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Early Photography in East Texas: An Exhibition

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EARLY PHOTOGRAPHY IN EAST TEXAS: AN EXHIBITION

By

Jacob Lee, Bachelor of Arts

Presented to the Faculty of the Graduate School of
Stephen F. Austin State University
In Partial Fulfillment
Of the Requirements

For the Degree of
Master of Arts

STEPHEN F. AUSTIN STATE UNIVERSITY
August 2021

Early Photography in East Texas: An Exhibition

By

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Abstract

The Stone Fort Museum is a steward for much of the historical and cultural character of East Texas. A new exhibition, such as the “Early Photography in East Texas” project is in part representative of these same social values. The exhibition serves to look at East Texas specifically as a microcosm of the social ramifications of the introduction of photography. The museum presents this project as a commentary and celebration of the culture of the region while being objective enough to discuss both the high points and the low points. The thesis project itself displays the best and most current museum practices in action.

Acknowledgements

I would first like to thank my thesis committee, Dr. Sandul, Dr. Sosebee, Dr. Lannen, and Dr. Nieberding. Their direct help and frequent encouragement were instrumental in the completion of this project.

I would also like to thank my parents, Rick and Tana, for their continued dedication and support to all of their children.

Lastly, I would like to thank my fiancée, Caley, for accompanying me on every long night of reading, writing, and editing. This project never would have been finished if not for your constant support.

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Introduction: The "Early Photography in East Texas" Exhibition

An exhibition I designed at the Stone Fort Museum in Nacogdoches; Texas anchors this public history project for a Master of Arts in history. The exhibition is titled "Early Photograph in Late Nineteenth-Century East Texas." The purpose of this exhibit—what exhibition scholar Beverly Serrell refers to as the "big idea"—is to provide context for audiences of various backgrounds concerning an influential facet of modernity: photography and the recording of data and scenes with a physical and visual medium.[1]

The exhibition, while discussed more thoroughly in chapter two, consists of various sections mostly focused on the introduction of photography to the East Texas region, the cultural influence of photography during the late nineteenth and early twentieth century, the technological advancement of photographic and other visual recording media, and a comparison of early photography to that of the modern day. The exhibition ultimately consisted of the combined research efforts of Stone Fort museum staff and myself, which demonstrates the collaborative nature that is inherent with the creation of museum exhibitions specifically and much of public history work, generally.[2]

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[1] Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Walnut Creek, CA: AltaMira Press, 1996), 1-8.

[2] Allison Marsh, Lana Burgess, Sarah Scripps, and Soumitra Ghoshroy, "Sharing Credit: Public Historians and Scientists Reflecting on Collaboration," *The Public Historian* 35: 2 (2013): 47-51.

The Stone Fort Museum, in fact, also collaborated with various collectors and experts within the field of photography and helped ensure the authenticity of artefacts and information portrayed within the exhibition. Many of the planned exhibition items are the property of the Stone Fort Museum but a concerted effort to acquire items from other museums, archives, private collections, and other sources helped augment and enhance the exhibition, nonetheless.

As for my part, I was responsible for various aspects of the exhibition as a designer. This included conducting primary and secondary research, speaking with collectors who are particularly knowledgeable on the subject matter, meeting with curators and directors from other local museums, meeting with the staff of local historical associations, and consulting with the Stone Fort staff to ensure that this public history project aligned itself with the expectations set forth by the museum.

The Written Portion of the Project: Establishing Objectives and Assessing Reviewable Literature

Besides an introduction and conclusion, this public history project consists of three parts. The first part—chapter one—is an historical essay comprising the historical research and context uncovered and utilized in the exhibition itself. Similar to most standard theses in history, and to be clear, this part of the project was about me producing an original piece of scholarship based on primary and secondary sources to display my mastery of historical research and to establish the historical context for the project itself. As such, this part does indeed include the historical research that underscored the makeup of the actual exhibition. This included research about the overall history of photography, the introduction of photography to the geographical region of East Texas, the histories of other forms of visual recording technology, as well as commentary about the social and cultural value of these aforementioned media to the people of East Texas.

Much of the primary source material I utilized came from the East Texas Research Center (ETRC) (especially the photographs themselves). These regional resources did much to aid in the local nature of the narrative of this exhibition. The logic was perhaps simple enough, but the idea was that if the resources directly reflect and come from the East Texas region then they would more accurately represent the history of the region. As for secondary sources, they helped to both augment the context and meaning of the primary sources as well as to add depth and/or fill in gaps not so readily apparent or even absent in the primary source material. Gathering the necessary information about the overall early history of photography was more appropriate from secondary sources, for example, and that helped focus the subject matter on a large scale as well (and not necessarily a single geographic location). A few examples of the secondary resources I utilized include Robert Hirsch's *Seizing the Light: A Social History of Photography,* Helmut Gernshein's *The History of Photography from the Camera Obscura to the Modern Era,* Kaja Silverman's *The Miracle of Analogy,* and other various books, essays, and articles.

