planks, objects, and raw materials usually regarded as inconsequential details are here endowed with an enigmatic expressive force.[78]

The details of structures were recorded alongside the overall building. These intricacies are at times as crucial to understanding as the entire structure. Many of the individual elements add to the significance of a site as a whole, whether depicting the construction techniques, decorative elements, or materials used.

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[76] Naomi Rosenblum, *A World History of Photography*, 107.
[77] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 2.
[78] Michel Frizot, ed., *A New History of Photography*, 213.

"From the beginning, photographers have used their pictures to make critical and expressive statements."[79] They utilized multiple techniques for depicting buildings in the manner they found appropriate to the statement they aspired to make; the breaking down of a structure into separate, individual pieces is just one of these methods. This perspective was most often paired with an overall elevation image of the site. The system was simple in practice: capture an image to first lure the viewer into the realm of the photograph, then back out with a photograph of the entire site, allowing the viewer to feel surrounded. Or the words of Cervin Robinson,

> The first is an oblique [and semi close-up] view that brings textured surfaces close to the camera and draws the viewer into the experience of the building; the second is a head-on one that resembles an architectural elevation and offers an objective, factual point ... These two ways of showing a subject allow photographers to inflect their statements in alternative ways.[80]

This is just one technique; it was apparent from the earliest days of photography that alternative manners of depicting buildings were employed (and continue to this day as described below).[81] However, the desire to advocate is the thread that connects all of these styles. Whatever view or perspective utilized, there is an attempt to impress individual opinions upon the viewer, and many of those opinions favor historic preservation and restoration. One such viewpoint employed by photographers who supported the importance of historic structures is the diagonal viewpoint. It incorporates strong foreground elements that link the viewer to the building.[82]

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[79] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, x.
[80] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, xii.
[81] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, x.
[82] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 18.

> The dramatic potential of the perspective was recognized by the photographers of the 1851 Mission of the French Historical Monuments Commission, as a device to show that dilapidated state of some of the nation's most famous works of architecture and their need of restoration. O. Méstral, in his view of the ramparts of Carcassonne, chose intense side-lighting to bring out the cylindrical forms of the towers and the rough texture of the wall caused by erosion of mortar from the masonry joints. *(Figure 3.1)* The raking light coming toward the lens evokes an image of romantic ruins while simultaneously making a strong case for repointing.[83]

Placing the camera eye level is another effective viewpoint. With the camera at the level of the pedestrian's eyes, the viewer is enveloped by the space. Charles Marville supported this approach with his many photographs of Paris. In his image of the courtyard of the École des Beaux-Arts, it recreates the actual experience of being in the courtyard.[84] *(Figure 3.2)* This approach shows the line of the street, where it begins and where it ends. Though most importantly, this viewpoint allowed Marville to display a genuine sympathy for his old streets, whose modernization was inevitable.[85] Years later, this methodology again gained credibility when the Bool brothers adopted it to photograph endangered historic structures of London. Also fighting against the loss of old streets and buildings, the Bools's used this perspective to dramatize the beauty of the locales. *(Figure 2.9)*

The perspective exploited by Henri Le Secq, photographer for the 1851 *Missions* project, was the two-point perspective, diagonally capturing the building. However, Le Secq placed himself in high floors of buildings across from the mid-point of his subject to ensure undistorted proportions. Although these views were alien to Parisian street dwellers, they offered the viewers a balanced look at particular structures. Le Secq,

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[83] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 18.
[84] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 24.
[85] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 26.

unlike Baron Haussmann, was among the advocates of preservation.[86] He witnessed some of Haussmann's earliest modernization of medieval Paris. Prior to his overhauling campaign in 1865, Haussmann ordered the demolition of two Renaissance *hôtels*.

> From his usual high window, [Le Secq] photographed [the] two Renaissance *hotels* making their last stand. *(Figure 3.3)* The orderly and inexorable process of destruction had arrived at the thresholds of these profoundly Parisian buildings, one with a fine late Gothic *tourelle** of a type once common in central Paris. Le Secq's characteristically careful choice of light in this perspective view brings out the sooty ghosts of the chimney races, an eternal feature of Paris demolition, and throws into relief the delicate tracery of the *tourelle*, creating a lasting image of the disappearing structures.[87]

Le Secq also took advantage of the viewer's imagination. He frequently photographed features of a structure without the accompaniment of a complete elevation.

> The description of architectural detail was evolved to the highest point by Henri Le Secq, whose approach was unique. The portfolio of twenty-five plates of Chartres, with only one image of the entire edifice, succeeds in giving a rich and vibrant idea of the nature of the whole building. *(Figure 3.4)* (...) [His] images give a clear understanding of the architectural organization. In the lucid qualities of Le Secq's exposition, they appear to follow the rhythms of the building. His approach is not so rigid as to limit the creative flow of his images; he carefully selected, independent photographs – a window, a corner detail – that stand for whole classes of information. Through careful selection of relevant details, he was able to suggest the essence of the whole structure and gradually to unfold the splendors of the building and its sculptures.[88]

Artistic in style, Le Secq's photographs, whether of the entire elevation or ornamental details, captivated its viewers, and reignited interest in many historic structures. "Le Secq's images (...) became an architectural pilgrimage for French photographers."[89]

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[86] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 47.
* The term *tourelle* is French for turret.
[87] Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, 47.
[88] Richard Pare, *Photography and Architecture 1839-1939* (Canada: Canadian Centre For Architecture, 1982), 17.
[89] Richard Pare, *Photography and Architecture 1839-1939*, 22.

All of these examples highlight photographers using their medium to advocate for the preservation of historic structures. Even though, the United States lagged behind Europe in using photography for advocating preservation, the nation eventually understood the impact of photos and utilized them as depicted by the above descriptions of state historical societies and publications. These examples, as well as the archaeology and National Park Service movement, all demonstrate the influences photography had on historic preservation. For these movements and individuals, photography was their genesis. While nowhere does it directly state that photography created historic preservation (and the preservation movements were founded well before the creation of photography), the research does illustrate that photography helped to elevated historic preservation in America from a grassroots movement to a movement funded by the national government and Congress. Encouragement for preservation and restoration was (and in most cases, still is) generated through the National Park Service, archaeology, and statewide historical societies before becoming independently and nationally recognized. And currently without photography, historic preservation would flounder and lose its most important catalyst for advocacy[*].

[*] Modern photographers, such as Wayne Andrews and Dorothea Lange, all utilized the techniques dissected above as well as developed new methods for capturing architectural heritage. See the postscript for a brief discussion of recent approaches.

CHAPTER IV. ADVOCATING HISTORIC PRESERVATION THROUGH PHOTOGRAPHY

> Early photographs document the development of our country beginnings in the 1850s. Photographs of gold mines, rapidly growing cities and natural wonders are an accessible and memorable record of the past. America's pioneer photographers, including Timothy O'Sullivan, Carleton Watkins and William Henry Jackson, left lasting images of Yosemite, San Francisco and Seattle; these and other early photographs give us a picture of the lives of our forebears. For students of history, photographs complement the written record and provide visual confirmation. Architectural photographs today can be that same permanent record of America's historic sites and structures, and can be used to influence others on behalf of preservation.[90]

In the current age, advocacy is dependent upon photography. With improvements in camera technology, a picture is easy to take and even easier to develop. The digital age, as well as the film age, allowed recordation to come to light almost immediately. With the required inclusion of images in a National Register nomination, the camera became part of the preservation. The HABS/HAER (Historic American Buildings Survey/Historic American Engineering Record) survey, founded in 1933 to document and preserve our architectural and historical resources, and the National Historic Preservation Act of 1966 were followed by bulletins, books, and magazine articles all explaining that photographing historic sites is the best documentary process.[91] Armed with efficiency and speed, photography is the most suitable, and convenient, instrument for historic preservation.

Like the work of earlier photographers, today's images are composed to document and influence. It has become incumbent for photographs to convey both these themes to their audience in order to generate activism. As voiced by Kirk Gittings in his tutorial on

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[90] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 1.

[91] National Park Service, U.S. Department of the Interior, "Historic American Building Survey (HABS)," *Heritage Documentation Programs*, Updated 06/15/2010 http://www.nps.gov/history/hdp/habs/index.htm.

photographing historic structures, "[t]here is a clear philosophical distinction between the photograph as pure documentation and the photograph as art, but in practice these elements can be balanced," and in the domain of preservation advocacy, it is a necessity.[92]

> The National Register of Historic Places needs to know what a building looks like. A brooding, evocative, wide-angle shot of the roof line is insufficient. A romantic shot of a mansion's splendid gable that excludes the concrete block addition does not accurately illustrate the building in its current condition, yet may be valuable for the beauty of the image. The photographer, aware of the many potential uses of the photographs, balances art and accuracy accordingly.[93]

Beaumont Newhall, author of the *History of Photography*, penned "the deep respect for fact, coupled with the desire to create ... marks documentary photography at its best."[94] The previous quotations represent the ideals of the National Trust for Historic Preservation: that architectural photography must not only document historic sites but also be expressive of their additional purpose.

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[92] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 2.
[93] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 2.
[94] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 2.

THIS PLACE MATTERS

This Place Matters is a movement developed by the National Trust for Historic Preservation, and a major syndicate of photography and preservation. The premise of the movement relies on local communities identifying sites that they consider significant. The members are then required to take a photo of said site in which they hold up place cards saying "this place matters." The photo is submitted to the website and added to their Flickr* account*, as well as place marked on an interactive map. This documentation allows viewers to see where these sites reside and helps generate interest and tourism. In other words, "by showcasing these diverse places we can change the way people think about our heritage and make a stronger case for preserving it."[95] The synopsis of the program is as described:

> This Place Matters is a message that resonates with people all across the country. It's a shared property of the preservation movement - a tool that can be used to advocate on behalf of historic places in your community, a way to gather and educate people about the importance of preservation, or a fun way to commemorate moments and continually celebrate the places that make a place special.[96]

The entire movement relies on photography. It relies on the realness of the image as well as the immediacy. On their website, the organization is very direct in its beliefs of how photography generates inspiration.

> You've heard the saying – "A picture is worth a thousand words."
> We couldn't agree more, but in our "This Place Matters" campaign, we like to think that a picture *plus* three little words can help save a place for future generations.
> Our campaign is simple (and fun): individuals download a sign, take a picture in front of a place that matters to them, and upload it for the world

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* Flickr* is a website dedicated entirely to photography. It allows anyone interested in the field to upload their photos to the website and have them publicly viewed and commented on.

[95] Flickr, "About This Place Matters," *This Place Matters*, http://www.flickr.com/groups/thisplacematters/.

[96] National Trust for Historic Preservation, *This Place Matters* (2013), http://www.preservationnation.org/take-action/this-place-matters/.

> to see. Easy enough, right? However, through this project, thousands of people have started conversations in their communities – conversations about the past, the future, and how people can work together to define what really matters.
> These are conversations that make a difference.[97]

Just as the *Missions* campaign, Charles Marville, and the Society for Photographing Relics of Old London foretold, photography is still inspiring communities to embrace their local history. This Place Matters is only one of numerous organizations developed to encourage communities to acknowledge and adopt their history. A significant aspect of this association is the fact they are encouraging any site to be included with the only prerequisite that it is important to you. Meaning, the purity of its architecture, the affiliation with a historical figure, and the connection to an important event are not under scrutiny, the only matter of importance is why you find it significant. This movement is groundbreaking and relies on one of preservation's oldest accomplices: photography.

[97] National Trust for Historic Preservation, *This Place Matters*, http://www.preservationnation.org/take-action/this-place-matters/sign.html#.URGQ7I7sK1k.

NATIONAL TREASURES

National Treasures, just as This Place Matters, is an initiative founded by the National Trust for Historic Preservation. It identifies "endangered places of national significance, and/or places where our on-the-ground success can have positive implications for preservation nationwide."[98] The intent of this program is to help save buildings, landscapes, and communities that are in danger of closure or demolition due to inappropriate development, insufficient protection, lack of funding, or neglect. National Treasures inhibits these actions by "raising needed funds, building coalitions to prevent demolition, [and] fighting in the courts to save sites from deterioration. [All for the purpose of] making sure that the icons of the past remain present with us in the future."[99] The website lists a multitude of endangered sites. For each site, the website includes of a brief historical description, an explanation of national significance, potential opportunities, ways to help, and campaign goals as well as a slideshow of images. The images range from present day photographs to historical photographs; each image balances art and documentation with an evocative consciousness.

