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Intimate Nevada: Artists Respond

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2020 Lance and Elena Calvert Award for Creative Work
Lauren Paljusaj and Anne Savage
Creative Project: *Intimate Nevada: Artists Respond*

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Artists' Statement

Most of us know Nevada beyond the Strip. It's a place of houses, of shopping plazas, of movie theaters, and grocery stores. A place of hotels that are also places of work. A place of basins, ranges, vistas, and nature. A place of personal history. For *Intimate Nevada: Artists Respond*, curators Lauren Paljusaj (ENG BA '20) and Anne Savage (CFA BA '22), draw on photographs found in UNLV Special Collections to uncover the intimate visuality of a Nevada of past centuries. The exhibition focuses on how the imaged built landscape of early 20th century Southern Nevada (Paljusaj) and candid and personal snapshots of 1910s Las Vegas (Savage) allow us to interpret the past in light of who we are today. It also shows how artists utilize research archives and the bottomless fascination of material memory to respond to historical artifacts.

Note: We were gearing up to install the exhibition and create the printed materials associated with it (catalogue essays, checklists, etc.) when UNLV closed its campus for COVID-19 response. We have submitted all the finalized materials that would have accompanied the show, as well as documentation of our broader research behind it.

Intimate Nevada Exhibition Proposal (F19) and Acceptance Letter (S20)

Special Collections Exhibition Proposal

Intimate Nevada: Artists Respond

Narrative Synopsis: Most of us know Nevada beyond the Strip. It's a place of houses, of shopping plazas, of movie theaters, and grocery stores. A place of hotels that are also places of work. A place of basins, ranges, vistas, and nature. A place of personal history. For *Intimate Nevada: Artists Respond*, curators Lauren Paljusaj (ENG BA '20) and Anne Savage (CFA BA '22), draw on photographs found in UNLV Special Collections to uncover the intimate visuality of a Nevada of past centuries. The exhibition focuses on how the imaged built landscape of early 20th century Southern Nevada (Paljusaj) and candid and personal snapshots of 1910s Las Vegas allow us to interpret the past in light of who we are today. It also shows how artists utilize research archives and the bottomless fascination of material memory to respond to historical artifacts.

Lauren: Photographs showcase the history and art of Southern Nevada, the place that we all call home. These images represent over one hundred years of shared human experience, using interior design, architecture, and humor. These objects represent shifting cultural styles and attitudes throughout history, a time that no longer exists except in material memory like photographs. The challenge is to consider the ways that these objects can make us think about the past, as well as how they have informed our present. What similarities do these photographs hold to our lives today, and what is radically different?

Annie: Many of the objects in Special Collections are family photos, portraits and snapshots of Las Vegas' landscape. They depict its residents and documentation of its history. These captured memories range from posed and action shots to still life photos. The moments in the lives of early residents have been carefully preserved. In many cases, the identity and context of the subject are lost to history. However distanced and obscured, these photos have the potential to cultivate shared experience based on one simple fact: we are all here in Las Vegas.

Location: UNLV Lied Library, Special Collections, 3 cases against North wall just outside Special Collections.

Proposed Run: 15 April 2020 - 31 October 2020.

Opening Date/Reception: April 22-May 1.

List of Objects:

Case L (Paljusaj):

1. Littell House Interior – Candelaria, Nevada, PH-00241 0018, William H. Shockley Photograph Collection. Original.
2. Waldorf-Astoria, Not New York, but Goldfield, Nevada, PH-00350 0095, C.A. Earle Rinker Photograph Collection. Original.
3. El Portal Interior, PH-00017 0017, Ernie W. and Lucille Marleau Cragin Photograph Collection. Original.
4. El Portal Interior, PH-00017 0018, Ernie W. and Lucille Marleau Cragin Photograph Collection. Original.
5. Letter from C. A. Earle Rinker to his family, October 25, 1906, C.A. Earle Rinker Collection, MS-00514. Reproduction.

6. Receipt for photography supplies provided by Arthur Allen's studio in Goldfield, Nevada, MS-00010. Reproduction.
7. Charles Perry in front of his store in Searchlight, Nevada, PH-00150 0013. Charles Thomas-Perry Photographs. Reproduction.
8. Bank teller window, Tonopah, approximately 1901-1905, PH-00023. Tonopah-Goldfield Mining Photograph Collection. Reproduction.
9. Fremont Theatre marquee advertising "Ocean's 11", 1960 August. PH-00250 0079. Edythe and Lloyd Katz Photograph Collection. Reproduction.
10. Ticket to Ocean's 11 premiere at the Fremont Theatre. MS-00366. Las Vegas Chamber of Commerce Records. Original.
11. Metalwork inside the Cook and Company Bank, Goldfield (Nev.), 1900. PH-00240 0575. Nanelia S. Doughty Photograph Collection. Reproduction.
12. C. A. Earle Rinker sitting at desk in a cottage, Goldfield (Nev.), early 1900s. PH-00350 0035, C. A. Earle Rinker Photograph Collection. Original.
13. People in Rhyolite, Nevada, circa early 1900s. PH-00008 0154. Leon Rockwell Collection. Original.

Case M (collaborative):

Annie:

1. Photograph of a man getting a shave near the Colorado River, Eldorado Canyon (Nev.), 1907, 0001 Album 2, 83.1, Ferron/Bracken Photo Collection. Original.
2. Photograph of a monkey on a picket fence, Goldfield (Nev.), 1900-1920, 0350 Album II, 33.1, Ferron/Bracken Photo Collection. Original.
3. Photograph of a child with dolls giving an infant a kiss Las Vegas (Nev.), 1900-1925, 0001 Album 3. Ferron/Bracken Photo Collection. Reproduction.
4. Photograph of a woman and a young girl with a doll in a papoose board, 1900-1925, 0001 Album 1, 34.3, Frank Benham Collection. Reproduction.

5. Photograph of a nighttime lightning strike. Tonopah, Nevada 1904. Nye County Collection. Mimosa Gates Pittman. 0221 0217. Reproduction.

Susanna Newbury:

6. Tintype photograph of young man, circa late 1800s to early 1900s, PH-00008-0551, Leon Rockwell Collection. Original.
7. Photograph of scene from movie "One Million B.C.," Valley of Fire (Nev.), 1936-1937, PH-00105-0067, UNLV Photo Collection on Southern Nevada. Original.
8. Car Washing Not Allowed in Cemetery; PH-00117-0034, Edith Giles Barcus Photo Collection. Original.

Lauren:

9. Two men seated on a porch in town, Round Mountain (Nev.), early 1900s. 0357 Album 1. Round Mountain Album. Reproduction.
10. Child on horseback holding pets, Las Vegas (Nev.). PH-00001, Album 3, 19.6, Ferron-Bracken Photo Collection. Reproduction.
11. Film transparency of a Greyhound bus and a horse-drawn coach at the Last Frontier Village (Las Vegas). PH-00100 1681, Manis Collection. Reproduction.
12. Walter Bracken reading at home, Las Vegas (Nev.). PH-00001, Album 3, 6.2, Ferron-Bracken Photo Collection. Reproduction.
13. Men standing in the doorway of an ore transport building, Las Vegas (Nev.). PH-00001, Album 1, 8.6, Ferron-Bracken Photo Collection. Reproduction.
14. Flooding on the Las Vegas Strip. PH-00062 0037, UNLV Photo Collection. Reproduction.

Case R (Savage):

Top Shelf:

1. Three Photographs of a child drinking from a garden hose, Las Vegas (Nev.), 1900-1925, Ferron/Bracken Photo Collection PH-0001 Album 3, 26.3. Reproduction(s).
2. United States Postal Service, "The Classic American Dolls Series". 23" reproduction of a Martha Chase stockinette doll. Collectible Concepts, 1998. Reproduction of Original Doll.
3. Black Photo album (cover) from spec.coll. (Bracken album). Original.

Middle Shelf:

4. Photograph of Jack Tuck and a donkey, 1910s, Spud Lake Collection, 0041 0035. Reproduction. Original.
5. Photograph of Tom Lake, Spud Lake, and Jack Tuck with donkeys, 1920s, 0041 0040, Spud Lake Collection. Original.
6. Photograph of Jack Tuck and a donkey, 1910s, 0041 0035, Spud Lake Collection. Original.
7. *Las Vegas Age*. (04-24-1915), Volume: XI Issue: 17, "Jack Tuck, Jr. Meets Death" page1, 4. Reproduction.
8. *Las Vegas Age*. (01/03/1914), Volume: X, Issue: 1. Jack Tuck Jr. & Co. advertisement, page 4. Reproduction.
9. *Las Vegas Age*. (04/28/1905), Volume: 1, Issue: 4. Jack Tuck business endeavor mention p.6.