The historical and contextual information garnered from the primary sources were meant to link the exhibition and the public. One of the primary purposes of this exhibition, in fact, was to provide so-called social and cultural links between the overall subject matter (photography and its effects) and the people of the East Texas region. Said differently, linking this subject to a specific locale helped give the exhibition a social aspect and, as such, perhaps encouraged more attendees while also promoting their participation and interaction with the exhibition once there.[3] This participation—hopefully—increased the likelihood of the exhibition possessing some sort of lasting value to audience members while also promoting local and regional history. This promotion of local and regional history is ultimately one of the primary goals of a region-centric museum exhibition such as those at the Stone Fort Museum.

The second part of this project is to make clear my fluency in and mastery of museum, exhibition, and public history literature, theories, methodologies, and best practices. While the Stone Fort Museum staff was the body responsible for any final determinations regarding the exhibition, my distinct challenge here was to incorporate the above literature—and the conceptual frameworks and methodologies therein—into the project as a public history practitioner. Ultimately, the literature was essential to ensuring that the finished product was both of an exceptional quality and that it followed guidelines that promoted an inclusive and effective exhibition. Examples of the reputable and necessary literature here include Nina Simon's *The Participatory Museum*, Beverly Serrell's *Exhibit Labels: An Interpretive Approach*, and John Falk's *Identity and the Museum Visitor Experience*, just to name a few.

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[3] Simon, *The Participatory Museum*, 23-28.

The second part of the project also focuses on the interactions between myself and relevant public history courses, museum literature, time spent working with the Stone Fort Museum, and other variables that have been influential in the guiding of both my education and this public history project. I again unpack the appropriate literature, especially as it concerns public history generally and museums specifically, taking care to discuss how the literature I engaged not only guided and informed my approach to this exhibition but also how I, as an aspiring public historian working within the museum field, wanted to assume the roles of both mediator and historian so as to ensure that the exhibition was held to a high standard that is suitable for both a public history project and as an exhibition viewed by the public within a museum setting.

The third and final part of this project is an appendix that includes copies of all the materials that are a part of the exhibition itself. This includes the exhibition text and labels, images and the like, and even copies of any displays created.

Justification: The Value of this Exhibition as a Work of Public History

Three overall goals lighted my path for this exhibition and public history project. First, I want to graduate and find work as a public historian. This is the very reason I enrolled at SFASU. I can simply use a final project such as this one as an example of relevant experience and as a complex project that I completed to potential future employers. Possessing the requisite experience, in fact, is one of the most important aspects to finding employment within the field of public history and a completed exhibition is a suitable way to display the experience that I have gained through both my studies in the Public History Program and through my employment as a graduate assistant with the Stone Fort Museum. Second, a complete exhibition displays not only my ability to carry out research and design, but it also shows my knowledge as it pertains to the applicable museum literature that is commonplace in museums around the country. This literature is firmly entrenched into the psyche of exhibition designers and a thorough understanding of the merits and lessons held within will be valuable to me as a prospective exhibition creator for much of my career. Third, the project is meant to be representative of my cumulative experience and knowledge that has been gained through both my studies and classwork within the Public History Program and through my exhibition and research work with the Stone Fort Museum

Outline for What Follows

Part I: Chapter One

As explained, this part was about producing a narrative concerning the historical research and context of the exhibition, principally on photography and East Texas. In other words, it is an historical essay composed of the material I used for the exhibition and any additional and/or relevant research I conducted that might not have been a part of the exhibition itself but influenced me, nonetheless.

Part II: Chapter Two

This part provides an overview of the applicable public history and museum exhibition literature to both display my mastery of the material and to discuss why I (or Stone Fort staff) made particular decisions. I was sure to use examples from my experience when discussing the broader literature and to further demonstrate my comprehension of the material.

Conclusion

This section serves as a summation of the project on the one hand, but also—as a conclusion—I also reflect upon the successes and failures I encountered while working on the exhibition and how these occurrences shaped the end product on the other hand.

Part III: Appendix

This part contains copies of all the materials of the exhibition, including copies of the images, display items, and exhibition text.

Chapter One: Establishing the Historical Narrative

Reviewing the inception of photography as a science, art form, and as a cultural phenomenon allows for a more appropriate and accurate depiction of the history of the introduction of photography to the East Texas region. This is to say that the narrative surrounding the invention and first use of photography—as well as its dissemination around the world—is essential for understanding how it got to Texas. This then contextualizes both how and why it became such a socially and culturally important facet to the lives of the people in the East Texas region, as well as to those around the country.

Joseph Nicéphore Niépce receives credit for taking the oldest surviving photograph in the world by using the process of heliography in 1827.[4] Crude and extremely slow to develop in comparison to modern techniques, heliographs could take anywhere from eight hours to several days to establish a complete image. This meant that only certain things, such as landscapes, cityscapes, and other mostly still settings made for the best subjects, while people, wildlife, or anything else that needed to move periodically would be unfit for use as in a heliograph. As a result of this limited usefulness—as well as a lack of understanding the importance of this breakthrough among the general public—heliography failed to make waves the same way that its successors would.