Strongly highlighted in the format of the webpage, the photographs are the major supporter to the locale. With each site, under the "ways to help" subsection, there is a subset asking to share a story about that particular place. With that story, National Treasures requests that a picture is submitted to enhance the story, and hopefully generate emotional ties.

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[98] National Trust for Historic Preservation, *What are National Treasures*, http://www.savingplaces.org/what-are-national-treasures.
[99] National Trust for Historic Preservation, *What are National Treasures*, http://www.savingplaces.org/what-are-national-treasures.

THE NATIONAL REGISTER OF HISTORIC PLACES

With camera improvements, also came improvements to technology in general. Now is the technological age: an age where the web is the center for advocating and showcasing images of importance. Websites are the canvas that photography is placed upon. One such website that is dedicated wholly to the contribution of images by everyday people for everyday people is Flickr* from Yahoo! The site allows anyone with a passion for photography to upload their pictures to be publically viewed and commented on. This Place Matters is not the only preservation campaign to create a Flickr* account to publicize their photos, the National Register of Historic Places also has an account, in which images of places accepted to the National Register are broadcasted. On their account, it is stated:

> [A]fter browsing Flickr, we realized that the public is engaged in and excited about America's historic places and landmarks. The many pictures posted by users and the numerous Groups created to celebrate these places convinced us that our pictures should be online for the public to view. Thank you for getting us involved![100]

Through this website, the National Register also hosts an annual photography contest. The contest encourages photographers and non-photographers alike to display their image of a favorite National Historic Landmark (NHL). Generating hundreds of submissions, the inclusions capture anything from a streetcar to the cables of a suspension bridge.

> There's a special magic that happens when visiting a National Historic Landmark. Whether it's gazing across a grand vista to Pikes Peak in Colorado, or standing on a busy city street admiring the ornate façade of Chicago's Carson, Pirie, Scott & Company Store – suddenly one is rooted in history. You stand where people of the past lived, worked, and made important decisions. A connection is made – between their stories and our own.

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[100] Stephanie M., "National Register's photostream," *Flickr*, http://www.flickr.com/people/nationalregister/.

> One important purpose of the annual National Historic Landmark Photo Contest is to encourage people to discover and explore landmark sites across the country and be inspired by our past. Based on this year's pool of exceptional photographs, connections were made [in 2012].[101]

Preservation is using evocative photos to generate personal connections. Photographs invite the viewer to stand where the photographer stood: rewinding time and bringing to life a place as well a history. The emotions that photographs stimulate help win recruits for the preservation movement. Each photo submitted is paired with a story supplied by the photographer. Many of the written supplements describe emotions felt while capturing the image. The essences of those emotions are displayed with the site photographed, furthering the belief that a photo is both communicative and expressive. The National Register hopes "this year's winner and honorable mention photos will spark the urge to explore the country's vast array of more than 2,500 National Historic Landmarks, to seek out the stories that connect our rich history, and share your own views in next year's contest."[102] Photography "can be used to influence others on behalf of preservation," in fact, historic preservation relies on it.[103]

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[101] Flickr, "2012 NHL Photo Contest," *National Register Galleries*, http://www.flickr.com/photos/nationalregister/galleries/72157630782042058/.
[102] Flickr, "2012 NHL Photo Contest," *National Register Galleries*, http://www.flickr.com/photos/nationalregister/galleries/72157630782042058/.
[103] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 1.

HABS/HAER INITIATIVE

A major facilitator in the photography and preservation movement, both then and now, is the HABS/HAER initiative. Since its genesis in 1933, the movement intended to survey and document America's architectural heritage.[104]

> Creation of the program was motivated primarily by the perceived need to mitigate the negative effects upon our history and culture of rapidly vanishing architectural resources. At the same time, important early preservation initiatives were just getting underway, such as restoration of the colonial capital at Williamsburg and the development within the National Park Service (NPS) of historical parks and National Historic Sites.[105]

The survey used a multitude of mediums to preserve properties both secure and in danger alike. Presently, the Library of Congress houses the results of this program, which include "more than 556,900 measured drawings, large-format photographs, and written histories for more than 38,600 historic structures and sites dating from Pre-Columbian times to the twentieth century."[106] Notably, the standards of the HABS/HAER program require large-format photographs to be included with each individual record. The guidelines are as follows:

> HABS recording combines drawings, history, and photography to produce a comprehensive, interdisciplinary record. The documentation ranges in scope depending largely upon the level of significance and complexity. It should first and foremost convey what is most important about that particular structure. The drawings component generally includes floor plans, elevations, architectural details, and construction elements, sometimes expanded to include sectional or axonometric drawings to convey the interrelationship of the building parts ... The written history follows an outline format that begins with a statement of significance supported by the development of the architectural and historical context in

[104] National Park Service, U.S. Department of the Interior, "Historic American Building Survey (HABS)," *Heritage Documentation Programs*, Updated 06/15/2010 http://www.nps.gov/history/hdp/habs/index.htm
[105] National Park Service, U.S. Department of the Interior, "Historic American Building Survey (HABS)," *Heritage Documentation Programs*, Updated 06/15/2010 http://www.nps.gov/history/hdp/habs/index.htm
[106] The Library of Congress, "Built in America: Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey, 1933-Present," *American Memory*, http://memory.loc.gov/ammem/collections/habs_haer/.

> which the structure was built and subsequently evolved. The report also includes architectural description and bibliographic information ... The large-format, black-and-white photographs record the environmental setting, elevations, and significant details, both inside and out. The number of photographs should be weighted against the other components (and vice versa); it may be more appropriate to photograph rather than draw or describe elements such as secondary elevations and architectural details. In any case, each component of the documentation conveys an important piece; together they create a comprehensive understanding of the site.[107]

Easily discernible from the guidelines, photography is a crucial element when attempting to preserve and restore historic sites. While these images are not as accessible as those on Flickr*, they are a lasting record that serves as a reference for future generations interested in rekindling, restoring, or rebuilding certain places. Their acceptance into the Library of Congress denotes the significance of the site. Still with their significance, many of these places are either too large or the upkeep is too expensive for the site to be lucrative. In such cases, the HABS/HAER documentation is the only lasting effect. The images serve as preservation. They preserve a site in its environment at a specific point in time: preservation through photography. In many ways, the program is similar to the *Missions* survey in that the architectural heritage is preserved before too laid to rest.

> Buildings and engineering structures are large objects not easily maintained or preserved once they have outlived their functional or economic usefulness. Documentation becomes an alternative means of preservation when demolition is inevitable. Documentation is also a primary tool for the stewardship of historic structures, whether for day-to-day care or as protection from catastrophic loss.[108]

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[107] National Park Service, U.S. Department of the Interior, "Historic American Building Survey (HABS)," *Heritage Documentation Programs*, Updated 06/15/2010, http://www.nps.gov/history/hdp/standards/habsguidelines.htm.

[108] The Library of Congress, "Built in America: About this Collection," *American Memory*, http://memory.loc.gov/ammem/collections/habs_haer/hhintro.html

The benefits of photography to the heritage documentation programs are unequivocal. It helps to complete a comprehensive description of the location and serves as an advocate for these historic structures, while preserving them in an image.

STATE HISTORICAL SOCITIES

National organizations are not sole advocates of photography, many organizations at the state level as well as the grassroots level advocate with images as well. Advocacy and photography are often synonymous in the world of preservation. The Indiana Department of Natural Resources, Division of Historic Preservation and Archaeology (DHPA) is one such state organization that utilizes photography to showcase their historic structures. Currently, the Indiana DHPA has organized a Historic Preservation Month Photo Contest*. The contest is to advertise places exclusively in Indiana which are over 50 years in age. The "selected photos from the contest will be displayed in several locations throughout the state;" generating awareness.[109] The contest is to create interest in historic sites not only significant on a national level, but at a personal level as well. The entry form asks the photographer to give a brief summary of the image including what inspired them to capture the image. The form purposefully includes this question to allow for an explanation of local history that might typically be overlooked. Indiana is in good company with North Dakota, Michigan, Madison, WI, and Hillsborough, NC (among others) in crusading for preservation through photography contests.

For example, the city of Orlando, Florida uses images submitted for their annual photo contest to comprise a calendar, which is then released to the public in select locations. These calendars are themed each year, many of which drawing attention to events in Orlando related to the recent preservation of a site.[110]

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* May is nationally recognized as Historic Preservation Month.

[109] Indiana Department of Natural Resources, *Historic Preservation Month Photo Contest Guidelines*, http://www.in.gov/dnr/historic/3994.htm

[110] City of Orlando, Florida, *City Planning, Historic Preservation Board Calendar*, http://www.cityoforlando.net/planning/cityplanning/PDFs/Historic%20Preservation/2012calendar.pdf

These examples all demonstrate the effects photography produces for the field of historic preservation. Photography inspires, encourages, and evokes. Most of all, photography is the means to convey that which historic preservation seeks to save. In the beginning, imagery created intrigue. Then photography elevated that imagery, creating stewardship and advocacy. With the accessibility of photography and the efficiency of releasing images instantaneously, the ability to showcase places of a forgotten time continues to thrive, and continues to be effectual.

CHAPTER V. PHOTOGRAPHING ABANDONED BUILDINGS IS PRESERVATION: CASE STUDY OF DETROIT, MICHIGAN

Recently, there is an appeal in abandoned buildings, coining the term "ruin porn," a term becoming increasingly familiar in larger cities.[111] The skeletons of the remains, the ghosts that wander the halls, the articles left in their original location, all fascinate the observer. In many ways, the forgotten, the decrepit, and those laid to waste exhibit the history of a site better than any house museum. They intrigue the viewer, creating a detective to figure out the story behind the place and what makes it special. The ruins, most of all, glamourize the site.

One such place occupied by the ruined lifestyle is Detroit, Michigan.

> Detroit used to be the greatest working-class city in the most prosperous country in the world. With the explosion of the auto industry, it had become the Silicon Valley of the Jazz Age, a capitalist dream town of unrivaled innovation and bountiful reward.[112]

A city once architecturally considered the "Paris of the West," Detroit has fallen from its Gilded throne into disarray.[113] And yet, the city continues to generate tourism. Rich with history (and a rich history at that), Detroit still displays its past with auto baron mansions and fading monuments to industry. However, just as the economy struggles, the architecture draws people in. The ruined, glorious past intrigues and lures viewers to this forgotten "Paris of the West." Recently, photographers and history buffs alike have made the pilgrimage to Detroit, cementing it as the mecca of the modern past, a 21st century Mayan ruin. Images have appeared on blogs, in mainstream magazines, in documentary

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[111] Mark Binelli, "How Detroit Became the World Capital of Staring at Abandoned Old Buildings," *New York Times*, Published November 9, 2012, http://www.nytimes.com/2012/11/11/magazine/how-detroit-became-the-world-capital-of-staring-at-abandoned-old-buildings.html?pagewanted=all&_r=3&

[112] Mark Binelli, *Detroit City Is the Place to Be* (New York: Metropolitan Books, 2012), 3.

[113] Arthur M. Woodford, *This is Detroit 1701–2001* (Detroit: Wayne State University Press, 2001), 19.

films, and in books, all generating support and interest in Detroit once again. The New York Times recently published an essay by Mark Binelli entitled "How Detroit Became the World Capital of Staring at Abandoned Old Buildings," adapted from Binelli's book, *Detroit City Is the Place to Be*. In his article, Binelli discusses his encounters with tourists specifically traveling to Detroit to see its vestiges. He states:

> [B]ut in Detroit, the tours go on, in an unofficial capacity. One afternoon at the ruins of the 3.5-million-square-foot Packard Plant, I ran into a family from Paris. The daughter said she read about the building in Lonely Planet; her father had a camcorder hanging around his neck. Another time, while conducting my own tour for a guest, a group of German college students drove up. When queried as to the appeal of Detroit, one of them gleefully exclaimed, "I came to see the end of the world!"[114]

These tours are managed by locals, including Binelli himself. While the constant outsider irritates many residents in Detroit with their large camera and persistent attitude, residents cannot deny the benefits spawned by these outsiders, if not for exposure alone. Due to the plethora of publicity, the art scene, aided by photography, has adopted the city as their canvas.