Bottom Shelf:

10. Photograph of a man reading in bed, Goldfield (Nev.), early 1900's, 0350 Album I, 20, C. A. Earle Rinker Collection. Reproduction.
11. Photograph of a desk with playing cards and pistols, Goldfield (Nev.), early 1900s, 0350 Album 1, 42, Cleveland A. Earle Rinker Collection. Original.
12. Photograph of three men with pistols and liquor bottles, Goldfield (Nev.), 1900-1920, 0350 Album II, 47.3, Cleveland A. Earle Rinker Collection. Original.

13. Letter from C. A. Earle Rinker to his mother, October 15, 1907, Cleveland A. Earle Rinker Collection. Reproduction.
14. 1907 Calendar, O. R. Brown Company Ribbons and Carbons, Indianapolis, Indiana. Original.

Work Plan:

Research, Writing, Installation:

January: Established work plan agenda, finalized proposal object checklist; consulted with Special Collections Staff, met with faculty advisor, completed researcher group meetings, drafted proposal [*completed*].

February: Planned out case designs, revised object specifications, continued object and exhibition research, finalized exhibition proposal, submitted proposal. Outline and draft 500-wd curator essays. [*completed*]

March: Revise curator essays and labels, assemble exhibition checklist, discuss marketing/outreach with Special Collections and community partners, complete object preparation, gather case installation materials, **reproduce and mount photographs** as necessary, develop educational questions. Draft labels.

April: Finalize curator essays and labels. Install exhibition and open on April 15, plan and execute opening event, apply for 2020 Calvert Award for research/creative activity.

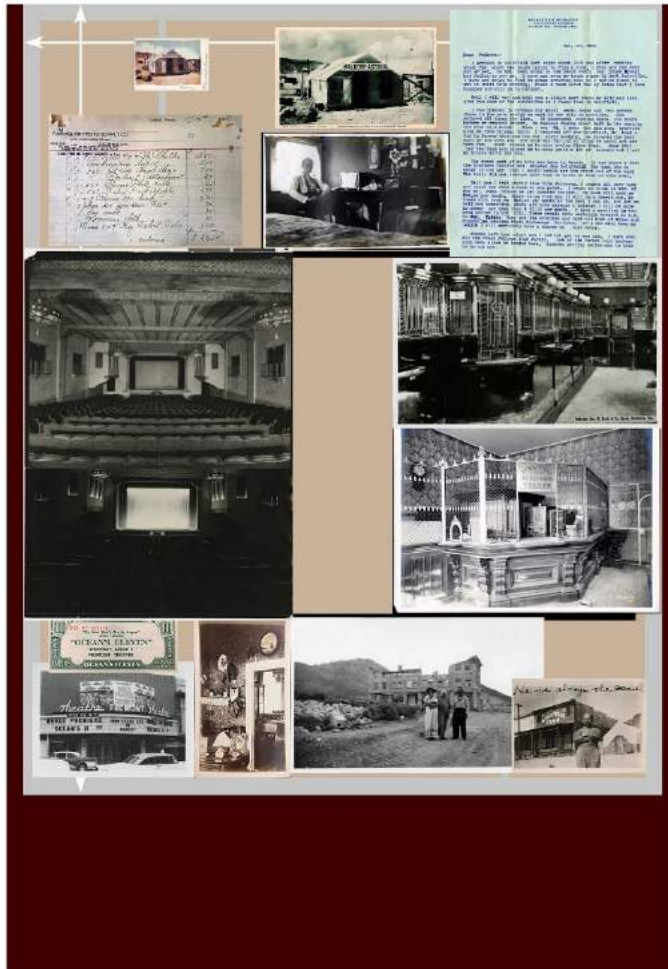
May-November: Execute opening event, present on project at spring Office of Undergraduate Research, continue outreach to community partners and campus units, tours (as requested). Lauren graduates!

November: Deinstall (Newbury and/or Savage)

Budget: \$0 as of February 2020

1. Reproduction: UNLV Art Lab printing: \$8 per sq ft, \$5 per 16x16" print.
2. Matting/mounting: \$0.
3. Case installation: \$0

Case Design:
Left Case (Paljusaj)



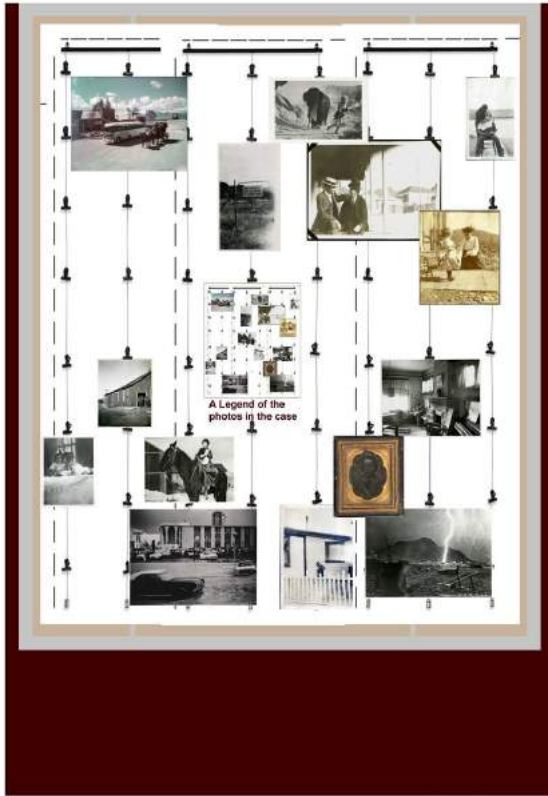
Left Case

Note: For background images remember the shelf support/bracket drops down 2 1/2 inches below the bottom of the glass. Images may start there or must be notched to fit.

Use Pica ruler for scale • 1 pica = 1 inch

Case demimensions: Outside 50" x 72" • Interior 47.5" max width x 58.5" max height • 14" max depth

Center Case (Collaborative)



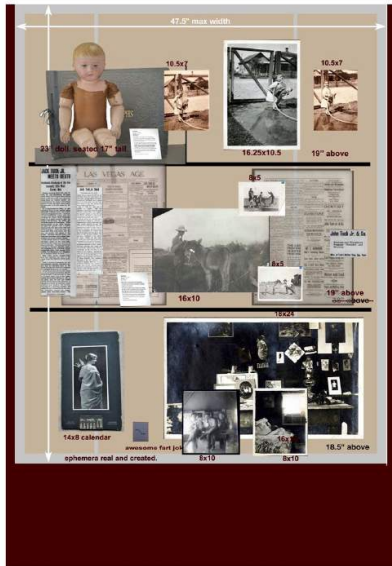
Middle Case

Note: For background images remember the shelf support/bracket drops down 2 1/2 inches below the bottom of the glass. Images may start there or must be notched to fit.

Use Pica ruler for scale • 1 pica = 1 inch

Case dimensions: Outside 50" x 72" • Interior 47.5" max width x 58.5" max height • 14 max depth

Right Case (Savage)



Right Case

Note: For background images remember the shelf support brackets drop down 2 1/2 inches below the bottom of the glass. Images may shift these or must be attached to fit.

Use Pica ruler for scale - 1 pica = 1 inch

Case dimensions: Outside 60" x 72" - Interior 47.5" max width x 18.5" max height - 14 max depth



Susanna Newbury <susanna.newbury@unlv.edu>

Artists Respond: Intimate Nevada Proposal

Su Kim Chung <sukim.chung@unlv.edu>

Wed, Feb 26, 2020 at 5:41 PM

To: Susanna Newbury <susanna.newbury@unlv.edu>

Cc: Peter Michel <peter.michel@unlv.edu>, Aaron Mayes <aaron.mayes@unlv.edu>, Lauren Paljusaj <lauren.paljusaj@unlv.edu>, Anne Savage <savaga3@unlv.nevada.edu>

I second Peter's sentiments. I look forward to seeing the exhibit and appreciate all the work you've put into this project. Those are some of my favorite images too!

Su Kim

On Wed, Feb 26, 2020 at 5:31 PM Susanna Newbury <susanna.newbury@unlv.edu> wrote:

Thank you so much for your feedback, and for your enthusiasm, Peter. We look forward to discussing implementation of this project with you early in March. We will be meeting on Monday as a group to plot our next steps, among other things. Su Kim, Aaron, please feel free to respond with your own thoughts or questions as well. We genuinely appreciate feedback, and all your support as we've worked on and through this project.

All the best,
Suzy, Annie, and Lauren

On Tue, Feb 25, 2020 at 9:34 AM Peter Michel <peter.michel@unlv.edu> wrote:

This looks great to me. Well-thought out, planned and designed. I think it will be a great exhibit. Let us know if you need our help with anything. And let us know when you want us to empty the cases, which we can do at anytime.

Thanks for the proposal and all your work. And thank you Suzie for your guidance, advising, mentoring and supervision. I very much look forward to seeing this exhibit happen.