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[4] Kaja Silverman, *The Miracle of Analogy: The History of Photography* (Stanford, CA: Stanford University Press, 2015), 41-43.

An associate of Niépce, Louis Daguerre, would go on to create his own process of taking photographs throughout the 1830s that created an image with a much higher quality and did not require anywhere near the same amount of time from start to finish.[5] Instead, the new process of creating daguerreotypes took mere minutes under the right conditions. This time save, coupled with the increase in quality, opened the possible pool of subjects that/who could be photographed dramatically. People could now have their picture taken and receive a copy that reasonably matched how they actually looked - with the primary exception being the distinct lack of color among all early forms of photography.

The process to create a daguerreotype involved subjecting a silver-coated plate of copper to light and a mixture of various gasses. The amount of time required to form an image correlates greatly with the amount of light in which the plate is exposed. In a well-lit area, for example, it could take as little as a few moments, but in areas with less ambient light, it could take a few minutes. The plates are next exposed to fumes given off by liquid mercury. The resulting developed image is then placed between pieces of glass as further exposure to light can damage the final product.[6] One of the main downsides to the daguerreotype process, however, is its inability to produce a photonegative. This means that every daguerreotype is unique and cannot be easily replicated with modern technology. Given these issues with the daguerreotype process, it is surprising that it managed to reach the heights of success that it did, especially when its unforgiving nature is taken into consideration[7]

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[5] Louis Daguerre, *An Historical and Descriptive Account of the Various Processes of the Daguerreotype and the Diorama* (New York: Kraus Reprint Co, 1969), 38-40.
[6] Daguerre, *The Daguerreotype and the Diorama*, 21-28.

There were numerous quirks inherent with the daguerreotype that made it difficult to use properly. The development times of images were rather long, and the lenses that were developed to offset this caused a degradation in image quality. They are also more sensitive to movement and changing light conditions than its contemporaries, which makes taking pictures outside of a controlled environment such as a studio more difficult. Given that there is no negative, daguerreotypes are difficult to copy, so enlarging or shrinking an image was practically impossible until the creation of modern photocopy methods. Further, there is the ever-present danger of ailments such as mercury poisoning that the photographer can contract, which takes extra care to avoid.

Concurrent with Daguerre's process were the breakthroughs of an English inventor, Henry Fox Talbot, who further aided in the progression of photography as a viable medium. Talbot pioneered methods that resulted in the comparatively rapid development of individual photographs and made the process significantly easier, resulting in the creation of a new type of photograph known as the *calotype.*[8] Talbot's efforts were so great that Daguerre even adopted some of the Englishman's breakthroughs into his own work, dramatically increasing the effectiveness of his own methods. One advantage that the calotype process held over the daguerreotype is its creation of a photonegative on paper. This is one of the breakthroughs made by Talbot, in fact, that Daguerre was unable to implement into his own process.

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[7] Janet E. Buerger, *French Daguerreotypes*,(Chicago, IL: The University of Chicago Press, 1989) 134-135.

[8] Silverman, *Miracle of Analogy*, 50-54.

Photo negatives are important to the further development of photography in a couple of ways. First, with a negative a photograph has the potential to be copied and resized indefinitely, until the negative physically degrades. Second, negatives are much less cumbersome than metal plates, so many pictures could be taken at any location and then taken back to a studio to be developed. This allowed cameras to gain an increased sense of mobility, lending to further ease of use in a multitude of settings.

The breakthroughs of both Daguerre and Talbott ultimately created the potential for photography to spread around the world, partly due to its novelty as well as its commercial viability. People were curious about seeing a physical image of something that was not created by an artist with brush and canvas. This curiosity could create a shared commonality between people of different backgrounds, much like other contemporary arts such as literature and music, much like television, radio, movies, video games, and modern literature and music do in the modern day.[9]

American art historian, Kaja Silverman, asserts in her book, *The Miracle of Analogy: The History of Photography*, that photography is its own, unique form of communication that can bridge divides between individuals, whether the divide manifests by way of nationality, age, gender, economic status, or any other multitude of qualifiers that may discern one individual from the next.[10] The adage that expresses that "a picture is worth a thousand words" is made manifest with photography, as pictures of distant and exotic cultures can give insight to viewers around the globe.

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[9] Silverman, *Miracle of Analogy,* 87-88.

To an American, photographs of a distant location such as Tibet can give insight into a place that might as well be in another galaxy, given the relatively small number of foreigners that are accepted into the country. However, photographs of Tibetan people, their food, architecture, traditional attire, religious iconography, geographical landscape, and other details give more insight than could ever have been garnered by a regular citizen of any western country prior to the advent of the camera. This breeds a sense of interconnectedness between people around the world that, barring certain spiritual beliefs, was practically unthinkable prior to the nineteenth century. The marvel of modern technology all but assured that this new novelty would make its way across Europe, and eventually across the Atlantic to North America, before finding its way around the globe.