> A woman who moved to Detroit from Brooklyn began to take nude photographs of herself in wrecked spaces ... And Funky Sour Cream, an arts collective originally from New York, arranged an installation of little cupcake statues in the window of a long-shuttered bakery on Chene Street.[115]

During the 1960s and 1970s, there spurred a revitalization movement that encompassed not only the downtown of Detroit, but surrounding areas of the city as well. While the urban renewal program was successful in some parts (including neighborhoods presently listed in the National Register), others areas did not fare as well, such as the

[114] Mark Binelli, "How Detroit Became the World Capital of Staring at Abandoned Old Buildings," *New York Times*, Published November 9, 2012, http://www.nytimes.com/2012/11/11/magazine/how-detroit-became-the-world-capital-of-staring-at-abandoned-old-buildings.html?pagewanted=all&_r=3&

[115] Mark Binelli, "How Detroit Became the World Capital of Staring at Abandoned Old Buildings," *New York Times*, Published November 9, 2012, http://www.nytimes.com/2012/11/11/magazine/how-detroit-became-the-world-capital-of-staring-at-abandoned-old-buildings.html?pagewanted=all&_r=3&

communities of Black Bottom and Paradise Valley. The effort, spearheaded by the City and aided by federal funds, hoped to preserve Detroit's architectural and cultural heritage.[116] While the city of Detroit continues to host multiple districts included in the National Register of Historic Places, much of it is lost to time, economic decline, and vandalism. Unlike the 1960s and 1970s, full restoration of these sites is most likely improbable. However, preservation of the areas is possible through photographs. The photographs are a form preservation. Mimicking the Ladies of Mount Vernon and the HABS/HAER program, the photographers of Detroit preserve a site with a simple click of the camera. Those structures, while physically diminished from the land, continue to survive in the pages where their image is published. While historic preservation endeavors to take preservation a step further, sometimes, a photograph is as good as it will get. Funding and political will are not constant elements; they fluctuate. Detroit is a perfect example of a city using the intrigue of photography to preserve pieces of the city that are otherwise lost. The city, also, serves as a precautionary warning to other sites on the edge of degeneration. Optimistically, the images will inspire others to take an active, physical stand for preservation before deterioration takes control.

And yet, many have realized beauty in deteriorated Detroit. The New York Times is not the only mainstream newscaster to run a piece about Detroit's abandoned buildings. Time Magazine, in 2009, created a photo essay, with informational inserts about each picture, entitled *Detroit's Beautiful, Horrible Decline*. Using the images gathered by two French photographers, Yves Marchand and Romain Meffre, Time described the piece as

[116] Arthur M. Woodford, *This is Detroit 1701–2001*, 168-170.

immortalizing the remains of the motor city on film.[117] *(Figure 5.1 and Figure 5.2)* The essay was a huge hit with its sobering images. They evoke a somber feeling, pitying the ruins and their once glorious state.

In turn, those images have gathered a following. Whether that following be in the form a French fashion magazine featuring shots of models with Detroit's ruined industrial scene as backdrops or "a staged secret, multicourse gourmet meal, prepared by well-known chefs from local restaurants, in an abandoned old train station," the point is without those pictures and the mainstream advertising of those pictures, the buildings would lay dormant, vanished to the dust of decay.[118] Nothing will ever compare to standing in the shadow of these structures, but photography is as close as it gets. It is a substitute for firsthand experiences.[119]

In many ways, the ruined structures are representative of Detroit. In the city whose history is littered with turmoil and racial turbulence, the derelict buildings show the decline of Detroit. Once wealthy and prosperous, transportation moguls erected their castles here, only to later have the city crumble and with it much of their celebrated footprint. It is ironic that the decline of Detroit is now its biggest tourist attraction. One only needs to visit or photographically observe the decrepit palaces to understand the evolution and irony of Detroit.

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[117] Yves Marchand and Romain Meffre, "Detroit's Beautiful, Horrible Decline," *Time Photos*, http://www.time.com/time/photogallery/0,29307,1882089,00.html

[118] Mark Binelli, *Detroit City Is the Place to Be*, 15, and Mark Binelli, "How Detroit Became the World Capital of Staring at Abandoned Old Buildings," *New York Times*, Published November 9, 2012, http://www.nytimes.com/2012/11/11/magazine/how-detroit-became-the-world-capital-of-staring-at-abandoned-old-buildings.html?pagewanted=all&_r=3&

[119] Naomi Rosenblum, *A World History of Photography*, 107.

CASE STUDY OF ST. LOUIS, MISSOURI (AND OTHER CITIES)

While Detroit is internationally the most recorded and glamourized derelict city, there are a multitude of other cities being similarly documented by locals. These individuals use technological aid in advocating for the forgotten parts of their place of residence. One such example of this grassroots movement occurs in St. Louis, Missouri. An architect "focusing on the rehabilitation & adaptive re-use of historic structures as well as infill construction in the urban core of St. Louis," Paul Hohmann is the creator of the blog entitled *Vanishing STL: Chronicles of the Vanishing Urban Landscape of St. Louis*.[120] The purpose of the blog is "to illustrate the continuing loss of irreplaceable architecture from landmark buildings to ordinary homes due to demolition, abandonment and neglect."[121] Similar to the 1851 French *Missions* program, Hohmann photographs structures in hopes of preserving the architectural and cultural heritage of St. Louis. He advocates his viewers to hinder this destruction from happening elsewhere. He also applies his architectural employment to promote adaptive reuse and options for structures aside from demolition, instilling hope. Hohmann uses historical photographs, Sanborn maps, and renderings to plead his case for the significance of the sites, and for his reuse concepts. These adaptive reuse designs are displayed on his blog, along with the buildings in danger of destruction.

Photography is Hohmann's main technique for advocating for the conservation of St. Louis's architectural history. Adorned with evocative photographs, the blog encourages the public to get involved with saving the neglected city. *(Figure 5.3 and*

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[120] Paul Hohmann, "About me," *Vanishing STL: Chronicles of the Vanishing Urban Landscape of St. Louis* http://www.blogger.com/profile/08798287914185180625.

[121] Paul Hohmann, *Vanishing STL: Chronicles of the Vanishing Urban Landscape of St. Louis* (Updated 02/08/13) *http://vanishingstl.blogspot.com/*

Figure 5.4) In one particular entry, Hohmann advertises for a fundraiser for historic preservation. Labeled "an anti-wrecking ball event," the fundraiser aspired to raise money for the historic Soulard neighborhood.[122] Using the imagery of the website to facilitate, Hohmann pulls on the heartstrings of viewesr to pity neglected historic structures, the ruin porn. The important aspect of the blog is the preservation via photography and the accessibility to the public. Like Detroit, Hohmann uses his camera to keep alive the historic architectural context of St. Louis. Also similar to many preservation movements, Hohmann created a Flickr* account to publicize his photos to a broader audience.

Vanishing STL also supplies links to other blogs similar in their undertaking. They range from sites about St. Louis to Chicago to Canada to the East coast to the South and even to places overseas in South America, Europe, and Russia. They all form an alliance not only for preserving portions of cities forgotten about, but for preserving and advocating for portions of cities forgotten about through photography*.

The abandoned buildings of St. Louis have yet to be recognized internationally as points of interest, however, with the outreach by Hohmann and others, St. Louis is considered a place of interest nationally. Without photography and evocative photos, demolition in the city would go unnoticed and undocumented, even by a multitude of residents in the city.

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[122] Paul Hohmann, "Fundraiser for Historic Preservation Saturday, May 22nd," *Vanishing STL: Chronicles of the Vanishing Urban Landscape of St. Louis* http://vanishingstl.blogspot.com/2010/05/fundraiser-for-historic-preservation.html

* Other blogs similar to *Vanishing STL* are: Forgotten Chicago, http://forgottenchicago.com/; Preservation Chicago, http://www.preservationchicago.org/; Milwaukee Streets and Midwest Roads, http://milwaukeestreets.blogspot.com/; Inside the Footprint: New Orleans, Louisiana, http://insidethefootprint.blogspot.com/; The House History Man: Washington D.C., http://househistoryman.blogspot.com/

CHAPTER VI. MY PROJECT AND THE PURPOSE OF MY PHOTOGRAPHS

The city of Detroit is a prime example where photography is itself used as a preservation alternative. It not only generates advocacy for preservation, it preserves the sites in the captured photographs. My undertaking employs similar methods, devoting an eye to the vernacular architecture of Oregon. My mission, similar to Marchand and Meffre's *Detroit's Beautiful, Horrible Decline*, is to immortalize some physical history of the small towns in Oregon. The premise of my project went as so: I traveled to each of the 36 counties in Oregon to towns under 2,500 in population. While at and around these towns, I sought for "under-appreciated buildings," those buildings that were forgotten about and had lost its significance in society. Following the standards set by the National Register of Historic Places, I specifically prowled for sites that were over 50 years old. In evaluating each town and outlying areas, my "under-appreciated" sites sought to illustrate the cultural context. Encompassing that context were the landscape and physical surroundings.

After determining a site (or two, or three), I spent time photographing them. I consciously endeavored to balance art and documentation just as the bulletins on photographing historic buildings recommended. I also used the techniques of Charles Marville, O. Méstral, and Cervin Robinson to capture images that evoked intense emotional connections to each site. For many sites, multiple photos generate an emotional response like those images taken by Eugéne Atget and A. and J. Bool. My common practice included taking a detailed shot of some ornamental element and pairing it with a diagonal view of the entire building as it was situated in the surrounding environment. Following a portion of Buchanan's guidelines, "buildings should be shown in relationship

to the surrounding landscape where they are influenced by or have an effect on it,"[123] I emphasized in many photographs the proximate landscape.

A good amount of the images were also captured in black and white, staying true to the HABS/HAER guidelines. Black and white tends to create a more dramatic and artistic image of a structure. The clarity of the materials, including the grain on wood planks and the unevenness of stone, is enhanced when photographed in the monotone. Another important factor is I left the photos unadulterated. Aside from the occasional rotation of an image, Adobe® Photoshop® was not utilized. I followed the "what you see is what you get" mantra: let the image tell the story of the site.

Photographer E. "Manny" Abraben stated in his book on the art of architectural photography that

> [U]sing proper camera techniques only, however, can hardly produce striking architectural photographs especially because of the subject, which is a structure that already exists and is often not exciting by itself. It often must be reproduced as it is without the possibility of enhancing it with fancy gimmicks and special techniques that might make the image visually more exciting.[124]

I agree in part to this statement. Camera techniques can produce striking architectural photographs, but they must be creative and suggestive. The subject is not flashy nor is it easy to capture the true essence of a site without a truly deep appreciation for the sites photographed. What I do agree with, however, is that fancy gimmicks and special auxiliary techniques, separate from the camera's capabilities, need to be eliminated. The balance of art and documentation requires the fulfilling of this request. Therefore, I employed the technique known as "straight photography."

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[123] Terry Buchanan, *Photographing Historic Buildings (for the record)*, 32.
[124] E. "Manny" Abraben, *Point of View: the Art of Architectural Photography* (New York: Van Nostrand Reinhold, 1994), ix.

> "And what do I call straight photography," they may ask, "can you define it?" Well, that's easy enough. Rely on your camera, on your eye, on your good taste and your knowledge of composition, consider every fluctuation of color, light, and shade, study lines and values and space division, patiently wait until the scene or object of your pictured vision reveals itself in its supremest moment of beauty, in short, compose the picture which you intend to take so well that the negative will be absolutely perfect and in need of no or but slight manipulation.[125]

The beauty of my photographs rests on the camera angle, my capacity as a photographer and the building itself. Of the buildings and sites selected, they all were to express the county in which they reside in some way: the most common being a symbol of the county's economic prosperity. Schools, churches, and homesteads were photographed with the intent of bringing the county to light. The most prominent derelict structure photographed is the barn. No two were alike. With this, regional differences were displayed in the materials used and the style and purpose of architecture.