Peter

On Mon, Feb 24, 2020 at 10:28 AM Susanna Newbury <susanna.newbury@unlv.edu> wrote:

Dear Peter, Aaron, and Su Kim,

I'm very pleased to report that students from Fall 2019's ART 410 Gallery Practices class has completed an exhibition proposal for your review. *Artists Respond: Intimate Nevada* focuses on how the imaged built landscape of early 20th century Southern Nevada and candid and personal snapshots of 1910s Las Vegas allow us to interpret the past in light of who we are today. We propose the exhibition be installed in the three vertical cases just outside Special Collections, with a tentative run date of April 15-Nov 1, 2020.

We have provided an exhibition proposal, which you can review via Google Drive at this link:

<https://docs.google.com/document/d/176ccD1tLFF7oasxV9lg3h8nESj86E7Waz83-AkUud08/edit?usp=sharing>

We appreciate your consideration of this proposal, and look forward to hearing from you soon. If you have any questions, please don't hesitate to contact us.

Wishing you all the best,
Suzy, Annie, and Lauren

--

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Intimate Nevada Catalogue Essays

Intimate Nevada: Artists Respond

By Lauren Paljusaj

Photographs contain depths in their details; they deserve more than a surface glance. They lead us inward, into the picture to find its layers. Looking closely at something can also lead us inward, toward ourselves, searching for a connection to a depicted place or feeling. When that something is a photographic image, it indicates a shared experience that transcends time, whether or not the viewer has experienced the exact moment depicted.

One photograph of the interior of Las Vegas' El Portal Theater serves as an example. Built in 1927, the hacienda-style El Portal was built with elaborate decorative elements, three distinct seating sections plus a balcony, two large columns flanking the stage, and a large two-piece curtain tied back at either side of the stage. The interior is brightly lit, and the perspective is from the rear center of the theater, which provides a wide-angle view of the stage, seating, and ornamentation. This photograph was taken before the theater opened for business, likely for documentary purposes, so there are no people present in the image. The photograph has been well-handled and marked with a pen on its surface, marks that denote something long forgotten. Looking at the black-and-white print of the interior of the El Portal that is brightly lit and devoid of people gives an eerie, ethereal quality to the space. This is in sharp contrast to the way movie theaters are built today. There are few distinguishing features in contemporary theaters. However, while the environments in which we view films are different than in 1927, we share the same experience of being entertained and affected by art.

Las Vegas is notorious for demolishing its history to create (supposedly) bigger, better structures and experiences. This is subjective though. To whom are these ideas bigger? To whom is the built record of what came before irrelevant? The notion that knocking down historic buildings and signs is improvement depends on who you're talking to. In any event, most of what we have left in the aftermath are photographs of a place that used to be.

The term *built environment* refers to buildings and other elements created for human use. A *vernacular landscape* is a shared environment shaped by the people who inhabit it, *vernacular architecture* is the buildings inhabited by everyday people. In the words of landscape historian Paul Groth, an attention to the vernacular "often assumes an interest in the meanings of the lives of ordinary people" (Groth 1999). This includes highways, housing developments, and downtown districts, to name a few monuments to the everyday. Vernacular culture changes with

time. The kinds of architectural designs that were representative of particular societies in, for example, the 1930s, are no longer the same used for homes, buildings, and landscapes today. The relationship of built environments to those who inhabit them change with the passage of time; layers of meaning are added or forgotten.

It's not only buildings that affect our memory. Las Vegas is located in the Mojave Desert basin. Although still a desert, the city has grown to the edges of the mountains surrounding it; many locals remember housing and shopping developments springing up in outdoor places they used to walk to school through. Dream houses that cropped up in the desert precisely because of their remote locations are now surrounded by schools, businesses, and neighbors. What did life look like here in Southern Nevada before the population boom? How can newcomers and lifers alike experience the history of Las Vegas in the 21st century?

Candelaria, NV lies in the extreme western part of the state, a ghost town between Columbus and Mina, in Mineral County. In the earliest part of the 20th century, it was part of the mining rush that caused the state, and Las Vegas in particular, to boom. Whereas the mining industry is a well-documented part of state history, its vernacular landscape is less well known. In some cases, such as Candelaria, Nelson, and Rhyolite, the vernacular is erased from the contemporary built environment. Enter "Interior of the Princess Mill Superintendent Littell's Home," a black-and-white photograph from the period that displays the skill of the professional photographer on an ordinary house. Taken by traveling photographer James H. Crockwell, the image's composition is split into two distinct sections by the doorframe. Crockwell employs a foreground, middleground, and background to create visual depth and lead the viewer's eye through the image, highlighting the subjects, in this case, the family sitting room and its furniture and heirlooms, to the upscale dining room. The Littell family hired Crockwell to document their home. Although it may seem to be a mundane subject, it reiterates the fact that the places we inhabit are important, both personally and historically. The photograph serves as a Littell family heirloom and a record of interior design practices. Photographs like these give us clues as to how people experienced environments in times past, and this provides a context to help think about history.

A snapshot taken with a compact camera and an 8"x10" glass-plate negative made by a professional photographer have more in common than their differences in technique would immediately suggest. Handwritten captions on the photographs themselves show personality in the days before social media. Documentary photographs taken to preserve interiors and buildings in static form become useful over time. These are all concepts that have become clear to me while researching this project and it's why this exhibition combines professional view-camera work with family snapshots. These photographs help connect us to our past, and show that the human experience stays the same as much as it changes.

“Photography’s Continuous Memory”

By Anne Savage

“Memory is the way we keep telling ourselves our stories.”¹

As an object of memory, a photograph has the power to establish connections, reveal mutual beliefs, convey meaning, and give new insights to existence.² It is important to understand how fundamentally photography has changed society. As a technology, it has advanced so far beyond its processes in the darkroom that it is hard to find a place that will develop a roll of film. As a material object, photography is mostly a thing of the past. However, although we now mostly use digital photography to take pictures, two hundred years of old-fashioned prints contain troves of information yet to be explored. As a medium of visual expression, photography (in the words of curator John Szarkowski) “has changed our way of understanding and remembering experiences.”³ This essay explores the powerful ways in which photography creates and remembers experience both in our present and in our past. It argues that photographs themselves help us form deep relationships with ourselves by illuminating how we relate to others as a form of living memory.

Looking at photography as a chronicle and a form of communication, one needs look no further than their own phone. Without consciously knowing, we create and share a personal record of daily life, converting moments and events into the historical evidence of pictures. This turn requires us to come to terms with how systematically embedded images are in all aspects of our lives: as aesthetic and material, as cultural indicator, intellectual asset, and, presciently, means of social connection. We hold fast to the idea that its technological applications can tell the story of human experience.

¹ Maryanne P. Garry and Matthew P. Gerrie, “When Photographs Create False Memories” *Current Directions in Psychological Science* Vol. 14, No. 6 (December 2005): 321.

² Jennifer Tucker, “Entwined Practices: Engagements With Photography In Historical Inquiry” *History and Theory*, Vol.48, No. 4 (December 2009): Footnote 6.

³ Anne Wilkes Tucker, “Lyons, Szarkowski, and the Perception of Photography” *American Art* Vol. 48, No. 4 (December 2009): 25–29.

Such complex readings of photography's power magnify its position as a documentary source. But documentation is not only the job of professional photographers or public images. Snapshots, found in attics or family albums, often living longer than their authors, were since their 19th-century invention cherished enough to be preserved. These old, physical analogue photographs are often historical, authenticating the past's existence. They also create a distance. Family photos tend to bridge separation and facilitate identification and affiliation.⁴ Modern vernacular photographs--those private, everyday pedestrian moments digitally captured and widely shared--generate another type of relevance in a vast worldwide community. Although taken in person, their power lies more in their ability to be quickly shared across great distances. More autobiographical than documentary, they are used as evidence of being, having existed, or of having been somewhere.⁵ Personal photos and random captures that become memes, tweets, Snapchats and Instagram posts, to name a few can be used to illustrate emotions in ways unimagined by their authors: by being shared with a vast and potentially unquantified audience of intimates or strangers. This way of participating in our social lives--through multiple, often anonymous sources--casts a wide net to create sentient bonds and structure global tribes. Images have a close-up, private language that can be universally shared through a gesture, the depth of a gaze or the contour of a face.⁶

But this is true of non-digital images as well. A powerful illustration of this is a photograph of a man laying in bed, casually reading in his sunlit room in Goldfield, Nevada in the early 1900s. Head resting on a folded over pillow, stretched out on a floral comforter, a newspaper lies discarded to his side. He is a man alone, absorbed in contemplation. He has his back to the viewer, his unavailability a demonstration that this photograph is not of the man himself, but of the activity in which he is engaged⁷. Its content is clear: bed, man, window, book, newspaper. What's missing is context. This is a glimpse of a stolen moment, a short pause in this man's life now open to interpretation by the contemporary viewer alone. Instead of contemplating the intent of the photographer, the viewer reflects on their own potential motives for taking a similar shot. Its meaning is freely available because its context is gone. In this way, though material--the print has some foxing on the edges and shows signs of deterioration--this archived picture shares qualities with digital images familiar to us from the internet. We can view it, take a digital copy of it, store, print, and hang it if we choose, no matter that we don't own it. The fact that it meant something to someone, oddly, makes it similarly relevant to us,

⁴ Marianne Hirsch, "The Generation of Post Memory," in *On Writing with Photography*, ed. Karen Beckman, Liliane Weissberg (Minneapolis: University of Minnesota Press, 2013).