Photography came to North American in 1839 after Daguerre shared his process with the American inventor Samuel Finley Breese Morse—one of the men responsible for the introduction of another form of modern technology to America: the telegraph. Morse became enamored with the potential of the budding technology.[11] In fact, he brought sample daguerreotype photographs from Europe back to the United States where the technology caught on almost immediately and spread like wildfire. Within a few short years, many urban centers had their own studios where individuals could go to have their own accurate visual representation of themselves immortalized.

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[10] Silverman, *Miracle of Analogy,* 87-88.

[11] Helmut Gernsheim and Alison Gernsheim, T*he History of Photography: From the Camera Obscura to the Beginning of the Modern Era* (San Francisco: McGraw-Hill Book Company, 1969), 120-24.

Morse's contributions to the dissemination of photography to the western hemisphere should not be understated. Morse not only brought the new technology to American shores but organized much of the initial press that surrounded the newest modern marvel of the industrial revolution as well. Prior to Morse's return to the United States, he wrote a letter to the New York Observer describing in simple terms the methods that Daguerre used, as well as a description of the quality and capabilities of his methods.[12] The New York Observer's subsequent articles created a significant amount of interest with the American public, causing much excitement for the new technology even prior to Morse returning to the country with sample photographs and cameras to display. Further Morse would go on to become one of the first photographers in the United States, though this was ultimately representative of a comparatively small dedication of his time. He would, however, teach one of the most influential photographers in American History, Matthew Brady, how to operate Daguerre's machine.

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[12] Alan Trachtenberg, *Reading American Photographs: Images as History, Matthew Brady to Walker Evans* (New York: Hill and Wang, 1989), 15.

Nineteenth Century Photography Innovations

Type of Photograph	Specific Innovations
Heliograph	This is the first of the modern photography processes. Heliography was originally used to copy engravings, but Joseph Nicephore Niepce discovered that introducing coated plates intended for lithography copying to a camera obscura and then exposing the plate to light could create new images. The inventor, Niepce, laid the necessary groundwork for inventors like Daguerre and Talbot to refine his process and to make further advancements.
Daguerreotype	This is the first commercially viable photography technique. The daguerreotype process allowed for complete black and white copies to be created with enough definition to easily discern individual subjects , whereas the Heliograph is much rougher to determine individual details and features in comparison.
Calotype	Calotypes are much easier to create than daguerreotypes and are more resistant to abuse or neglect. This process creates a photo negative that makes copying or otherwise recreating photographs much easier, whereas the daguerreotype only created unique images that could not be easily reproduced.
Tintype	Tintypes are much like daguerreotypes, but with many of the kinks worked out. Exposure times are shorter, fewer toxic chemicals are used, and the prints are more resistant to chemical and external forces than earlier photographs.

Daguerreotypes spread through the United States at an incredible rate, starting in Philadelphia and New York, then moving down the East coast and then across the Gulf of Mexico. The majority of the first photographs -almost all of which were daguerreotypes (though there is evidence of some use of calotypes)- to enter Texas came via the port of Galveston in 1843, with a few also coming via land routes.[13] During the first year after the daguerreotypes arrival in Texas the few studios that popped up were exclusively along the gulf coast as well as within the eastern portions of the state.

The earliest photographers, who tended to refer to themselves as “daguerreotype artists” came from Louisiana into the eastern counties of Texas, all the way to Houston, while those that came from the states along the Atlantic Coast such as New York and Pennsylvania started in Galveston and then also moved up to Houston.[14] In the counties near the Texas-Louisiana state line some photographers came across the rivers via steamboat during the months in which they were navigable. This resulted in the creation of a region that spanned from Galveston, north to Houston, and then northeast along the Texas-Louisiana state line where the earliest photographs of Texas stemmed from. Throughout the 1840s various types of cameras and photographs would make their way around the state, first to economic and population hubs and then out to the rural counties.

The first known photographer to come to Texas was a woman known only as Mrs. C. Davis, a widow from New Orleans. Davis came to Texas with her three children and set up her own studio in Houston some time in 1843, with the earliest record of her studio's existence appearing in December 1843.[15] Not much is known about Davis as very little if any of her work survives today, and most of what is known is derived from census records, local advertisements, and other miscellaneous records. While it is possible that other photographers worked in the state prior to Davis, especially those freelance photographers who operated mobile studios, the majority of the evidence points at her being the easiest and most likely to confirm as the first person to establish a permanent studio within the state.

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[13] Lawrence T. Jones, *Lens on the Texas Frontier*, (College Station, TX: Texas A&M University Press, 2014.) 3-4.

[14] Jones, *Lens on the Texas Frontier*, 4.

Most of these early photographers did not operate in permanent buildings at a fixed location, but instead moved from one county to another, choosing to stay in each one for anywhere from a couple of days to a few weeks. It took about a decade, however, before photographs were well enough established to justify the opening of permanent studios and galleries. One of the first of these to be operated in East Texas opened its doors in Nacogdoches county in 1849 under the ownership of J. Hobart.[16] This endeavor was short lived, and perhaps suffered from a premature launch, but nonetheless it is an example of a fully functional daguerreotype studio opened in a rural location in East Texas.