A major aspect to the images is advocacy. In traveling to each county, seeking buildings to photograph, I reached out to the small communities. I discussed with the locals the history of their small town and inquired about buildings that fit my requirements. More importantly, I inquired about buildings that they considered important and significant to their community, that may have been left outside the march of progress. Many of those I spoke with were new to historic preservation believing that the field's only desire is to restore structures without any thought as to the economic hardships of the owner. I explained my intentions to only preserve through photography, and once they discerned that I was not forcing anyone to fix their abandoned structure, the townsfolk were more than happy to point me in the direction of a place they deemed significant. The thought that someone purposefully desired to seek out buildings

[125] Beaumont Newhall, *The History of Photography: from 1839 to the* present, 167.

representative of local history inspired members of these communities. Engaged in my project to capture the local history of small towns, more than once tours were offered to me by town residents. While not an intended factor, personally advocating historic preservation to communities became a substantial portion to my project.

While the advocacy generated by conversing with residents of these places was unforeseen, the advocacy produced by the photos was intended. Referencing the situation in Detroit, I practiced preservation through photography. Many of the sites I discovered were well beyond the stage of restoration. Sadly, the weather, the deterioration of the structures, and the lack of motivation have left these sites desolate. Yet all the same, the photographs depict local history and the significance of that local history. The purpose behind the project is to bring to light that history is all around us. Just because the sites are not architecturally ornate or affiliated with momentous events and remarkable people does not mean that the sites are not significant. If a particular site is important to one person, then it deserves to be preserved through at least a photograph. Preservation through photography was the whole basis of my project. My images are meant to inspire and open eyes to the truth that history is everywhere. With the pictures I captured, I am creating an exhibit to gain awareness of Oregon's local history. Hopefully the images will not only preserve the site in a photograph, but also inspire others to save sites before they deteriorate into the shadows of the many buildings I photographed. A potential result acknowledged by the National Trust for Historic Preservation in the United States; "a photographic record of a building prior to demolition preserves at least the images of the building and can support arguments to save other structures."[126] The Bool brothers as

[126] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 2.

well as Atget, among others, used images in this manner to promote their desire for conserving historic sites.

As well as generating the desire to preserve with photographs, I also aspired to epitomize the personality of each county with my images. My photos will be framed with materials representative of the individual county's economy, such as corrugated metal (industrialization) and barn window frames (agriculture). The cohesion of the gallery will be the makeshift frames formed from recycled resources that embody a double function. The exhibition hopefully will travel along the I-5 corridor making stops in Eugene, Salem, and Portland. The hopes of the exhibit are to generate interest in Oregon's forgotten past, and show that history, even in its smallest form, is important to the development of the state. The images will also be available to purchase, with the majority of the proceeds going toward the creation of a fund that is to be dispersed to those structures that have a similar story to those I captured in pictures. The communities modest and often back to basics type of lifestyle encouraged me. They are small populations struggling to stay afloat. Preserving their history is not high on their list when everyday living is such a challenge. Therefore, the funds accumulated from my efforts are to serve as a helpful auxiliary endowment for places needing that extra boost.

The photographs also function as an educational device. Just as the HABS/HAER program, photography documents structures in order to serve as a reference for later years. Not exclusively intended for scholars, the pictures will be available to the public. Written in 1983, Buchanan knew the significance of photographs to preservation with this statement: "the preservation of the photographic image is the subject of much discussion and international research to ensure that the photographs we take will survive

for the enlightenment of future generations."[127] Photographs intrinsically provide enlightenment for future generations, as they depict the site in detail. They are the perfect medium for preserving the everyday, something that needs to be taken into consideration more often, as I agree with Buchanan.

> Although numerous important buildings still need photographic coverage, many of the more common buildings of historical interest must be recorded if we are to produce a balanced archive of our architecture through the ages ... Buildings that individually go unnoticed but collectively dominate our everyday are urban dwellings of all types, railway stations, factories, mills, farmhouses, cottages, and farm buildings ... Most of us spend some part of our day in a building, in a house, factory, office, or church. Many of these buildings prompt more than just a passing interest. The mills, chapels, castles, warehouses, public houses are part of the history of our way of life; they are historic buildings.[128]

Buchanan is not the only educator to recognize the importance of the everyday. In the 1988 bulletin about photographing historic structures, published by the National Trust for Historic Preservation, they stated:

> Historic structures are highly visible and accessible aspects of our cultural history. Much of our history can be learned from books and museums, but buildings designed and built by our predecessors are all around us and are part of our everyday life. They show progression of architecture and construction in a region and in individual communities. Historic homes reveal how our ancestors lived, churches reflect our religious history and commercial areas show the economic development patterns of a city.[129]

Capturing historic structures in a picture provides insight into a past cultural history, and it should not be narrowed solely to academics. Many smaller communities need to take pride in their local history because, while, there are individuals in each community who appreciate it, as a whole much is forgotten. Therefore, "the education provided by buildings themselves and by architectural photographs [should be] accessible to all

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[127] Terry Buchanan, *Photographing Historic Buildings (for the record)*, 9.
[128] Terry Buchanan, *Photographing Historic Buildings (for the record)*, 10.
[129] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 1.

citizens, not just limited to scholars."[130] As proven with my travels, once a little enthusiasm is expressed within a community, it is contagious. Taking the architectural photographs for educational purposes, and allowing them to be accessible to everyone, incites pride and advocates for the onset of local history conservation.

[130] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 1.

CONCLUSION

The emphasis of this project was, and is, to create awareness that local history is vital, and while it is impossible to preserve every structure in its physical sense, photography is an effective preservation alternative. The development of historic preservation continues to employ the abilities photography has to offer. Combining truth and expression, a picture serves as more than a glimpse into the past, it is also a conduit of emotion. Photography and imagery alike has evoked sentiments of pride, sympathy, and enthusiasm leading to action. Whimsically explained,

> Narrators of fairy tales and other extravagant stories have often put into the hands of their heroes magic mirrors, wonderful talismans, which suddenly reflect the images of distant objects. Photography realises the conceptions of the imagination of the poet. We remember being present at a singular scene, which we shall endeavor to describe.[131]

A picture supplements a written document, offering insight into a world that words have trouble describing. The preservation advocacy movements in France and England, the Ladies of Mount Vernon, and the statewide societies for conservation all had a common theme beyond conservation; they all utilized imagery to enhance the written word.

Photography preserves. The compiled photographs in this document are a form of preservation, advocacy, education, and beauty. The intention is that this project will perform as a spark: a spark that "[p]reservation enthusiasts at all levels of photographic expertise can contribute to this body of knowledge and art to advance the cause of preservation nationwide."[132]

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[131] Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, 325.
[132] Kirk Gittings, "Introduction to Photographing Historic Properties," *Forum Information*, Information Series No. 42, 13.

This terminal project hopefully developments all the facets of "photography preserves." It illustrates the correlation between photography and historic preservation with historical references, providing examples of imagery facilitating preservation in its earliest years. By delving into the techniques of promotion as carried out by movements over time, it supports advocacy through photography. It describes case studies, where in a literal sense, cities, such as Detroit and St. Louis, are preserved with photography. And lastly, by traveling into the field and applying "photography preserves" to the local communities of Oregon, I carry out the practice of preserving through photography.

In the end, I aspire for my photographs to balance art and truth. With each image, I attempted to project my infatuation with historic structures and local history, in hopes that this feeling might be contagious. As Ansel Adams, great photographer of the National Parks, exclaimed, "a great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed." And if I successfully depicted my true emotions through my images, then optimistically the point to be understood is history is all around us just open your eyes, or "the camera is an instrument that teaches people how to see without a camera."[133]

[133] The Art Story Contributors, "Dorothea Lange," *The Art Story. Org: Your Guide to Modern Art* http://www.theartstory.org/artist-lange-dorothea.htm#

POSTSCRIPT

The techniques for capturing architectural heritage are constantly evolving. While the methods of great photographers such as Charles Marville, Henri Le Secq, and O. Méstral are still heavily practiced, more recent photographers, such as Wayne Andrews and Dorothea Lange (among others), have developed equally dynamic approaches. Prominent architectural photographer, Wayne Andrews photographed culturally significant structures during the mid to late 1900s before passing away in 1987. Describing Andrews' style, Russell Lynes, author and managing editor of *Harper's Magazine*, declares,

> [Andrews gives an] an enthusiastic tour of American architecture from the seventeenth century to 1959, enthusiastic rather than methodically conscientious, though Wayne Andrews' conscientiousness as a recorder of our architecture is not even remotely approached by any other photographer ... It is a reflecting pool for our social, political, and religious façade. It is, at the same time, a history of American architecture without in any sense being a compendium of our building.[134]

Self-defining his photographic style, Andrews states,

> a good photograph is *not* a record of a building. It is an invitation to the beholder to go and see the building for himself. For this reason I have tried to take pictures from viewpoints normally available to the viewer.[135]

Mimicking O. Méstral and Charles Marville, Andrews emphasizes a strong foreground while capturing entire elevations of structures. He pays particular attention to the proximate landscape and how architecture is often influenced by it. *(Figure 6.1 and Figure 6.2)* Most notably, Andrews documents the dynamic play between historic structures and the modern world growing around them.[136] *(Figure 6.3)*

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[134] Wayne Andrews, *Architecture in America* (New York: Atheneum Publishers, 1960), ii.
[135] Wayne Andrews, *Architecture in America*, iii.
[136] Wayne Andrews, *Architecture in America*, 50.

Fueled by emotions and the economic state of America, Dorothea Lange captured striking photographs of depressed sites and people. Her images were more than documentary they were statements about life during the Great Depression. Lange valiantly proclaimed,

> [m]y own approach is based upon three considerations. First – hands off! Whatever I photograph, I do not molest or tamper or arrange. Second – a sense of place. Whatever I photograph, I try to picture as part of its surroundings, as having roots. Third – a sense of time. Whatever I photograph, I try to show as having its position in the past or in the present.[137]

While Lange focused primarily on human subjects, her images concerning architecture are considered some of the best examples of photography both recording and expressing emotions.

> Lange could make a deserted farmhouse, abandoned in acres of machine-plowed land, an eloquent definition of the phrase "tractored-out," which was on the lips of hundreds of dispossessed farmers.[138] *(Figure 6.4)*

Her photographs typically portrayed a scene from the perspective of the bystander, almost anticipating their entrance into it. Taking into special consideration the dramatic effects of shadows, Lange tells the stories of despondent abandoned sites with dramatic conviction. *(Figure 6.5)* She frames the desolate to compellingly pull on the heartstrings of the viewer. Her architecturally off-centered images represent peoples' lifestyles of the Depression: a lifestyle that forced low-income farmers and homesteaders to leave their world behind and seek new money.[139] *(Figure 6.6)*

Andrews and Lange crusaded to photograph the evolution of life through architecture. Their images, like many photographers including Bernd and Hilla Becher,

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[137] Beaumont Newhall, *The History of Photography: from 1839 to the present*, 244.
[138] Beaumont Newhall, *The History of Photography: from 1839 to the present*, 244.
[139] Anne Whiston Spirn, *Daring To Look: Dorothea Lange's Photographs & Reports from the Field* (Chicago: The University of Chicago Press, 2008), 242.

Robert Dawson, and Stephen Shore, demonstrated not necessarily a recordation of a structure, but a recordation of the world in relation to a structure.