⁵ Shirley Jordan, "Chronicles of Intimacy: Photography in Autobiographical Projects" in *Textual and Visual Styles: Photography, Film, and Comic Art in French Autobiography* (Lincoln: University Nebraska Press, 2011), 65.

⁶ *Ibid.*, 58.

⁷ *Ibid.*, 63.

seeing it in the present from the context of our own lives.⁸ Personally, I felt protective over the anonymous figure in this image as soon as I saw it. I wanted to restore his history, then adopt it as my own for having seen it. I wanted to extend his living memory through my encounter with only one image.

Roland Barthes, Martin A. Berger and Geoffrey Batchen are among the many scholars who are committed to explaining what photographs reveal about history. They theorize how photography helps form powerful and durable cultural narratives about the past, how it creates memory in the living. As a rapidly changing technology, however, photography promises to transcend the achievements of its definition as part of print culture in both subtle and direct ways. Critics like Lawrence Levine express almost an prophetic concern that the technology would “weaken or destroy a sense of community [...] work to commodify childhood [...] and create junkies hooked on a brand before they learned to tie their shoes.”⁹ Early fears of the technology being used for pornography and invasion of privacy correctly identified the proliferation of photography as both alluring and dangerous--like Pandora’s box. Late 19th- and early 20th-century critics suspected interacting with the world through a lens would degrade the human experience, sacrificing first hand-enjoyment of life for the sake of the archive.¹⁰

In light of this, our contemporary *and* past relationships with photographs (and media) merit contemplation. Over the past 181 years, we as a society have not only accepted images’ capacity for remote intimacy, we have internalized its mechanics as natural extensions of ourselves.¹¹ British artist Louise Wilson offered this insight in a 2013 profile in *The Guardian* newspaper:

The next generation have a complete familiarity with documenting themselves and their surroundings [...]. Photography has entered such a democratic sphere now, with the digital realm open to all. Younger people edit their own movies, set up their own events, and there's a real confidence [...] it's totally entered their language; [they] have such an empathy with that kind of work.¹²

⁸ Brian Dillon, “Forget Me Not: An Interview with Geoffrey Batchen, The Camera as a Machine of Memory” *Cabinet Magazine*, Iss. 14 (Summer 2004).

⁹ Lawrence Levine, cited in Marc Olivier, “George Eastman's Modern Stone-Age Family: Snapshot Photography and the Brownie” *Technology and Culture*, Vol. 48, No. 1 (January 2007): 14.

¹⁰ *Ibid.*, 14.

¹¹ Photography was first patented as a scientific process in France in 1839. For more, see V. Fouque, “The Truth Concerning the Invention of Photography: Niecephore Niepce, His Life and Works” in *Photography in Print*, ed. Vicki Goldberg (Albuquerque: University of New Mexico Press, 1981): 25-30.

¹² Blake Morrison et al., “The Power of Photography: Time, Mortality and Memory” *The Guardian*, May 19, 2013.

<https://www.theguardian.com/artanddesign/interactive/2013/may/19/power-photography-time-mortality-memory>

As Wilson indicates, we have yet to realize how far photography's role will expand--as a documentary archive of history, a collection family keepsakes, or a social anthology of selfies. Rather than a specific link to a known fact, photography is, in short, a collective memory that provides "an affective link to the embodied past, a stand-in for living connection, or what Roland Barthes described as an 'umbilical cord' made of light."¹³

In musing on photography's grasp of the past, we should recognize that images *become* the past immediately after creation.¹⁴ We move on to the next moment, and the archive begins. In many respects, the photograph "gives us the shape of experience without the content."¹⁵ But this doesn't have to be a bad thing. Photography is, according to Susan Sontag, for sharing moments, precisely by slicing out and freezing it.¹⁶ Scholar Richard Shusterman feels that photographic moments are an opportunity for inspiration and creativity, even a sense of intimate collaborative expression.¹⁷ Of the participatory pleasure of taking snapshots, he writes:

In the hurried, pressured flow of life and its hectic activities in which individuals are bent on achieving their own ends and meeting their duties, one pauses and poses for a photographic moment while one's companion [...] also pauses and concentrates making the best of this shared moment by taking a snapshot that both can enjoy together.¹⁸

The phenomenon of connecting through the lens becomes a powerful vernacular of kinship in the face of social detachment. Writing this essay in the spring of 2020 has made this all the more clear. Quarantine creates a sense of isolation that magnifies undercurrents of loneliness and longing. The repercussions of our current pandemic also have yet to be realized. Yet, the human spirit is opening conduits of sociability that would be impossible without the very technological advances that generate anxiety in some, and a sense of opportunity to others. Here, photography functions to reinforce living connections.

The same was true of analogue photography shared physically among intimates. The importance of maintaining living bonds to each other and our past depends on the authenticity of

¹³ Hirsch, 211.

¹⁴ The views of both Siegfried Kracauer and Geoffrey Batchen on photography as a memorial practice meant to cheat death have influenced my views on this. Siegfried Kracauer and Thomas Y. Levin. *Critical Inquiry*, Vol. 19, No. 3 (Spring 1993) 421-436.

¹⁵ Roy H. Quan, "Photography and the Creation of Meaning." *Art Education*, Vol. 32, No. 2 (February 1979): 4, 6, 8-9.

¹⁶ Cited in Richard Shusterman, "Photography as a Performative Process," *The Journal of Aesthetics and Art Criticism*, Vol. 70, No. 1 (Winter 2012): 73.

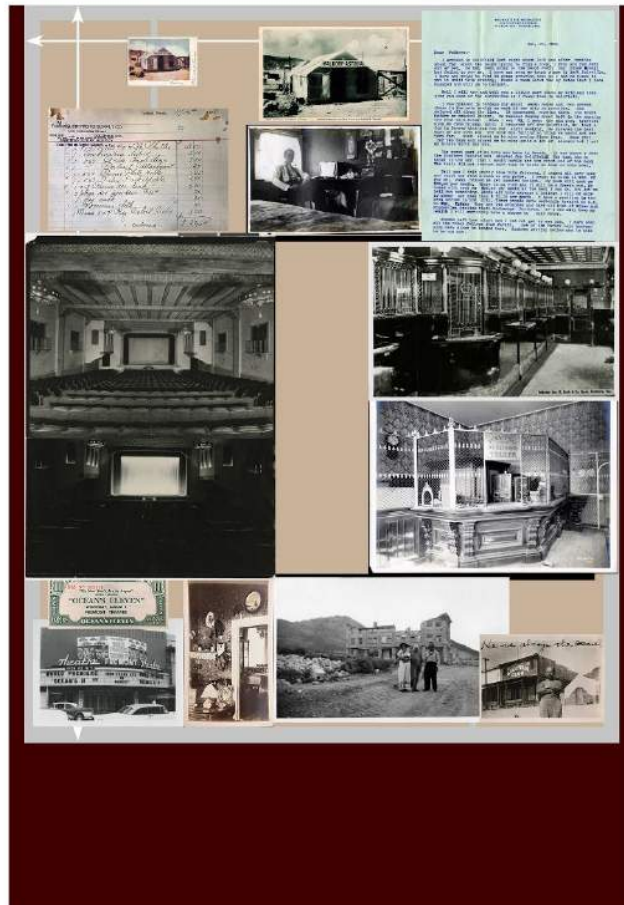
¹⁷ *Ibid.*, 73.

¹⁸ *Ibid.*, 71.

connection through pictures. Photography offers a universal language that neutralizes cultural differences while preserving individual specificity.¹⁹ In using such a simple, direct form of communication, the photograph gives us an opportunity to broadcast our point of view, share confidentialities, and expose our vulnerabilities. This style of communion may seem unnatural without actual proximity, but it has been theorized for its deep cultural importance since the medium's earliest days. No matter how they are formed, the sentient relationships born from sharing images have given us ways to create connections--past, present and future--and fulfil our desire to belong. In this, time and distance are irrelevant. We forge authentic links to each other and to the past of others both like and different from us through photography's power as creator and custodian of memory.

¹⁹ Olivier, 14.