Photographers and photographs undoubtedly existed throughout Texas during the 1840s, but a distinct lack of surviving materials defines the era. Given the fragile nature of early photographs, coupled with their advanced age of nearly two hundred years, it is not surprising that surviving, verifiable photographs are sparse. The earliest known surviving photograph taken in Texas is of Captain Samuel Hamilton Walker, a Texas Ranger, who had his likeness imprinted via daguerreotype in 1846, a year before his death during the Battle of Huamantla during the Mexican-American War.[17] Besides his photographic and war fame, Walker also receives credit as the co-inventor of the Walker-Colt revolver. Given his relative significance, I suspect, we once again should not be too surprised, but this time we benefit from still having one of the earliest examples of photography from the state.

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[15] Jones, *Lens on the Texas Frontier, 3.*

[16] Jones, *Lens on the Texas Frontier*, 6.

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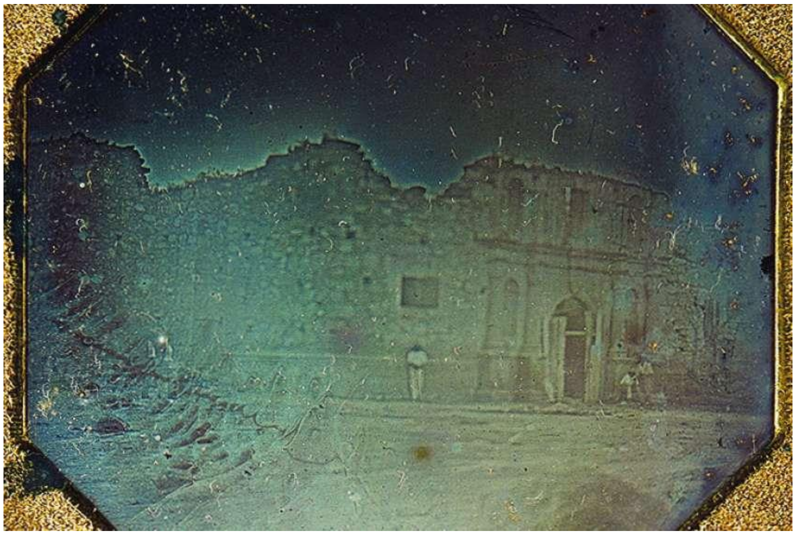
[17] Dieter Stenger. "The Colt Walker Model Revolver." *Army History*, no. 102 (2017): 22-23.

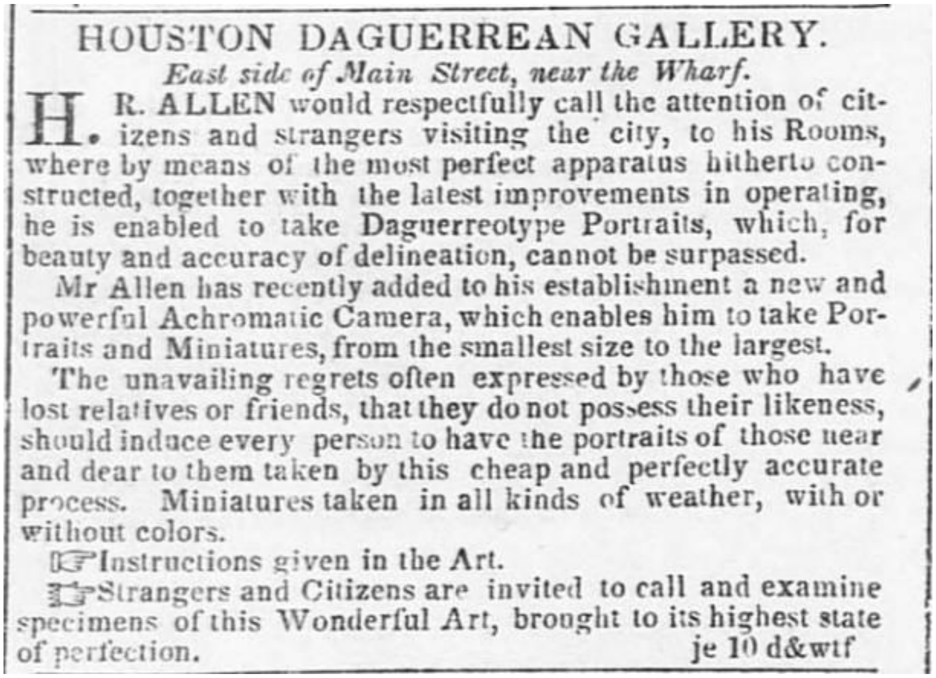
Captain Samuel Walker, This daguerreotype was taken in Houston in 1846 by daguerreotype artist M.P. Simmons, a student of renowned Civil War photographer, Matthew Brady.

Another notable photograph from the 1840s shows the front of the Alamo in 1849. Yet, aside from these two examples, no known or verified photographs from this era and taken within Texas survive to this day. This does not mean others do not exist, however. Whether we have yet to locate existing ones or to verify others, historical context is key. Specifically, adding a date somewhere on (or with) a photograph was not common practice during the early days of photography. This makes efforts at accurately dating many early photographs today difficult and, as such, many other surviving pictures taken within Texas during the 1840s likely exist. Without an accurate date attributed to the photograph, however, determining such as a fact is elusive at worst, an educated guess at best.