Appendix

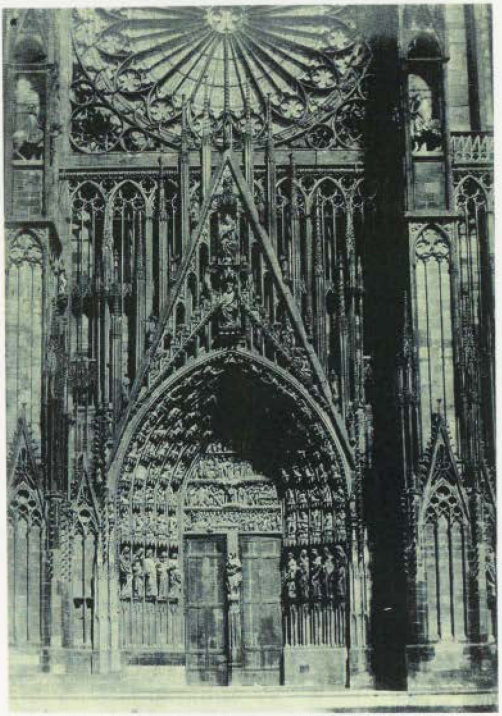


Figure 1.1 - Henri Le Secq, *Strasbourg Cathedral*, 1851. Calotype.

Figure 2.1 - Home of the Washington Family as depicted in the *Mount Vernon Record* from November 1858.

Figure 2.2 - Independence Hall as depicted in the *Mount Vernon Record* from July 1858 to October 1859.

Figure 2.3 - Independence Hall as depicted in the *Mount Vernon Record* from November 1859 to June 1860.

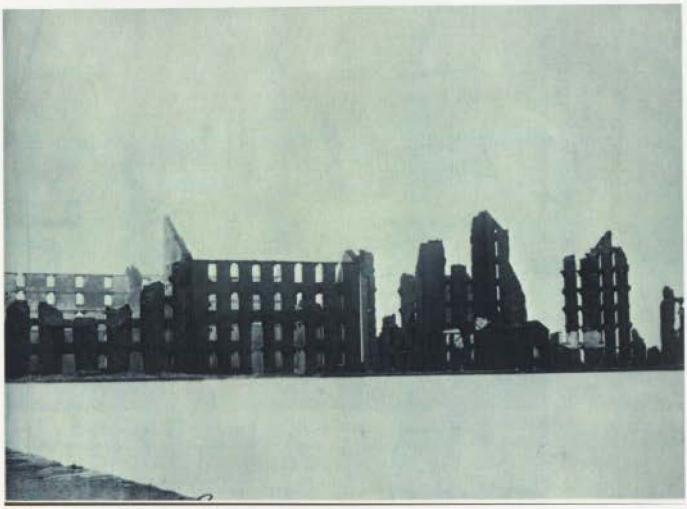


Figure 2.4 - Photographer: Unknown, *The Ruins of Richland*, 1865. Albumen print.

Figure 2.5 - Charles Marville, *Impasse de la Bouteille*, 1862-1871.

Figure 2.6 - Charles Marville, *Rue de Hautefeuille*, 1862-1866.

Figure 2.7 - Eugéne Atget, *91, Rue de Turenne*, 1911.

Figure 2.8 - Eugéne Atget, *Coin de la Rue Valette et Pantheon*, 1925.

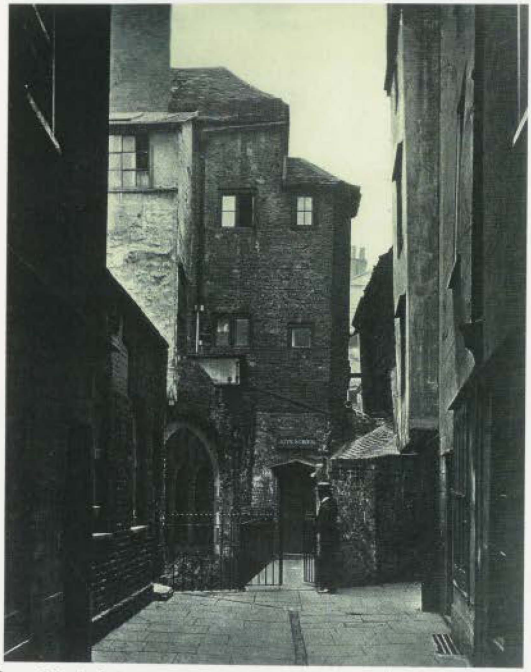


Figure 2.9 - A. & J. Bool, London, St. Bartholomew's and the Cloth Fair, 1877. From SPROL (1877).

Figure 2.10 - Old-Time New England, *Linden Hall*.

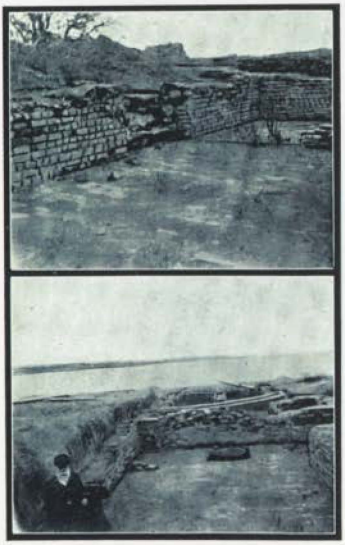
THE JOHNSON PUBLIC LIBRARY—HACKENSACK, N. J.

Home of the Bergen County Historical Society.

Figure 2.11 - Papers and Proceedings of the Bergen County Historical Society, *The Johnson Public Library*, 1907-1908.

THE OLD VILLAGE OF TAYCHEEDAH

Figure 2.12 - The Wisconsin Magazine of History, *Historic Spots in Wisconsin*, 1920.



PORTIONS OF FOUNDATIONS EXCAVATED
AT JAMESTOWN, 1903.

Figure 2.13 - The Virginia Magazine of History and Biography, *Jamestown and the Association for the Preservation of Virginia Antiquities*, 1904.

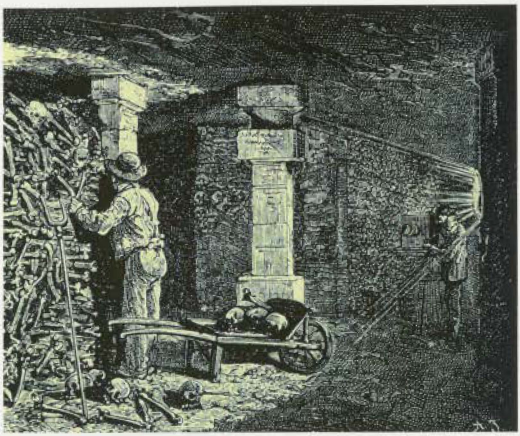


Figure 2.14 - Photography by the magnesium light in the catacombs.

Figure 2.15 - Philip Henry Delamotte, *Setting up the Colossi of Rameses the Great*, 1853.

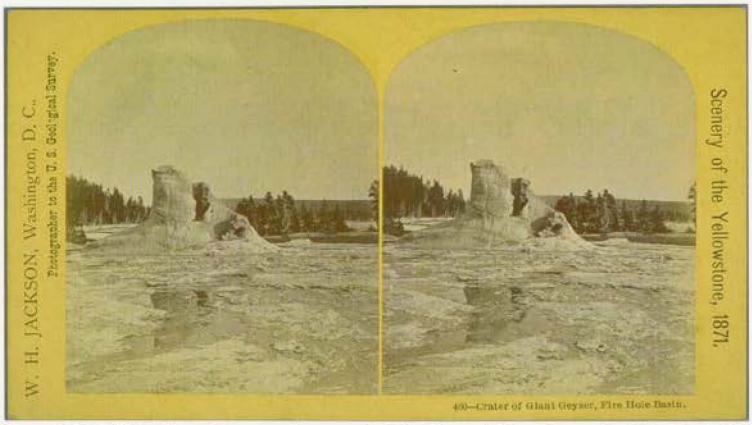


Figure 2.16 - William Henry Jackson, a Stereograph of the *Crater of Giant Geyser, Fire Hole Basin*, 1871.
The set is labeled on the right side: "Scenery of the Yellowstone, 1871."
The left side is labeled: "W.H. Jackson, Washington D.C. Photographer to the U.S. Geological Survey."

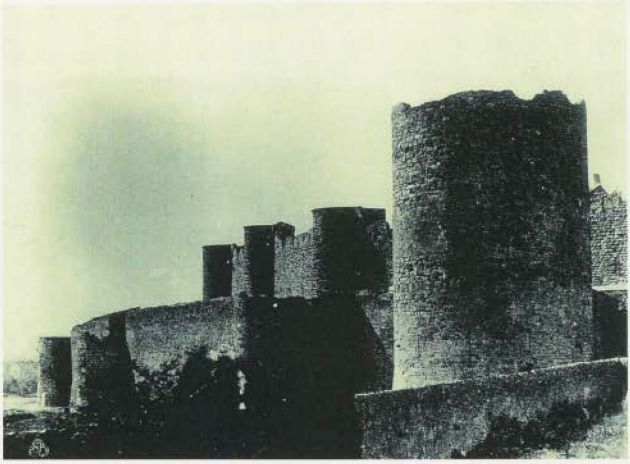


Figure 3.1 - O. Méstral, *Ramparts of Carcassonne*, From Heliographic Mission of 1851. Modern print from waxed calotype negative of 1851.

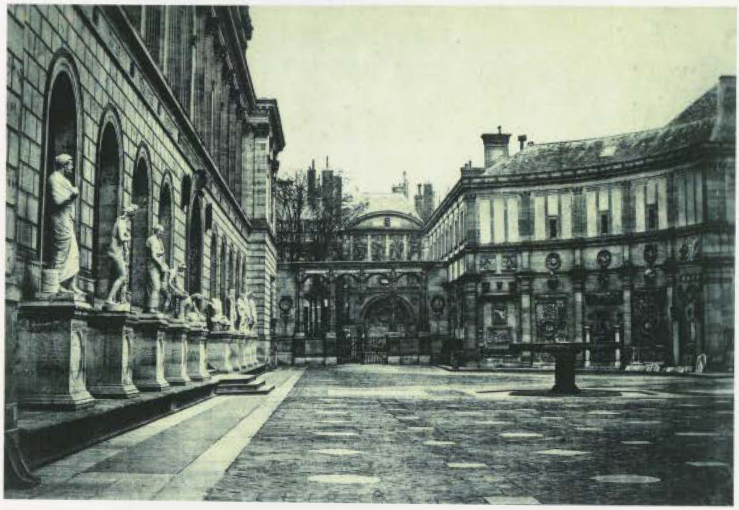


Figure 3.2 - Charles Marville, École des Beaux-Arts, courtyard, 1851. Albumen silver print.

Figure 3.3 - Henri Le Secq, Demolitions on the Île de la Cité, 1853. Albumen silver print.

Figure 3.4 - Henri Le Secq, Columnar Figures, North Porch, Chartres Cathedral, 1852.

Figure 5.1 - Yves Marchand and Romain Meffre, *William Livingstone House*, 2009.

Figure 5.2 - Yves Marchand and Romain Meffre, *Lee Plaza Hotel*, 2009.

Figure 5.3 - Paul Hohmann, *5100 block of Page*, 2012.

Figure 5.4 - Paul Hohmann, *5038-40 Page*, 2012.