Intimate Nevada Installation Mock-up, Exhibition Checklist, and Image Vertical Files



Left Case

*Notes: For background images remember the shelf support/bracket drops down 2 1/2 inches below the bottom of the glass.
Images may start there or must be notched to fit.*

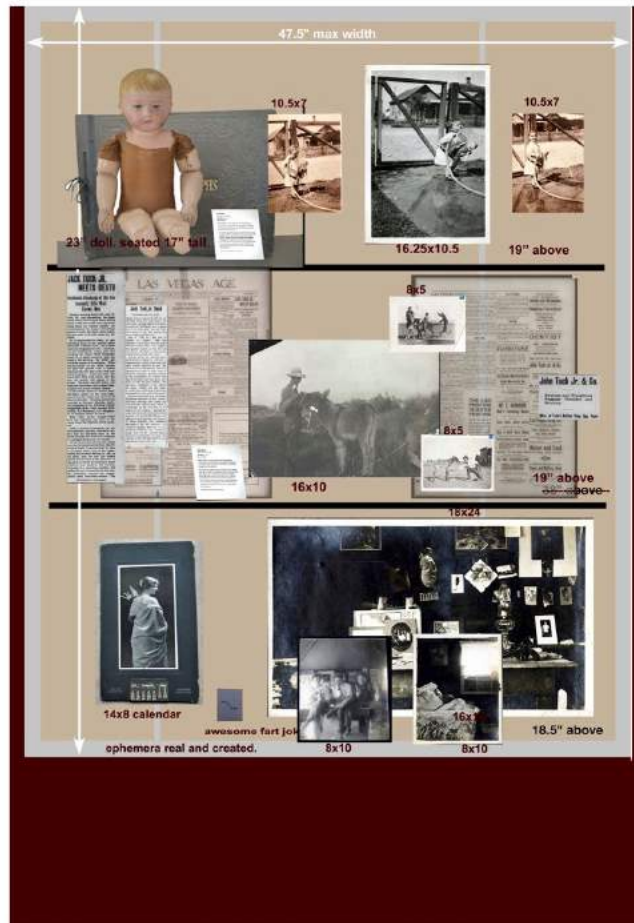
Use Pica ruler for scale • 1 pica = 1 inch

Case dimensions: Outside 50" x 72" • Interior 47.5" max width x 58.5" max height • 14 max depth

Left Case Checklist

1. Littell House Interior – Candelaria, Nevada, PH-00241 0018, William H. Shockley Photograph Collection. Original

2. Waldorf-Astoria, Not New York, but Goldfield, Nevada, PH-00350 0095, C.A. Earle Rinker Photograph Collection. Original
Copy of the same postcard with a different title and in color instead of b&w. Original. <http://d.library.unlv.edu/digital/collection/snv/id/2639>
3. El Portal Interior, PH-00017 0017, Ernie W. and Lucille Marleau Cragin Photograph Collection. Original.
4. El Portal Interior, PH-00017 0018, Ernie W. and Lucille Marleau Cragin Photograph Collection. Original.
5. Letter from C. A. Earle Rinker to his family, October 25, 1906, C.A. Earle Rinker Collection, MS-00514. Reproduction.
6. Receipt for photography supplies provided by Arthur Allen's studio in Goldfield, Nevada, MS-00010. Reproduction
7. Charles Perry in front of his store in Searchlight, Nevada, PH-00150 0013. Charles Thomas-Perry Photographs. Reproduction
8. Bank teller window, Tonopah, approximately 1901-1905, PH-00023. Tonopah-Goldfield Mining Photograph Collection. Reproduction.
9. Fremont Theatre marquee advertising "*Ocean's 11*", 1960 August. PH-00250 0079. Edythe and Lloyd Katz Photograph Collection. Reproduction.
10. Ticket to *Ocean's 11* premiere at the Fremont Theatre. MS-00366. Las Vegas Chamber of Commerce Records. Original.
11. Metalwork inside the Cook and Company Bank, Goldfield (Nev.), 1900. PH-00240 0575. Nanelia S. Doughty Photograph Collection. Reproduction.
12. C. A. Earle Rinker sitting at desk in a cottage, Goldfield (Nev.), early 1900s. PH-00350 0035, C. A. Earle Rinker Photograph Collection. Original.
13. People in Rhyolite, Nevada, circa early 1900s. PH-00008 0154. Leon Rockwell Collection. Original.



Right Case

Note: For background images remember the shelf support/bracket drops down 2 1/2 inches below the bottom of the glass. Images may start there or must be notched to fit.

Use Pica ruler for scale • 1 pica = 1 inch

Case dimensions: Outside 50" x 72" • Interior 47.5" max width x 58.5" max height • 14 max depth

Right Case Checklist

Top Shelf:

1. Three Photographs of a child drinking from a garden hose, Las Vegas (Nev.), 1900-1925, Ferron/Bracken Photo Collection PH-0001 Album 3, 26.3. Reproduction(s).
2. United States Postal Service, "The Classic American Dolls Series". 23" reproduction of a Martha Chase stockinette doll. Collectible Concepts, 1998. Reproduction of Original Doll.

*Intimate Nevada*_PALJUSAJ and SAVAGE

3. Black Photo album (cover) from spec.coll. (Bracken album). Original.

Middle Shelf:

4. Photograph of Jack Tuck and a donkey, 1910s, Spud Lake Collection, 0041 0035. Reproduction. Original.
5. Photograph of Tom Lake, Spud Lake, and Jack Tuck with donkeys, 1920s, 0041 0040, Spud Lake Collection. Original.
6. Photograph of Jack Tuck and a donkey, 1910s, 0041 0035, Spud Lake Collection. Original.
7. *Las Vegas Age*. (04-24-1915), Volume: XI Issue: 17, "Jack Tuck, Jr. Meets Death" page1, 4. Reproduction.
8. *Las Vegas Age*. (01/03/1914), Volume: X, Issue: 1. Jack Tuck Jr. & Co. advertisement, page 4. Reproduction.
9. *Las Vegas Age*. (04/28/1905), Volume: 1, Issue: 4. Jack Tuck business endeavor mention p.6.
10. "John W. Tuck." Ancestry.com. Nevada Death Certificates 1911-1965.
11. 1910 United States Census. Las Vegas Township. Page 11 of 21.
12. Map of a part of southern Nevada showing ground-water conditions, 1914. Map000117. Scale 1:500,000 (W116°--W 114°/N 45°--N 36°). Series: Water-supply paper (Washington, D.C.), 365. Map is plate 1 from the U.S. Geological Survey water-supply paper 365. Geological Survey. University of Las Vegas Nevada, Special Collections and Archives. Southern Nevada History in Maps. Map 000117

Bottom Shelf:

13. Photograph of a man reading in bed, Goldfield (Nev.), early 1900's, 0350 Album I, 20, C. A. Earle Rinker Collection. Reproduction.
14. Photograph of a desk with playing cards and pistols, Goldfield (Nev.), early 1900s, 0350 Album 1, 42, Cleveland A. Earle Rinker Collection. Original.

15. Photograph of three men with pistols and liquor bottles, Goldfield (Nev.), 1900-1920, 0350 Album II, 47.3, Cleveland A. Earle Rinker Collection. Original.
16. Letter from C. A. Earle Rinker to his mother, October 15, 1907, Cleveland A. Earle Rinker Collection. Reproduction.
17. 1907 Calendar, O. R. Brown Company Ribbons and Carbons, Indianapolis, Indiana. Original.
18. What's Your Number. Humorous Jokes Card. Ephemera. Earle Rinker Collection.

Vertical Files (Selected)

Object #1 - Lauren Paljusaj

Littell House Interior - Candelaria, Nevada

Image title

0241_0018

Albumen photographic print

Locator/ID #

Type of print

William H. Shockley Photograph Collection PH-00241

Collection Name & #

UNLV Special Collections, Las Vegas, NV

Repository

OBJECTIVE INFORMATION

1. The title of this object is *Photograph of the Interior of the Princess Mill Superintendent Littell's Home, Candelaria (Nev.), 1900-1925* by traveling photographer James H. Crockwell from Salt Lake City, Utah. It was created in the first quarter of the twentieth century. It is an albumen photographic print mounted on backing board. The photograph is part of the William H. Shockley Collection in the UNLV University Libraries Special Collections and Archives, ID # 00241_0018. The photograph is in fair condition, with wear along the edges of the mounting board, slight fading along the edges of the print itself, and a ¼ inch faded horizontal strip across the top edge of the print. There is also slight fading of some of the subject elements within the photograph.
2. The photograph depicts the interior of a home, specifically two rooms and the objects and designs contained within. The two rooms appear to be a parlor or sitting room on the left and a dining room on the right. There are no people in the photograph; it is a still life

*Intimate Nevada*_PALJUSAJ and SAVAGE

image. The center of the image is the most sharply focused, with some elements of the foreground and background being rendered more softly. The composition is split vertically, slightly off-center to the right, and through the frame by the open doorway between the two rooms. This draws attention to the white door frame and creates depth in the image: the dining room acts as the background behind the wall, and the sitting room contains the middle- and foreground of the composition. A circular table anchors the foreground in the bottom left corner of the image, and a circular picture frame that is hung on the wall in the top right corner mirrors that. The object appears to have been cared for, perhaps as a family heirloom, judging by the fair condition.