Earliest known photograph of the Alamo, This daguerreotype was taken in 1849, and is the only image that shows the Alamo prior to its renovation in 1850 that added the curved gable to the top of the chapel.

With only two verified surviving photographs known to exist how do we know that photographers operated within the state in any significant number during the early-to mid- 1840s? The answer is rather underwhelming actually, but once again reveals the importance of historical context (and research). So, sure, there is a lack of photographs. But there is no lack of surviving advertisements concerning photography! Most of these ads ran in local newspapers for photographer services. The first examples of such advertisements, in fact, date to 1843 in both Galveston and Houston—the same year that the first photographs taken within the state purportedly took place as well.[18] Some written accounts made by both early photographers and some of their clients recounting the process also survive, though less numerous than the advertisements.



HOUSTON DAGUERREAN GALLERY.

East side of Main Street, near the Wharf.

H. R. ALLEN would respectfully call the attention of citizens and strangers visiting the city, to his Rooms, where by means of the most perfect apparatus hitherto constructed, together with the latest improvements in operating, he is enabled to take Daguerreotype Portraits, which, for beauty and accuracy of delineation, cannot be surpassed.

Mr Allen has recently added to his establishment a new and powerful Achromatic Camera, which enables him to take Portraits and Miniatures, from the smallest size to the largest.

The unavailing regrets often expressed by those who have lost relatives or friends, that they do not possess their likeness, should induce every person to have the portraits of those near and dear to them taken by this cheap and perfectly accurate process. Miniatures taken in all kinds of weather, with or without colors.

☞Instructions given in the Art.

☞Strangers and Citizens are invited to call and examine specimens of this Wonderful Art, brought to its highest state of perfection. je 10 d&wtf

Advertisement placed by H.R. Allen with the Texas Register in Houston for his daguerreotype studio and gallery in December 1843. Allen pushes his product by framing it both as an artform, and as a practical necessity that can facilitate the creation of a memento of a loved one with his "cheap and perfectly accurate process."

Much like the rest of the world, photography in Texas tended to focus on what was culturally and socially important to the people who lived there. Said differently, akin to novelists, painters, and others, photographers and their photographs were (and still are) creatures and manifestations of a particular place and time; of society, culture, and politics; of context. While we are always wise to remember that not all photographs can be examined (especially early photographs), we can still carefully interrogate them to ask questions about what people thought meaningful and, as such, what that can tell us about any historical period, region, etc. For example, a military tradition established from the end of Texas' then recent struggle for independence placed a focus on soldiers, while the primarily agriculturally centered economy of the region also placed a particular importance on cattle ranches, farms, and other forms of agribusiness. Above all else was the sense of self and of family. This is why, despite the importance of other things, portraits of individuals were by far the most common photograph taken in the nineteenth century not only in Texas, but around the globe as well.

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[18] Jones, *Lens on the Texas Frontier*, 5.

Parker Family, Circa 1890, Crockett, TX. These types of family photographs were among the most common style of photograph taken during the late nineteenth and early twentieth centuries.

Early photographs in the East Texas region are no different in this regard, and the most common subject of surviving photographs tend to be people. Historian Robert Hirsch discusses the seemingly innate human desire for personal visual representation in his book, *Seizing the Light: A Social History of Photography*. He asserts that the "human urge to make pictures that augment the faculty of memory by capturing time is at the conceptual base of photography…" and that such a desire has persisted since "ancient times."[19] This desire to capture one's own likeness traditionally manifested itself prior to the creation of modern photography via paintings and stone carvings. Both professions involved a great deal of skill whereas an amateur photographer, even without much training, particularly in the case of portraits, could at least produce a degree of faithful reproduction that even the most gifted painter or sculptor could not achieve. This is not said to ignore the artistic abilities of many (professional) photographers, but rather underscore the relatively cheap cost and expediency offered by photography that allows the (untrained) public to participate in photography and, in reference to the above, sate the urge to immortalize themselves in more than just stories, writings, and heirlooms passed through their families.

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[19] Robert Hirsch, *Seizing the Light: A Social History of Photography*, (New York: McGraw-Hill Publishing, 2009.) 1-3.

While the interest in photography increased throughout Texas, as well as the rest of the United States, from 1840 through 1860, this period pales in comparison to the interest garnered after the onset of the American Civil War. War journalists on both sides of the conflict covered as much as possible for newspapers back home. Along with many of these correspondents went photographers to give life to the war through images shared with audiences both at home and abroad. For the first time in human history the savagery of war could be captured in still images; everyday people across the Atlantic in Europe, as well as American citizens, could visit galleries and view that which had previously been relegated to those who had served on a battlefield.