Figure 6.1 - Wayne Andrews, *Stratford, Residence of Thomas Lee, Westmoreland County, Virginia, c. 1725.*

Figure 6.2 - Wayne Andrews, *Longwood, Residence of Haller Nutt, Natchez, Mississippi, 1860.*

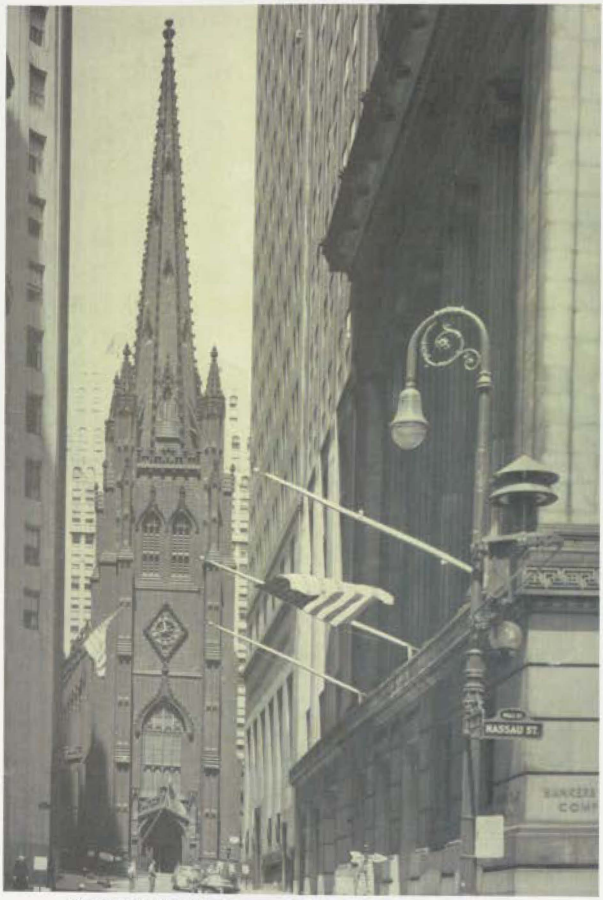


Figure 6.3 - Wayne Andrews, *Trinity Church, New York City, 1846.*

Figure 6.4 - Dorothea Lange, *Tractored Out, Childress County, Texas*, 1938. Gelatin-silver print.

Figure 6.5 - Dorothea Lange, *Member of the cooperative lives in what was once the "Jacknife" Saloon.*

Figure 6.6 - Dorothea Lange, August 13, 1939. One Mile East of Quincy.

Counties	Google Symbol
Baker	Blue tear drop w/ dot
Benton	Red tear drop w/ dot
Clackamas	Green tear drop w/ dot
Clatsop	Anchor
Columbia	Light blue tear drop w/ dot
Coos	Yellow tear drop w/ dot
Crook	Purple tear drop w/ dot
Curry	Magenta tear drop w/ dot
Deschutes	Blue tear drop
Douglas	Red tear drop
Gilliam	Green tear drop
Grant	Light blue tear drop
Harney	Yellow tear drop
Hood River	Purple tear drop
Jackson	Magenta tear drop
Jefferson	Blue push pin
Josephine	Red push pin
Klamath	Green push pin
Lake	Light blue push pin
Lane	Yellow push pin
Lincoln	Boat
Linn	Purple push pin
Malheur	Magenta push pin
Marion	Fork and Knife
Morrow	Coffee mug
Multnomah	Martini glass
Polk	Male figure
Sherman	Burger and Drink
Tillamook	Wheelchair
Umatilla	Capital P
Union	Taxi Car
Wallowa	Bus
Wasco	Woman figure
Washington	Profile of truck
Wheeler	Train w/ tracks
Yamhill	Airplane

Counties	Google Symbol	Tow
Baker	Blue tear drop w/ dot	Halfw
Benton	Red tear drop w/ dot	Sumn
Clackamas	Green tear drop w/ dot	Bull F
Clatsop	Anchor	Brow
Columbia	Light blue tear drop w/ dot	Rainii
Coos	Yellow tear drop w/ dot	Remc
Crook	Purple tear drop w/ dot	Pauli
Curry	Magenta tear drop w/ dot	Port (
Deschutes	Blue tear drop	Sister
Douglas	Red tear drop	Tenm
Gilliam	Green tear drop	Mayv
Grant	Light blue tear drop	Grani
Harney	Yellow tear drop	Hines
Hood River	Purple tear drop	Casca
Jackson	Magenta tear drop	Gold
Jefferson	Blue push pin	Horse
Josephine	Red push pin	Merli
Klamath	Green push pin	Fort I
Lake	Light blue push pin	Sumn
Lane	Yellow push pin	Blue
Lincoln	Boat	Kern
Linn	Purple push pin	Brow
Malheur	Magenta push pin	Irons
Marion	Fork and Knife	Niagr
Morrow	Coffee mug	Morg
Multnomah	Martini glass	Portl
Polk	Male figure	Falls
Sherman	Burger and Drink	Kent
Tillamook	Wheelchair	Nesk
Umatilla	Capital P	Athe
Union	Taxi Car	North
Wallowa	Bus	Enter
Wasco	Woman figure	Antel
Washington	Profile of truck	Bank
Wheeler	Train w/ tracks	Mitch
Yamhill	Airplane	Amity

Counties	Google Symbol	Towns					Photo Taken (Check Signifies Site)
Baker	Blue tear drop w/ dot	Halfway	Lime	Pleasant Valley	Richland		✔✔✔✔✔✔
Benton	Red tear drop w/ dot	Summit	Alsea				✔✔
Clackamas	Green tear drop w/ dot	Bull Run					✔
Clatsop	Anchor	Brownsmead					✔
Columbia	Light blue tear drop w/ dot	Rainier	Clatskanie				✔✔✔
Coos	Yellow tear drop w/ dot	Remote					✔
Crook	Purple tear drop w/ dot	Paulina					✔
Curry	Magenta tear drop w/ dot	Port Orford					✔✔
Deschutes	Blue tear drop	Sisters					✔✔
Douglas	Red tear drop	Tenmile	Oakland	Yoncalla			✔✔✔
Gilliam	Green tear drop	Mayville	Condon	Arlington			✔✔✔✔✔
Grant	Light blue tear drop	Granite	Izee				✔✔✔
Harney	Yellow tear drop	Hines	Fields	Denio/Fields			✔✔✔✔✔
Hood River	Purple tear drop	Cascade Locks	Dee				✔
Jackson	Magenta tear drop	Gold Hill					✔
Jefferson	Blue push pin	Horse Haven (Heaven)	Ashwood				✔✔
Josephine	Red push pin	Merlin					✔
Klamath	Green push pin	Fort Klamath	Chiloquin	Crescent			✔✔✔✔✔
Lake	Light blue push pin	Summer Lake	Silver Lake				✔✔
Lane	Yellow push pin	Blue River					✔
Lincoln	Boat	Kernville					✔
Linn	Purple push pin	Brownsville	Scio				✔✔
Malheur	Magenta push pin	Ironside	Unity	Brogan			✔✔✔
Marion	Fork and Knife	Niagra/Gates	Jefferson Area				✔✔✔
Morrow	Coffee mug	Morgan/Ione					✔
Multnomah	Martini glass	Portland	Corbett				✔✔
Polk	Male figure	Falls City					✔
Sherman	Burger and Drink	Kent	Grass Valley	Moro			✔✔✔✔✔✔
Tillamook	Wheelchair	Neskowin					✔
Umatilla	Capital P	Athena	Weston				✔✔✔✔✔
Union	Taxi Car	North Powder	Elgin	Cove			✔✔✔
Wallowa	Bus	Enterprise					✔
Wasco	Woman figure	Antelope	Shaniko	Sinamox	Dufur	Maupin	✔✔✔✔✔✔
Washington	Profile of truck	Banks					✔✔
Wheeler	Train w/ tracks	Mitchell	Service Creek				✔✔✔
Yamhill	Airplane	Amity	Yamill				✔✔✔

Counties	Of What? #1.	
Baker	Commercial building with white arche	
Benton	Residential Italianate House	
Clackamas	Bull Run Powerhouse - Concrete indu	
Clatsop	Grange (wood) and silo	
Columbia	Wood building on stilts in water used	
Coos	Remote store (white wood horizontal	
Crook	Residential House with large rock chir	
Curry	Residential house with shingles, ornai	
Deschutes	Barn with outbuilding and mountain i	
Douglas	Commercial Building on main street c	
Gilliam	Homestead? Collection of buildings (h	
Grant	J.J. O'Dair General Store - false front,	
Harney	Wood house with grass and vibrant co	
Hood River	Scenic Winds Motel - Sign and individ	
Jackson	Cemetery headstone with "Died in Go	
Jefferson	"Donnybrook Dist. 19" schoolhouse -	
Josephine	Wigwam - Concial industrial structure	
Klamath	Wood Cabin with notched corners (ba	
Lake	Wood house with skulls nailed to side	
Lane	Residential house rocking chair on po	
Lincoln	Old dock pilings with bricks that comp	
Linn	Barn with tree	ye Rd and Courtney Creek Dr)
Malheur	Abandoned homestead with concrete	
Marion	Exterior of barn with plants	
Morrow	Old Train Station - a wooden structure	
Multnomah	Portland Coke and Gas Building - Goth	
Polk	Residential House - 100 yrs old, balloo	
Sherman	Abandoned homestead (grouping of a	
Tillamook	Barn with keep out sign and old cars (	
Umatilla	Gas/Mechanic Place littered with gho	
Union	Building with blue door frame - ski are	
Wallowa	Barn with collasped water wheel (inte	
Wasco	Bare Bones Barn with golden fields	
Washington	Silo and Metal Barn	
Wheeler	Fallen in house with golden fields and	
Yamhill	Industrial Structure - "Amity Co-Op"	

Counties	Of What? #1.	Where? #1.
Baker	Commercial building with white arches - built 1887 (X3)	38593 Pine Town Ln, Halfway, OR, 97834
Benton	Residential Italianate House	Near Alsea - 19660 Alsea Hwy, Alsea, OR
Clackamas	Bull Run Powerhouse - Concrete industrial structure (X4)	13151 SE Bull Run Rd, Bull Run, OR
Clatsop	Grange (wood) and silo	Rudat Rd & Brownsmead Dike Rd, Brownsmead, OR
Columbia	Wood building on stilts in water used for storage (X2)	518 E. A St, Rainier, OR, 97048
Coos	Remote store (white wood horizontal siding, could be old barn) (& details) (X3)	24152 Remote Ln, Remote, OR
Crook	Residential House with large rock chimney (X4)	Hwy 380 & SE Camp Creek Rd (Mile 43), Paulina, OR
Curry	Residential house with shingles, ornamental detail in roof line (tree surrounded) (X2)	300-398 9th St, Port Orford, OR, 97465
Deschutes	Barn with outbuilding and mountain in background (X2)	Camp Polk Rd & Sun Ranch Dr, Sisters, OR
Douglas	Commercial Building on main street corner (& detail of door) (X2)	Approximately 105 Locust St, Oakland, OR
Gilliam	Homestead? Collection of buildings (house and barns) with car parts scattered (X3)	Approximately 10665 OR-206, Condon, OR, 97823 - 22 miles from Condon
Grant	J.J. O'Dair General Store - false front, wooden structure	Main St & Center St, Granite, OR
Harney	Wood house with grass and vibrant colors (X2)	58191 OR-205, Hines, OR, 97720
Hood River	Scenic Winds Motel - Sign and individual cabins - abandoned	1-45 Wa-Na-Pa St, Cascade Locks, OR, 97014 (Off US-30)
Jackson	Cemetery headstone with "Died in Gold Hill"	Rock Point Cemetery - Rogue River Rd, Gold Hill, OR
Jefferson	"Donnybrook Dist. 19" schoolhouse - wooden school with wagon	23751 NE Gosner Rd, Ashwood, OR, 97791
Josephine	Wigwam - Concial industrial structure (& interior) (X4)	Rogue Valley Firewood - Merlin Rd & Pleasant Valley Rd
Klamath	Wood Cabin with notched corners (backside, detail of window, etc) (X4)	17750 OR-58, Crescent, OR, 97733
Lake	Wood house with skulls nailed to side and bones (X2)	Approximately 53294 OR-31, Silver Lake, OR, 97638
Lane	Residential house rocking chair on porch	91261 Blue River Rd, Blue River, OR
Lincoln	Old dock pilings with bricks that compiled old structure (canneries and sawmills) (X3)	Siletz Hwy and Hwy 101, Kernville, OR
Linn	Barn with tree	Brownsville - Intersection of Halsey Sweet Home Hwy & Nye Rd (Between Nye Rd and Courtney Creek Dr)
Malheur	Abandoned homestead with concrete block house (no trespassing) - foggy day	5870 Hwy 26, Brogan, OR, 97908
Marion	Exterior of barn with plants	200-298 Henningson Ln SE, Near Jefferson, OR (Exit 242 off I-5)
Morrow	Old Train Station - a wooden structure reminscence of stations	Morgan Station: 66791 Hwy 74, Morgan, OR (Or Ione, OR)
Multnomah	Portland Coke and Gas Building - Gothic commerical structure (X3)	Off Hwy 30 near St. John's Bridge. South of Linnton
Polk	Residential House - 100 yrs old, balloon frame construction	Approximately 17794 Falls City Rd, Falls City, OR - Near Barnhart Rd
Sherman	Abandoned homestead (grouping of approx. 8 buildings) (X4)	Approximately 58302-58322 Finnegan Rd, Grass Valley, OR, 97029
Tillamook	Barn with keep out sign and old cars (X2)	8005 Slab Creek Rd, Neskowin, OR, 97149
Umatilla	Gas/Mechanic Place littered with ghost signs (X2)	160 E. Main St, Athena, OR
Union	Building with blue door frame - ski area	NFD 051 Rd, Elgin, OR, 97827
Wallowa	Barn with collasped water wheel (interior mechanics as well) (X3)	77905-79899 Crow Creek Rd, Enterprise, OR, 97828
Wasco	Bare Bones Barn with golden fields	62596-62980 Old Tygh Rd, Dufur, OR, 97021
Washington	Silo and Metal Barn	36000 - 36998 Mountaindale Rd, Banks, OR, 97106
Wheeler	Fallen in house with golden fields and eerie trees (X3)	Mitchell area - OR-207 mile marker 11, north of Service Creek
Yamhill	Industrial Structure - "Amity Co-Op"	Approximately 121 6th St, Amity, OR, 97107