3. The namesake of the collection that houses the photograph, William Hillman Shockley, was a businessman from Massachusetts who settled in Candelaria, Nevada in 1880. Shockley worked at the Mount Diablo Mine and Millworks there, eventually leaving Nevada in 1893 after the market for silver crashed. This object can be dated from the broad period of 1880-1893, but other photographs in the collection show the exterior of the Littell home with its owners Mr. and Mrs. Littell, and Mr. Shockley around 1889-1891. This smaller date range more closely reflects the time that the image was made. During the late nineteenth and early twentieth centuries, upper-middle class families would commission photography studios to document the interior of their homes and create “house books,” which were essentially photograph albums of rooms and décor (Carter 2010). In his book *House Beautiful*, art critic Clarence Cook writes that “the room ought to represent the culture of the family; what is their taste, what feeling they have for art; it should represent themselves and not other people.” (Cook 1878). The goal of these photographs was to represent and document these unique spaces.

INTERPRETIVE INFORMATION

This photograph is about the Littell family. W.A. Littell was the superintendent of the Princess Mill in Candelaria, Nevada. The image displays and records the interior of their home, and by extension their wealth, social standing, and personality, documented by traveling photographer James H. Crockwell. Crockwell began his photography enterprise in 1885 and was based out of Salt Lake City, Utah. He traveled to various mining towns throughout Utah and Nevada, making a living by photographing the mines and people in the community. Crockwell artfully framed the image to show the depth of the rooms and elegance of the décor. The relative close-up of the parlor wall shows how the various portraits and artwork were displayed. This reveals that the family had many important people in their life. The condition of the photo shows that it was taken care of.

Around the same time that James Crockwell was starting his photography business, there existed a studio called Pach Brothers in Boston, Massachusetts that was frequently hired to document interiors (Carter 2010). Crockwell’s photograph of the Littell House interior provides a unique composition and perspective, encouraging the viewer to look closely at the details of the two rooms; conversely, Pach Brothers photographs tend to provide sweeping views of entire rooms,

one at a time (see “Picturing Rooms: Interior Photography 1870-1900” below for examples). It was important to document the interiors of homes in order to show friends and relatives the family home in the days when travel could be time and cost prohibitive. The prints and albums could be given as gifts. People were proud of their personal tastes, and interior photography gave them a chance to see their environments through a different medium. This importance suggests that people placed high values on their possessions. Interior photographs provide a historical record of the family and their tastes and interests, as well as placing the environments in a larger historical context of interior decoration and architecture.

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William Hillman Shockley Photograph Collection, 1875-1925, 1951. PH-00241. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Object #2 - Lauren Paljusaj

Waldorf-Astoria, not New York, but Goldfield, Nevada

Image title

0350_0095

Locator/ID #

Postcard

Type of print

C.A. Earle Rinker Collection PH-00350

Collection name and #

UNLV Special Collections, Las Vegas, NV

Repository

*Intimate Nevada*_PALJUSAJ and SAVAGE

OBJECTIVE INFORMATION

The maker of this object is photographer Arthur M. Allen, who operated a photography studio in Goldfield, Nevada. The medium is a photograph reprinted as a postcard. Its conservation status is fair, with a fingerprint on the center right side and scratches on the image. This is not a negative that was directly printed onto photographic postcard paper; instead, it was part of a larger print run. According to the Smithsonian, postcards printed with divided backs began to appear in 1907. This was when the Universal Postal Congress voted to allow messages to be written on the backs of postcards. It belongs to the C.A. Earle Rinker Collection, ID# 0350_0095, at the UNLV University Libraries Special Collections and Archives. The object was never postmarked, so it's likely that Rinker kept it in his collection as a memento of his time on the Nevada frontier. Despite being a postcard, diagonal creases on two of the corners suggest that the object was displayed using photo corner holders in a scrapbook or similar. There is evidence that this postcard was popular and thus was reprinted, because a colorized version with a different caption exists in a private collection elsewhere, postmarked in 1907.

The photograph shows a documentary view of the landscape. The main focus is the tent structure with a banner hung across the front of the tent over the entrance flaps reading "Waldorf-Astoria." The foreground depicts the desert environment in which the tent structure stands: dirt, rocks, and what looks like a pickaxe. The background shows mesas on the west side of town; the camera may be facing Montezuma Peak, which is out of sight. The desert sky is looming behind the tent. Either Arthur Allen or the postcard printing company took artistic liberty by adding cumulus clouds into the sky. As evidenced by the harsh light in the sky and the shadows falling across the front of the tent, this exposure was taken around high noon, and if there were clouds in the sky at that time the light would look softer and more diffuse. Despite being a postcard, diagonal creases on two of the corners suggest that the object was displayed using photo corner holders in a scrapbook or similar. The tent has written words on one of the front flaps that have become illegible through reproduction.

In 1902, gold was discovered at Columbia Mountain on the north side of what would become Goldfield, Nevada, which was at one time called the "greatest gold camp" in the world. Around the same time, prospectors struck silver in Tonopah, a city 25 miles to the north. Both of these discoveries caused an influx of people from all over the country to a western desert hoping to capitalize on the mining boom and find work. Sometimes these people stayed and made lives in Nevada; others returned to where they came from after varying time periods. Arthur M. Allen arrived in Goldfield in 1904 and took over the local photography studio from proprietor W. I. Booth. Allen specialized in doing field work in and around the central Nevada desert and mining towns. He was the main documentarian in the first decade of the twentieth century there. He was also the area's authorized Eastman Kodak photographic supply dealer. Cameras, processing chemicals, and film would be shipped in from Kodak's headquarters in Rochester, New York, and Allen would sell these items to consumers in the Nevada desert, as well as use them himself. The original negative was taken with a view camera, evident from the quality of detail in the end product, as well as from knowing that Allen used that type of equipment.

Cleveland A. Earle Rinker moved to Goldfield from Indiana in October 1906, after being encouraged by a boss who had invested in mines out west. He found work as a stenographer in a few different mining company offices. After the boom started to die down and stenographer jobs were hard to come by, Rinker worked doing manual labor at the mining sites. He eventually left Goldfield in 1908, traveling around the western United States before heading back to the Midwest. Letters from Rinker to his mother back home in Indiana convey that he thought life was tough out in the desolate Nevada desert. To a historical viewer, the object represented the reality of life for a common person trying to make a living in the mining boom camps.

As the late critic John Berger wrote of the photograph's power, someone, Arthur Allen, decided that this scene was worth seeing, because it was unique among the many tent houses in Goldfield, Nevada at the height of its mining boom. The fact that someone other than the photographer, Earle Rinker, kept the postcard as a souvenir speaks to the impact and meaning of the photograph. The tent itself is nothing special; it's the banner over the top proclaiming it the "Waldorf-Astoria" that is striking. Whereas other tent houses document place and era, this image layers in elements of humanity and humor. The photograph effectively reveals what is absent from the scene: the people who lived and worked in Goldfield and especially those who inhabited this tent. Amid the desert landscape, tools strewn around the property, and harsh sunlight, the "Waldorf-Astoria" banner on a tent that is far from luxurious is a joke that continues to land in contrast to the real Waldorf-Astoria in New York City.

Object #3 - Lauren Paljusaj

TOMBSTONE INFORMATION (fill in sections in yellow)

El Portal Theatre

Image title

0017_0017

Locator/ID #

Photographic print

Type of print

Ernie W. and Lucille Marleau Cragin Photograph Collection PH-00017

Collection Name & #

UNLV Special Collections, Las Vegas, NV

Repository

OBJECTIVE INFORMATION

This object is a silver gelatin photographic print of the interior of the El Portal theater, located in Las Vegas, Nevada at 310 Fremont St. It is titled simply "El Portal Theatre." The theater was

*Intimate Nevada*_PALJUSAJ and SAVAGE

built in 1927 by Charles Alexander MacNelledge and opened on June 21, 1928. This photograph is held in the Ernie W. and Lucille Marleau Cragin Photograph Collection (PH-00017) at the University of Nevada, Las Vegas Special Collections and Archives. Ernie W. Cragin and his business partner William Pike owned an insurance firm next to the eventual site of the theater, and the two men commissioned the El Portal to be built. These photographs were taken around 1927-28 after completion of construction. [check deed of gift for provenance]. Their conservation status is fair. There is lots of wear on the print, a one-inch scratch across the middle-right side, and a six-inch crease moving diagonally across the top right corner. The corners of the print are scuffed, with the top left corner entirely missing. There are pen markings under each of the four balconies marking "B," which are circled and underlined.