Note that transferring images onto newspapers proved difficult at first and, as a result, these early images were normally copies reproduced by way of woodcarvings. This copying process, in fact, could dramatically change the images and often the visceral and savage nature of these war photographs were lost in translation, especially when the lack of accuracy and consistency of the practice is compared to that of even early photography.[20] While members of the public could view images of grizzly scenes, it was still rather uncommon until after the war had ended. This means that public opinion at the time was likely not heavily influenced by the prevalence of photographic images.

Photographs had certainly made numerous advancements during the two decades prior. Yet, the technology had not developed to the point in which it could accurately capture images of active battle. Photographers thus focused on other aspects of war. Photographs of garrisons, units, formations, training grounds, naval ships, battlefield casualties, and other nuances and atrocities were popular. In addition to war correspondents, a booming industry of pictures of individual soldiers grew. Some of the most common surviving images from the American Civil War are those of individual soldiers, generally taken shortly after they had volunteered but before they had been sent off to fight, and in full uniform. This was a way for families to keep a piece of those who were sent off to fight, immortalizing them in their youth if they were unlucky enough to not return home.

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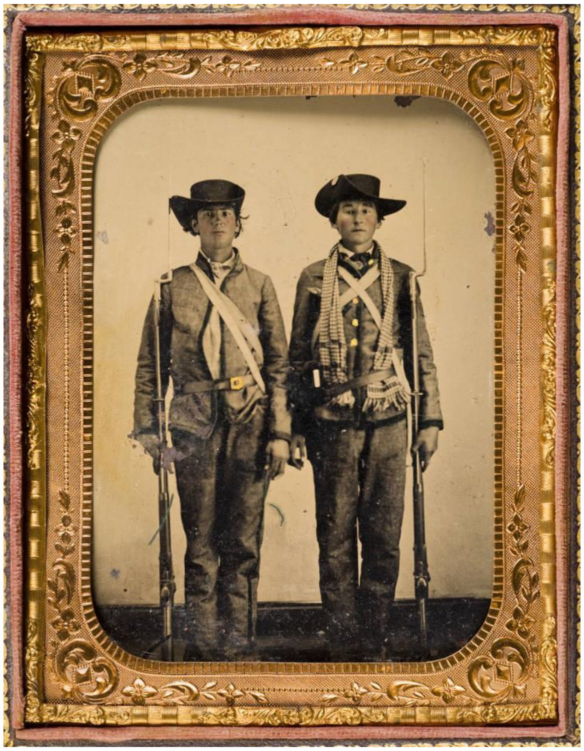
[20] Hirsch, *Seizing the Light*, 88-89.



Tintype of Emzy Taylor (left) and G.M. Taylor (right) taken in July 1861 in McClelland County, TX. This photo shows two young men in uniform with their service rifles, taken prior to their deployment to Virginia as part of the 4th Texas Infantry Regiment. This type of picture of young soldiers is among the most common surviving photographs from the American Civil War.

While the early days of the war led to a boom in the photography business, fueled by those seeking mementos and trinkets from the conflict, the demand for such items greatly diminished as the war drug on.[21] By the end of the conflict the demand for photographs was at a distinct low point, particularly in the former Confederacy. The social ramifications of the end of the war led to entire generations who wanted to distance themselves from the conflict. The photography market, as a result and much like many of the other markets across the country, slipped into recession.

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[21] Hirsch, *Seizing the Light,* 81-83.

The use of daguerreotypes waned in the years leading up to the American Civil War in favor of the more advanced collodion wet plate process. Collodion photographs were essentially a cross between the earlier daguerreotypes and calotypes. Metal plates were coated and introduced to light over time to impress an image upon the plate. This process created a photo negative instead of an actual photograph.[22] Unfortunately, collodion photographs were much more intensive in regard to their care during creation as they required quick access to a dark room to develop them. In most regards, this is not much of a problem, as the majority of photographs are taken in the comfort of a studio. In the cases where collodion photographs were used in the field, however, this required the use of a mobile dark room. These mobile dark rooms were often little more than a small wooden box, which further complicated the creation process as even less light is available to visually correct issues or to ensure proper coating than in a standard dark room. Despite the cumbersome requirement involved in facilitating the use of collodion photographs the advantage of producing a photo negative, and as such being able to reproduce the photograph, was significant enough to justify the phasing out of the daguerreotype by the late 1850s, and almost in their entirety by the early 1880s.

Texas made the switch from daguerreotypes to the collodion process relatively early in comparison to other parts of the country. By the middle of the 1850s for example, studios that utilized the collodion wet plate process were becoming more common in the Lone Star State.[23]Nevertheless, while Texas almost uniformly transitioned from the daguerreotype to the collodion process, very few paper-based photographs from the earlier years of statehood until after the end of the American Civil War exist.

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[22] Gernsheim, *The History of Photography*, 195-199.

While the collodion wet plate process was common for taking pictures of large groups, battlefields, specific scenes, etc. it was not well suited for taking portraits of individuals. Pictures of soldiers are perhaps the most enduring image from the American Civil War, and the vast majority of these were taken via *carte de vista* photographs, -also known as the CdV, which were a type of albumen print.[24] Specifically, these photographs were printed on thick paper and, as such, they were significantly cheaper to produce than technologies that relied on metal plates, most of which came exclusively from a small region in Wales. Furthermore, these paper prints were also rugged enough to withstand being shipped through the postal service to families and friends.