Counties	Of What? #2.	
Baker	Large wigwam with openings (X2)	
Benton	Concrete block building - commercial	y)
Clackamas		
Clatsop		
Columbia	Wigwam near water with rain pouring	
Coos		
Crook		
Curry	Old foundations of boathouse (old co	
Deschutes	Barn and outbuildings (roof failing)	
Douglas	Abandoned barn with low-hanging rus	
Gilliam	Wood house with wings and barn with	
Grant	Wooden structure with bell tower - Al	
Harney	Wood house in middle of nowhere wi	
Hood River		
Jackson		
Jefferson	Horse Heaven Ghost Town - Wood Str	
Josephine		
Klamath	Grain Elevator (& details) - abandoned	
Lake	Petroglyphs on rock (B&W and Color)	
Lane		
Lincoln		
Linn	Old barn/music venue with stage insid	
Malheur	Peeling false front - white	
Marion	Interior of abandoned upright with wi	
Morrow		
Multnomah	Silo and barn	
Polk		
Sherman	Concrete Silos (X2)	
Tillamook		
Umatilla	"St. Nicholas Hotel" - wooden building	
Union	Commercial stone structure with ghos	
Wallowa		
Wasco	Barn with fence and mountain in the b	
Washington	Gothic Farm House and Elevated Barn	
Wheeler	Barn/house with sides missing (X2)	
Yamhill	Industrial building with multiple siding	

Counties	Of What? #2.	Where? #2.
Baker	Large wigwam with openings (X2)	38350 Sawmill Cutoff Ln, Halfway, OR, 97834
Benton	Concrete block building - commercial (X2)	Intersection of NW Independence Hwy & 20 (Albany Corvallis Hwy)
Clackamas		
Clatsop		
Columbia	Wigwam near water with rain pouring down	17518-17576 Clatskanie District Rd, Clatskanie, OR, 97026
Coos		
Crook		
Curry	Old foundations of boathouse (old coast guard dock) and breakwater structure (X4)	Port Orford Head, State Park, Port Orford
Deschutes	Barn and outbuildings (roof failing)	66045 Hwy 20, Sisters, OR, 97701
Douglas	Abandoned barn with low-hanging rusted roof (& detail of roof) (X2)	149 North Cox Rd, Yoncalla, OR, 97499
Gilliam	Wood house with wings and barn with Oregon Cement inside (X4)	OR-206, Arlington, OR, 97812 (Or Condon)
Grant	Wooden structure with bell tower - Allen Hall	Center St, Granite, OR
Harney	Wood house in middle of nowhere with 1 door and 2 windows on each side (X3)	OR-205 - 23 Miles north of Fields
Hood River		
Jackson		
Jefferson	Horse Heaven Ghost Town - Wood Structures, Mining Complex (X5)	Gosner Rd, Horse Heaven, OR, 97711
Josephine		
Klamath	Grain Elevator (& details) - abandoned since 50's (X3)	214 N. Klamath Ave, Chiloquin, OR, 97624
Lake	Petroglyphs on rock (B&W and Color) (X2)	Mile 63 - 43.02881, -120.48019 - Summer Lake
Lane		
Lincoln		
Linn	Old barn/music venue with stage inside (X3)	42945 Albany-Lyons Hwy, Scio, OR, 97374
Malheur	Peeling false front - white	6154 Hwy 26, Ironside, OR
Marion	Interior of abandoned upright with wing (plants)	200-298 Henningson Ln SE, Near Jefferson, OR (Exit 242 off I-5)
Morrow		
Multnomah	Silo and barn	40755 SE Gordan Creek Rd, Corbett, OR, 97019
Polk		
Sherman	Concrete Silos (X2)	2nd St, Kent, OR, 97029
Tillamook		
Umatilla	"St. Nicholas Hotel" - wooden building on corner of street	260 E. Main St, Athena, OR
Union	Commercial stone structure with ghost signs - built 1900	200 E St, North Powder, OR, 97867
Wallowa		
Wasco	Barn with fence and mountain in the background (X3)	63201-63399 Center Ridge Rd, Dufur, OR, 97021
Washington	Gothic Farm House and Elevated Barn (X6)	39300 - 39942 NW Wilkesboro Rd, Banks, OR, 97106
Wheeler	Barn/house with sides missing (X2)	Hwy 26 - East of Mitchell
Yamhill	Industrial building with multiple sidings and windows (X3)	134-138 Azalea St, Yamhill, OR

Counties	Of What? #3.
Baker	Wooden house - upright and wing (int
Benton	
Clackamas	
Clatsop	
Columbia	Wood schoolhouse with many windo
Coos	
Crook	
Curry	
Deschutes	
Douglas	Milkshed with shadow staircase (& int
Gilliam	White school house
Grant	Abandoned wood homestead - pretty
Harney	Collasped stone structure with woode
Hood River	
Jackson	
Jefferson	
Josephine	
Klamath	Baseball field left to rust (and dugouts
Lake	
Lane	
Lincoln	
Linn	
Malheur	Ice Cream Creamery - detail shot with
Marion	Mechanical (wooden) shack for water
Morrow	
Multnomah	
Polk	
Sherman	Homestead with windmill (X4)
Tillamook	
Umatilla	Façade of building with ornate door a
Union	Farm house with mountains in backgr
Wallowa	
Wasco	Schoolhouse with mountain (X3)
Washington	
Wheeler	Huge barn with mechanical items in fr
Yamhill	Residential House with holes in roof (l

Counties	Of What? #3.	Where? #3.
Baker	Wooden house - upright and wing (interior too) (X3)	Snake River Ln & Sullivan Ln, Richland, OR
Benton		
Clackamas		
Clatsop		
Columbia	Wood schoolhouse with many windows (X3)	80661 Kallunki Rd, Clatskanie, OR, 97016
Coos		
Crook		
Curry		
Deschutes		
Douglas	Milkshed with shadow staircase (& interior cow equipment) (X2)	7209 Hwy 42, Tenmile, OR, 97481
Gilliam	White school house	OR-206, Condon, OR, 97823
Grant	Abandoned wood homestead - pretty scenery (X3)	County Hwy 26, Izee, OR
Harney	Collasped stone structure with wooden roof beams (X4)	22276 Fields Dr, Fields, OR, 97710
Hood River		
Jackson		
Jefferson		
Josephine		
Klamath	Baseball field left to rust (and dugouts) (X4)	2nd & Wood River Blvd, Fort Klamath, OR, 97627
Lake		
Lane		
Lincoln		
Linn		
Malheur	Ice Cream Creamery - detail shot with rake and ghost sign	Hwy 26 and Main St, Unity, OR
Marion	Mechanical (wooden) shack for water wheel (X2)	36166 Niagara Heights Rd, Niagara/Gates, OR
Morrow		
Multnomah		
Polk		
Sherman	Homestead with windmill (X4)	Haggerty Rd, Kent, OR - Off 97
Tillamook		
Umatilla	Façade of building with ornate door and windows	4th St & E. Main St, Athena, OR
Union	Farm house with mountains in background (X2)	65235 - 65357 Wallowa Lake Hwy, Cove, OR, 97824
Wallowa		
Wasco	Schoolhouse with mountain (X3)	Sinamox - 45.411418, -120.976204 - Hastings Ridge Rd & Center Ridge Rd
Washington		
Wheeler	Huge barn with mechanical items in front	OR-19 & OR-207, Service Creek, OR
Yamhill	Residential House with holes in roof (light shining through)	24900-25598 OR-99W, Amity, OR

Counties	Of What? #4.
Baker	Wooden school house with bell towe
Benton	
Clackamas	
Clatsop	
Columbia	
Coos	
Crook	
Curry	
Deschutes	
Douglas	
Gilliam	False front wooden mechanical shop
Grant	
Harney	Stone house with horse barn (not incl
Hood River	
Jackson	
Jefferson	
Josephine	
Klamath	Wood Hotel with detail of door knob
Lake	
Lane	
Lincoln	
Linn	
Malheur	
Marion	
Morrow	
Multnomah	
Polk	
Sherman	Abandoned Church (and inside) (X4)
Tillamook	
Umatilla	Abanoned barn in the snow (X2)
Union	
Wallowa	
Wasco	Double Cupola barn
Washington	
Wheeler	
Yamhill	

Counties	Of What? #4.	Where? #4.
Baker	Wooden school house with bell tower	Powder River Rd & Dry Gulch Rd, Richland, OR
Benton		
Clackamas		
Clatsop		
Columbia		
Coos		
Crook		
Curry		
Deschutes		
Douglas		
Gilliam	False front wooden mechanical shop (And detail of front) (X2)	OR-206, Mayville, OR - on north of side of town
Grant		
Harney	Stone house with horse barn (not included) and wagon wheel (X3)	17572 Fields-Denio Rd, Fields, OR, 97710
Hood River		
Jackson		
Jefferson		
Josephine		
Klamath	Wood Hotel with detail of door knob (X2)	Nicholson Rd & Weed St, Fort Klamath, OR, 97627 (North Side)
Lake		
Lane		
Lincoln		
Linn		
Malheur		
Marion		
Morrow		
Multnomah		
Polk		
Sherman	Abandoned Church (and inside) (X4)	Union St & 2nd St, Grass Valley, OR, 97029
Tillamook		
Umatilla	Abanoned barn in the snow (X2)	67737 - 67961 Weston-Elgin Hwy, Weston, OR, 97886
Union		
Wallowa		
Wasco	Double Cupola barn	Outside of Shaniko, off of OR-218
Washington		
Wheeler		
Yamhill		

Counties	Of What? #5.
Baker	Stone house with barn and outbuildin
Benton	
Clackamas	
Clatsop	
Columbia	
Coos	
Crook	
Curry	
Deschutes	
Douglas	
Gilliam	Italianate white house, boarded up (X
Grant	
Harney	Wood white house with green trim
Hood River	
Jackson	
Jefferson	
Josephine	
Klamath	Gas Station/Automotive shop with fal
Lake	
Lane	
Lincoln	
Linn	
Malheur	
Marion	
Morrow	
Multnomah	
Polk	
Sherman	Abandoned school (X3)
Tillamook	
Umatilla	Pink residential house left in the snow
Union	
Wallowa	
Wasco	Abandoned Art Deco school
Washington	
Wheeler	
Yamhill	