The subject of the photograph is the ornate interior of the El Portal theater. Completed in 1927, the 700-seat theater showed its first movie, an advance screening of Clara Bow's *Ladies of the Mob*, on June 21, 1928. The theater was home to an original Wurlitzer organ, shipped factory-direct from North Tonawanda, New York. The building was constructed in a hacienda style, without exterior signage other than its marquee. It was built on the site of the old Las Vegas Airdrome, a defunct outdoor movie theater. Taken after construction and before opening, there are no people in the photograph. It depicts the completed theater, showing a view of the seats, stage, and balconies. The interior is brightly lit and the perspective is from the center and back of the theater. There are three different seating sections, chandeliers, intricate decorative elements like molding and crowns, the stage and curtain, and painted ceiling and beams. Two columns on either side of the stage frame the stage. Most of the picture is sharply in focus. Some of the elements around the edges of the frame have a drop-off in focus due to the aperture of the camera, but the elements are still legible.

There is no record of the photographer or company that made this photograph. It appears to have been taken after the theater was completed, so that dates it to 1927-1928. Based on the print itself, the camera used was an 8x10 view camera, producing an 8-inch by 10-inch film negative. The print is a contact print, which means the negative was laid over a piece of photographic paper, covered with glass, and then exposed under a print enlarger to produce an exact replica of the negative with a thin black border around the edges. [need to add historical context of Fremont St. here]. This image is documentary in nature, representing the beauty and craftsmanship of Las Vegas's newest movie theater. The composition places its focal point, the stage, in the center. There are three sections of seating: left side, a wider center area, and right side that mirrors the left side. The aisles between the seating sections create leading lines to the central focal point. The object represented a grandiose, elegant new theatre building, ready to showcase films, live plays and recitals, high school graduations, and other social events. There are no existing records of this photograph being used for promotional purposes in print form. It was mostly likely used as a record and document of the theater for internal purposes.

INTERPRETIVE INFORMATION

This photograph is documentation of the completion of the theater, possibly for promotional or record-keeping use. The finished interior is documented with the house lights on, as entering audience members would first experience the theater. It captures the detailed architectural craftsmanship. The photographer was trying to convey an objective, documentary view of the El Portal. There are no human subjects in the image, which gives it a sense of eeriness. The theater should be packed with people, but it isn't.

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Object # 4 - Annie Savage

TOMBSTONE INFORMATION

Title

Photograph of a child drinking from a garden hose, Las Vegas (Nev.), 1900-1925
(Link to digital archive <http://d.library.unlv.edu/digital/collection/snv/id/1260>)

ID

PH-0001 Album 3, 26.3
Digital id# snv001994

Type of print

Black & White Photograph

Collection Name &

Ferron/Bracken Photo Collection

Repository

UNLV Special Collections, Las Vegas, NV

OBJECTIVE INFORMATION

1. This black and white photograph measures 5 3/4 x 3 7/16 inches. The photographer and developer are unknown. It is cataloged as “Photograph of a child drinking from a garden hose, Las Vegas (Nev.), 1900-1925” Contained in the Ferron/Bracken Photo Collection PH-0001 Album3, 26.3. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas, Las Vegas, Nevada. Walter Bracken gifted his collection of photographs and historic memorabilia to Ruth Ferron, wife of former Las Vegas Mayor W. E. Ferron. Materials were donated to the University of Nevada, Las Vegas University Libraries Special Collections Division in several installments from 1977 to 1980 by Ruth Ferron, Barbara Ferron Doyle, and Shirley Ferron Swanson.

This is a picture of a child holding a doll drinking water from a hose. She is wearing a knee-length, pleated lawn dress with ties at the wrists and buttons up the back; double-buckle Mary-Jane shoes, and knee socks slouch down her legs, soaked. Around her waist is a leather belt with a buckle hanging down at the front of her dress common to children’s clothing in the 1910s (NYPL archive, 2019). She is bent over a bit, holding a canvas hose on full blast at a distance from her body, angled to get her lips to the water. Her hair and doll are wet from her effort to drink from the hose. The young girl’s reflection appears in the foreground, captured in the puddle of water in which she stands on a pounded-dirt entry walk bordered with healthy, lush bermuda grass. Immediately behind her figure is a gated chicken-wire wooden fence. Beyond the fence, the background shows a rocky dirt yard surrounding a house with a raised porch, young trees in front. While the girl, the doll, and the water reflection are in focus, the fence and yard are slightly out of focus.

2. The photograph is glue mounted to heavy, black, non-archival pages. There are traces of residual glue at the top and bottom of the left side in the border of the photo. There are no other visible cosmetic, aging or mechanical flaws. “It is a silver gelatin print, most likely done in a professional photo finisher. Not sure if they had machine printing at this time, but the precise border and consistency in the album lead me to believe the prints were professionally produced. It is unlikely that any of these were produced with anything except Kodak paper and chemicals. None of these strike me as anything out of the commercially found materials of the day.” (Savage/Mayes, 2019) The photograph was found to be archived in Album 4, page 35, picture #3 of the Ferron/Bracken Photo Collection. The album binding is broken and the loose pages of the album are carefully piled in a storage box. The album measures 14.5 x 11 x 3 inches.
3. The girl’s clothing and doll in this photograph gives clues as to when it was taken, narrowing the time of capture to the years 1910 through 1920. The doll the girl is holding is a Martha Jenks Chase Doll (PB Eighty-four, 1980), manufactured from the 1880s to the 1970s. (Hogan, Patricia 2012) The doll in the image is a pre-1920s cloth stockinette stuffed-cotton model, with jointed elbows and knees, hand painted facial features (dollreference.com, 2019). The time period the doll was manufactured and the clothes the

girl is wearing place the making of the image before 1920, a period when Kodak's Brownie camera was most popular for home use.

Although the identity of this child is not indicated, she is likely a member of the Ferron-Bracken family as the photo is contained in a family album. Walter Bracken, an early Postmaster of Las Vegas, gifted his collection of photographs and historic memorabilia (including this image and two others of the same child) to Ruth Ferron, wife of former Las Vegas Mayor W. E. Ferron. Materials from that collection were donated in several installments from 1977 to 1980 by Ruth Ferron, Barbara Ferron Doyle, and Shirley Ferron Swanson.

INTERPRETIVE INFORMATION

Of the three images of this child playing in the water, being caught drinking hose-water works best to preserve a memory. The common pursuit of many camera operators is to preserve the treasured moments of their lives, thus every time this photo is viewed, the moment lives again, no matter the viewer's relationship to the subject. The fact that the photo was taken in Las Vegas in the time period between 1910 and 1920, suggests that she was getting cool on a summer day, one of the few ways people could without air conditioning in the desert. This wet child is anonymous to the viewer, however the activity is similar to what modern Las Vegans might do in the heat. This archived photo is a relevant historical footnote that transforms it from a cute picture to a collective memory.

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Object #5 - Annie Savage

TOMBSTONE FORMATION

Title

Photograph of Jack Tuck, Las Vegas, 1904

(Digital location: <https://cdm17304.contentdm.oclc.org/digital/collection/pho/id/4610>)

Locator/ID

Type of print

0010 0089

Silver gelatin print on vintage paper.

Digital ID# pho004875

original made from negative.

Collection Name & # Repository

Lake-Eglington Collection UNLV Special Collections, Las Vegas, NV *Repository*

OBJECTIVE INFORMATION

1. This black and white photograph measures 7 7/8 x 4 1/16 in. The photographer and developer are unknown. The inscription on the verso, written in blue ink, reads, "Jack Tuck, a Las Vegas neighbor in 1904". It is part of the Lake-Eglington Collection, id# [76-8]. University of Nevada, Las Vegas University Libraries, Special Collections and Archives. The photograph collection was donated in 1975 and 1977 by Olive Eglington and 1984 by Robert W. Eglington. (Baldwin, Ian, and Lindsay Oden, 2019)

This is a photo of a young man wearing a grey/blue homespun button up collar shirt with suspenders holding up grey(ish) pinstripe (plaid) trousers and a floppy straw/felt light colored hat. With him in the photo is a shaggy burro (young or winter coat) standing in a dirt and long brush field. There is nothing in the inscription on the back that indicates who is Jack the neighbor, the burro or the man. However, Olive Lake-Eglington (an early Las Vegas resident) gave an interview where she identifies the neighbor as Jack Tuck, Jr.. (Lake, Olive 1975). Also, the digital collection description reads: "Black and white image of Jack Tuck, Earle Eglington's neighbor, with a donkey in Las Vegas."