Counties	Of What? #5.	Where? #5.
Baker	Stone house with barn and outbuildings (X4)	Mile marker 315 off I-84, Pleasant Valley, OR
Benton		
Clackamas		
Clatsop		
Columbia		
Coos		
Crook		
Curry		
Deschutes		
Douglas		
Gilliam	Italianate white house, boarded up (X2)	OR-206, Mayville, OR - south side of town
Grant		
Harney	Wood white house with green trim	Fields-Denio Rd (Hwy 292 & Rodeo Dr) - Oregon/Nevada border
Hood River		
Jackson		
Jefferson		
Josephine		
Klamath	Gas Station/Automotive shop with false front (& inside and rear) (X5)	Nicholson Rd & Weed St, Fort Klamath, OR, 97627 (South side)
Lake		
Lane		
Lincoln		
Linn		
Malheur		
Marion		
Morrow		
Multnomah		
Polk		
Sherman	Abandoned school (X3)	Union St & 2nd St/Sharp St, Grass Valley, OR, 97029
Tillamook		
Umatilla	Pink residential house left in the snow (X2)	54655-54985 OR 204, Weston, OR, 97886
Union		
Wallowa		
Wasco	Abandoned Art Deco school	Off Main St in Antelope
Washington		
Wheeler		
Yamhill		

Counties	Of What? #6.
Baker	Abandoned Portland Cement Factory
Benton	
Clackamas	
Clatsop	
Columbia	
Coos	
Crook	
Curry	
Deschutes	
Douglas	
Gilliam	
Grant	
Harney	
Hood River	
Jackson	
Jefferson	
Josephine	
Klamath	
Lake	
Lane	
Lincoln	
Linn	
Malheur	
Marion	
Morrow	
Multnomah	
Polk	
Sherman	Old school house (and inside) (X2)
Tillamook	
Umatilla	
Union	
Wallowa	
Wasco	Abandoned hydro plant with mechani
Washington	
Wheeler	
Yamhill	

Counties	Of What? #6.	Where? #6.
Baker	Abandoned Portland Cement Factory and silos (X8)	OR-30/Oregon Trail Blvd, Lime, OR, 97907
Benton		
Clackamas		
Clatsop		
Columbia		
Coos		
Crook		
Curry		
Deschutes		
Douglas		
Gilliam		
Grant		
Harney		
Hood River		
Jackson		
Jefferson		
Josephine		
Klamath		
Lake		
Lane		
Lincoln		
Linn		
Malheur		
Marion		
Morrow		
Multnomah		
Polk		
Sherman	Old school house (and inside) (X2)	66702-66740 Fairview, Moro, OR, 97309 - 9 miles to Wasco, 31 miles to Condon
Tillamook		
Umatilla		
Union		
Wallowa		
Wasco	Abandoned hydro plant with mechanics inside (X6)	Sherars Bridge Hwy, Maupin, OR, 97037 - White River Falls State Park
Washington		
Wheeler		
Yamhill		

MY PHOTOGRAPHS

Baker County

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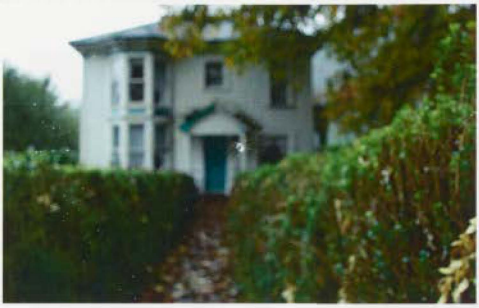
Benton County



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2.

Clackamas County

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Clatsop County

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Columbia County

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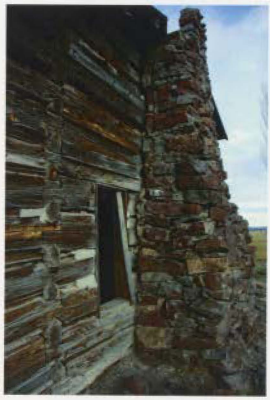
2.

3.

Coos County

1.

Crook County



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Curry County

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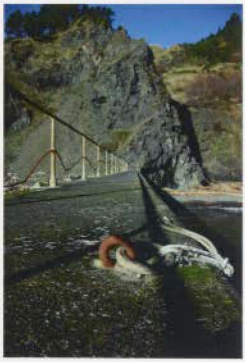

2.

Deschutes County

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Douglas County

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Gilliam County

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Grant County

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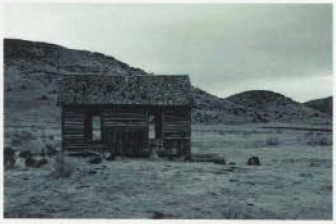
Harney County

1.



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Hood River County

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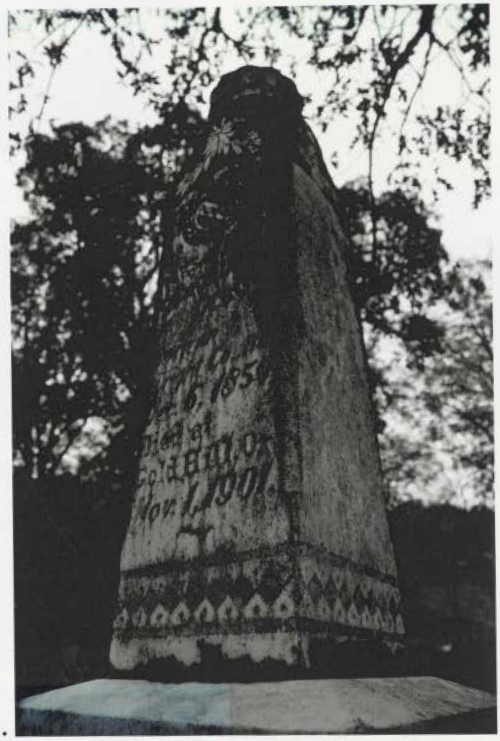
Jackson County



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Jefferson County

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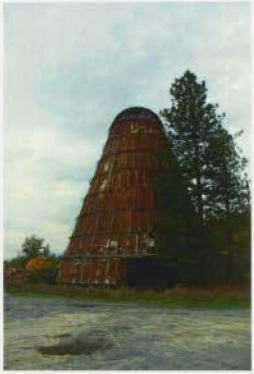
Josephine County



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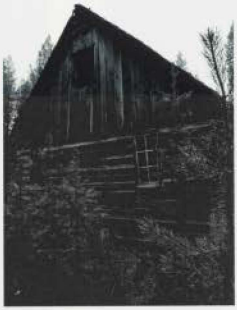
Klamath County



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Lake County

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Lane County

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Lincoln County

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Linn County

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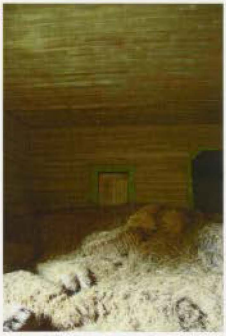
2.



Malheur County

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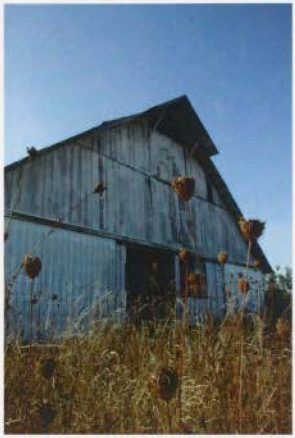
Marion County



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Morrow County

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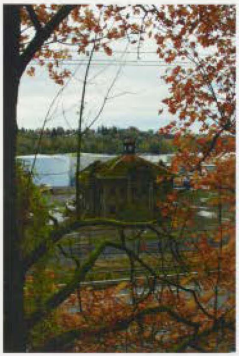
Multnomah County



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Polk County

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Sherman County

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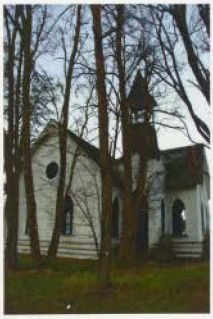

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Tillamook County

1.

Umatilla County

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Union County

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Wallowa County

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Wasco County

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Washington County

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2.

Wheeler County

1.

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3.

Yamhill County

1.

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3.

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APPENDIX REFERENCES CITED

Chapter 1:

Figure 1.1 - Naomi Rosenblum, *A World History of Photography* (New York: Abbevill Press Publishers, 1984), 100.

Chapter 2:

Figure 2.1 - George Washington's Mount Vernon Estate, Museum, & Gardens, "The Mount Vernon Record," Digital Collections, Vol. 1 No. 5 (November 1858), n.p. http://www.mountvernon.org/sites/mountvernon.org/files/00010005.PDF

Figure 2.2 - George Washington's Mount Vernon Estate, Museum, & Gardens, "The Mount Vernon Record," Digital Collections, Vol. 1 No. 6 (December 1858), n.p. http://www.mountvernon.org/sites/mountvernon.org/files/00010006.PDF

Figure 2.3 - George Washington's Mount Vernon Estate, Museum, & Gardens, "The Mount Vernon Record," Digital Collections, Vol. 2 No. 5 (November 1859), n.p. http://www.mountvernon.org/sites/mountvernon.org/files/00020005.PDF

Figure 2.4 - Naomi Rosenblum, *A World History of Photography* (New York: Abbevill Press Publishers, 1984), 188.

Figure 2.5 - Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography* (New York: Little, Brown and Company, 1994), 107.

Figure 2.6 - Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography* (New York: Little, Brown and Company, 1994), 106.

Figure 2.7 - Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography* (New York: Little, Brown and Company, 1994), 111.

Figure 2.8 - Colin Westerbeck and Joel Meyerowitz, *Bystander: A History of Street Photography* (New York: Little, Brown and Company, 1994), 112.

Figure 2.9 - Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York, 1987), 28.

Figure 2.10 - Julia Bowles Phillips, "The Romance of Linden Hall," *Old Time New England Magazine*, Vol. 40 No. 140 (1950), http://www.historicnewengland.org/publications/old-time-new-england/journal?year=

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Figure 2.13 - The Virginia Historical Society, The Virginia Magazine of History and Biography, Vol. 12 No. 2 (Richmond, VA: 1904), http://books.google.com/books?id=wZS_LGEg7kAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=twopage&q&f=false

Figure 2.14 - Gaston Tissandier, trans., *A History and Handbook of Photography; The Literature of Photography*, ed. J. Thomson (New York: Arno Press, 1973), 320.

Figure 2.15 - Naomi Rosenblum, *A World History of Photography* (New York: Abbevill Press Publishers, 1984), 164.

Figure 2.16 - Paul Rubinstein, "William Henry Jackson," *The Yellowstone Stereoview Page*, http://yellowstonestereoviews.com/publishers/jackson.html

Chapter 3:

Figure 3.1 - Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York, 1987), 21.

Figure 3.2 - Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York, 1987), 25.

Figure 3.3 - Cervin Robinson and Joel Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York, 1987), 50.

Figure 3.4 - Richard Pare, *Photography and Architecture 1839-1939* (Canada: Canadian Centre For Architecture, 1982), 53.

Chapter 5:

Figure 5.1 and 5.2 - Yves Marchand and Romain Meffre, "Detroit's Beautiful, Horrible Decline," Time Photos, http://www.time.com/time/photogallery/0,29307,1882089,00.html.

Figure 5.3 and 5.4 - Paul Hohmann, Vanishing STL: Chronicles of the Vanishing Urban Landscape of St. Louis (Updated 02/08/13) http://vanishingstl.blogspot.com/.

Postscript:

Figure 6.1 - Wayne Andrews, *Architecture in America* (New York: Atheneum Publishers, 1960), 9.

Figure 6.2 - Wayne Andrews, *Architecture in America* (New York: Atheneum Publishers, 1960), 65.

Figure 6.3 - Wayne Andrews, *Architecture in America* (New York: Atheneum Publishers, 1960), 50.

Figure 6.4 - Beaumont Newhall, *The History of Photography: from 1839 to the present* (New York: The Museum of Modern Art, 1982), 242.

Figure 6.5 - Anne Whiston Spirn, *Daring To Look: Dorothea Lange's Photographs & Reports from the Field* (Chicago: The University of Chicago Press, 2008), 194.

Figure 6.6 - Anne Whiston Spirn, *Daring To Look: Dorothea Lange's Photographs & Reports from the Field* (Chicago: The University of Chicago Press, 2008), 242.