The photo is taken in landscape orientation, the burro in profile and man in 2/3 view. Jack and the burro are standing face to face in the foreground center with Jack standing on the left and the burro standing on higher ground to the right. He and the burro are close enough that Jack is looking down at the animal. The burro is eating out of his hand, it's tail and head are a little blurry, hinting that it's tail is wagging and it's head is moving to get the snack in Jack's hand. Jack is laughing/smiling with his right hand raised at an angle with his shoulder and hand pulled into his frame so that his body is turned to the right a little, holding something in his hand that the burro is apparently trying to eat. There is something visible in Jack's pocket, possibly more burro snacks. Behind and around them are sagebrush and grassy dirt, far in the distance, there is a shadow of

Frenchman Mountain. Behind the burro in the brush there is something man-made on the ground. It is straight and rectangular, like a piece of wood or a box?

2. The photo is not contained in an album but stored loosely in a sheet protector in folder number four of the Lake-Eglington Collection. has a tear and some creasing, maybe it wasn't kept in an album and was handled often.

The photograph has suffered significant deterioration. The entire print has become yellowed, and the highlights have lost nearly all their detail.

Its upper right and lower left corners of the photograph are dog-eared. There is a $6/8 \times 1.3/8$ inch loss in the upper left corner along a clean fold line. The bottom right of the photo has been torn and fortified with tape on the verso, repairing a $1.5/8 \times 1.15/16$ inch loss. There are abrasions revealing the white paper in the following areas: one on the man's neck, three in the bushes on the right side and three in the sky. There is flaking and on the donkey's neck that extends below its body and on the right half of the photograph at the border. Two wrinkles emanating from the repaired tear on the lower right, one extending down/left ($5/8$ inch) to the edge of the print and another extending up/right ($1\frac{5}{8}$ inch). Blistering has occurred in the lower center of the image, covering the front legs of the burro and the ground on which it stands. The top right is dirty, the left center looks like it has a dirty fingerprint. "It is a silver gelatin print on vintage paper. During the 1905 timeframe that would have been more likely than not. It is original and was most likely made from a negative on an enlarger (it would have been a very odd size for a negative to be that size). The flakes, cuts, and scrapes are all on the paper and haven't been copied from an original print. Also note the chemical mistake in the bottom middle of the frame" (Savage/Mayes, 2019)

3. This picture was taken in 1904, a year before Las Vegas land was sold at an auction in 1905. It's chronological age suggests the photo was taken by the Kodak Brownie, a popular home use camera for amateurs to capture unplanned snapshots easily. "You press the button, we do the rest." (Kodak Eastman). This playful moment has been kept in the Lake-Eglington collection for over 110 years. The memorable photo is significantly degraded, which signifies that it was handled often or kept where people could touch (and damage) it. The inscription on the back further indicates that the neighboring family of Jack Tuck was special to the Eglington-Lake family. As common as the personal camera was in the early 20th century, one often only held six to 12 photo opportunities and took over a month to process. Due to this (convenience), amateur photographers who were limited to only a few pictures, might conserve their photo-opportunities for certain conditions. The fact that the operator chose to take and keep this (and other) photo of Jack Tuck and a donkey is a testament to the endurance of friendship over time.

Earle Eglington, Jack W. Tuck, Sr. and their families were Nevada pioneers. Olive Lake recalls that the Tuck family lived two houses down from Olive Lake in row housing that ended up creating 3rd street in an area of the city, later transformed into Glitter Gulch. Tuck Sr. and Jr owned and operated separate ranches, they had a local business that Jack

William Tuck, Jr. was born August 5th, 1889 and was approximately 16 years old in this print. He was the only son of John W. Tuck, Sr. and Ellen (Nellie) Theresa Hughes (Las Vegas Age). Jack died by gunshot to the chest April 19, 1915 at the age of 25 (Ancestry.com, 2019).

INTERPRETIVE INFORMATION

Jack Tuck (John William Tuck, Jr.) was obviously a significant person in the Eglington-Lake household as there are three more of him (some with the Lake children) in their collection. He looks happy and his pocket is loaded with snacks. Olive Lack tells that he had large dogs she and her brothers liked to play with. The photo is impromptu, of a friend and neighbor.

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Object #6 - Annie Savage

TOMBSTONE INFORMATION

Title

Photograph of a man reading in bed, Goldfield (Nev.), early 1900's

ID #

Snv000235

Type of print

Still Image B&W photograph

Collection Name & #

C. A. Earle Rinker Collection
0350 Album I, 20

Repository

UNLV Special Collections, Las Vegas, NV

OBJECTIVE INFORMATION

1. This black and white photograph measures 5 3/4 x 3 1/2 in. Cleveland A. Earle Rinker is the photographer, the developer is unknown. It is cataloged as “Photograph of a man reading in bed, Goldfield (Nev.)”, C. A. Earl Rinker Photograph Collection, Album 1, photo 20. SNV000235. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas, Goldfield, Nevada. Materials were purchased in 2006. The photograph was taken between 1906-1908, during the time Earl lived in Goldfield. The foreground shows a man in a bed with a floral comforter under, head resting on a pillow folded over itself. The man is in the lower half of the photo with his back to the camera. He is laying on his right side, holding a book up to the light with his right hand. There is enough light behind him to see the text. In the background to the upper right, there is a paned window diffusing full sunlight creating backlighting. Below the window on the floor adjacent to his head is a (news) paper. Further left in the background, there is an advertising calendar (Robinson, John J.) hung on a darkly painted wall.
2. This black and white photograph is glued into a photo album measuring 7 1/2 x 5 1/16 inches. The pages are heavy, black, non-archival paper. Adhesive residue is on the left border and there is localized image deterioration on the wall calendar, possibly due to moisture from the adhesive. The photograph appears to have some localized deterioration over the image of the calendar located on the upper right region. Frilling of the gelatin binder can be seen beginning on the center continuing throughout the upper edges of this print. The print does not appear to have been damaged in a fire or flood, the frilling is most likely a result of the original processing. Silver mirroring is noticeable in the darker regions of the photograph as is common with silver gelatin processing. There is foxing in the center of the print located on the window in the photograph. The photo album contains 42 photos, 22 pages. The binding of the album is loose and appears to have been covered in fabric at some point. The fabric covering was attached to back and front covers, indicated by four glue dots at each corner, some with remnant traces of fabric.
3. This photo was taken while C. A. Earle Rinker lived in Goldfield, Nevada between the years 1906-1908. ***Note: Earle had a Kodak and many of the snapshots in the collection were taken by him. (Miller, Moore, Leech. 2019). “This is almost certainly a silver gelatin print from a negative. Note the border on the right. That odd shape that breaks up the line might be from a film holder that holds the film in the camera or it might be from the enlarger holder (less likely because of how sharp the line is). It is also interesting that the same basic shape appears in a few more photographs in the album, but not all of them. That fact leads me to believe the photographer had this particular holder

with a problem on its right side, but that wasn't his only film holder. It is/was common for photographers to have many film holders if they were using a sheet fed camera (view camera) instead of some type of roll.” (Savage/Mayes, 2019). Throughout the two years Earle lived in Goldfield, NV, and photographed his surroundings and the people he associated with during its peak years of 1906-1910. Prospecting in the Goldfield area revealed gold deposits as early as 1900 and it’s popularity surged following large ore shipments beginning in late 1903. Due to the gold deposits being mined there, by 1906, Goldfield became the largest city in Nevada with a population of approximately 20,000 people. Earle was witness to the Goldfield Hotel fire, shootouts and riots. He was a prolific writer and detailed the tension between the laborers and mine owners. This tension came to a head in 1907, causing riots, a federal military intervention and a decline in stock value. The population dropped rapidly and a fire in 1923 burned much of the city. As of 2018, Goldfield’s population was approximately 270 people. (Leech, 2019)

INTERPRETIVE INFORMATION

This is an intimate look into someone’s personal time. The camera operator (C. A. Earle Rinker) was preserving this moment in time for a purpose. Maybe to share it with another who would treasure it. Despite his eternal anonymity, the subject and his leisure time are resurrected for the viewer to share a connection with the past. As common as the personal camera was in the early 20th century, one often only held six to 12 photo opportunities. At the time this picture was taken, Kodak produced the brownie, a box or pocket camera anyone could carry with them to take random, candid pictures. “You press the button, we do the rest.” (Kodak Eastman) meant that after finishing a roll of film, one would send the entire camera away for processing and a month later, your pictures and camera came back ready-loaded for more action. Despite this convenience, amateur photographers were limited to only a few pictures, a person operating the camera, it’s owner or “shutterbug” as they were called, might conserve their photo-opportunities for certain conditions. The fact that the operator chose to capture this moment with such limited resources is remarkable.

A little more than a month after Earl moved to Goldfield, he was joined by two close friends, Dalta Hurry and Raymond Jefferson. These three men shared lodgings and interests. “Hurry” and “Jeff” are the subject of many photos taken by Earl. In the guide to the C. A. Earle Rinker Photograph Collection, the description of photograph 350_0020 reads: “Possibly Dalta Hurry or another of Rinker's coworkers.” (Leech, Melise, 2019)

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