During the war it was less common for portraits to be taken of individuals in Texas who were not directly related to the war effort. One example that bucks this norm comes from the photographer Isaac Cline who took photos of women in Palestine, Texas, who were holding pictures of their husbands who were actively serving in the conflict.[25] Historian Lawrence T. Jones asserts that this particular photograph "epitomizes the significance of photography during the American Civil War" given its somber nature and compelling visual presence. [26]This shows that the artistic capacity of the medium still held relevance, even during a period when photography was being used almost exclusively for practical purposes. This is an often-overlooked facet of photography, particularly during the nineteenth century. It is readily accepted in the modern era that photography can be used to express oneself artistically, yet early photographs are perceived to focus on dour portraits or other likewise serious subjects.

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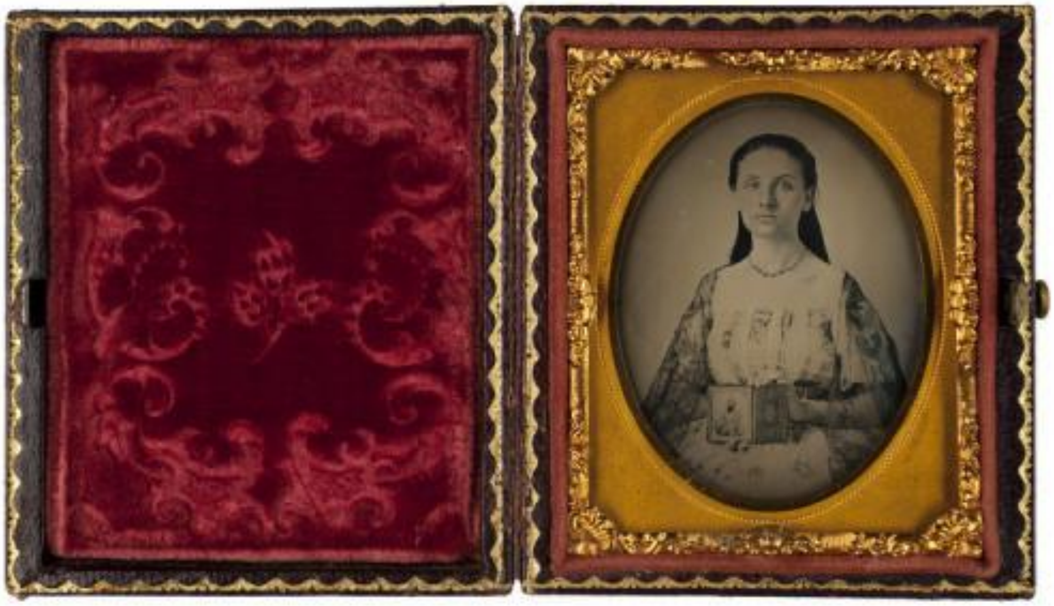
[23] Jones, *Lens on the Texas Frontier*, 6-7.
[24] Hirsch, *Seizing the Light*, 86-88.
[25] Jones, *Lens on the Texas Frontier*, 43.



Ambrotype of Josephine Scott, taken by Isaac Cline in Palestine, TX. Scott can be seen holding a photograph of her husband, Captain John G. Scott, who was actively serving in the 1st Texas Infantry Regiment.

Following the conclusion of the American Civil War a distinct shift in the use of photography occurred. The artistic capacity of the medium and, further, its ability to capture the more mundane were expanded upon—a welcomed change from the countless pictures of soldiers and other topics related to the war. Pictures of families, everyday people, places, and things were yet again the norm for the medium. East Texas, too long thought to exist in a vacuum, was no different as otherwise so-called mundane things were the focal point of photography throughout the country for the rest of the latter nineteenth century.

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[26] Jones, *Lens on the Texas Frontier,* 43.

We must take note that the few photographs taken prior to the end of the Civil War tended to focus on the white upper and middle class. So, while the majority of the photographs from the nineteenth century feature people as their primary subject, race colored the otherwise colorless medium as white Americans were the most common subjects of photographs at the time. Nevertheless, photographic representations of African Americans, indigenous peoples, and immigrants from various countries certainly exist. East Texas, in fact, was populated by people from all around the world, be it from Europe, Latin America, Africa, or other places in between. In addition, the relatively small population of Native Americans, despite the years of mass extirpation of their peoples, still remained. While most non-white peoples suffered varying degrees of disdain, distrust, and violence, their significance to the region is such that it would be a great disservice to both those communities and the integrity of the exhibition to exclude them from this project.

These smaller communities were not unlike the white communities in terms of what they chose to take photographs of when they were given the chance to do so. Photographs tended to focus on people, families, structures, religious ceremonies, and economic institutions such as farms and stores. In short, these communities focused on what they deemed to be both socially and culturally significant. These other groups were similar to the general white population in this case, but how they differed comes because of both institutional and socially enforced segregation and ostracism.

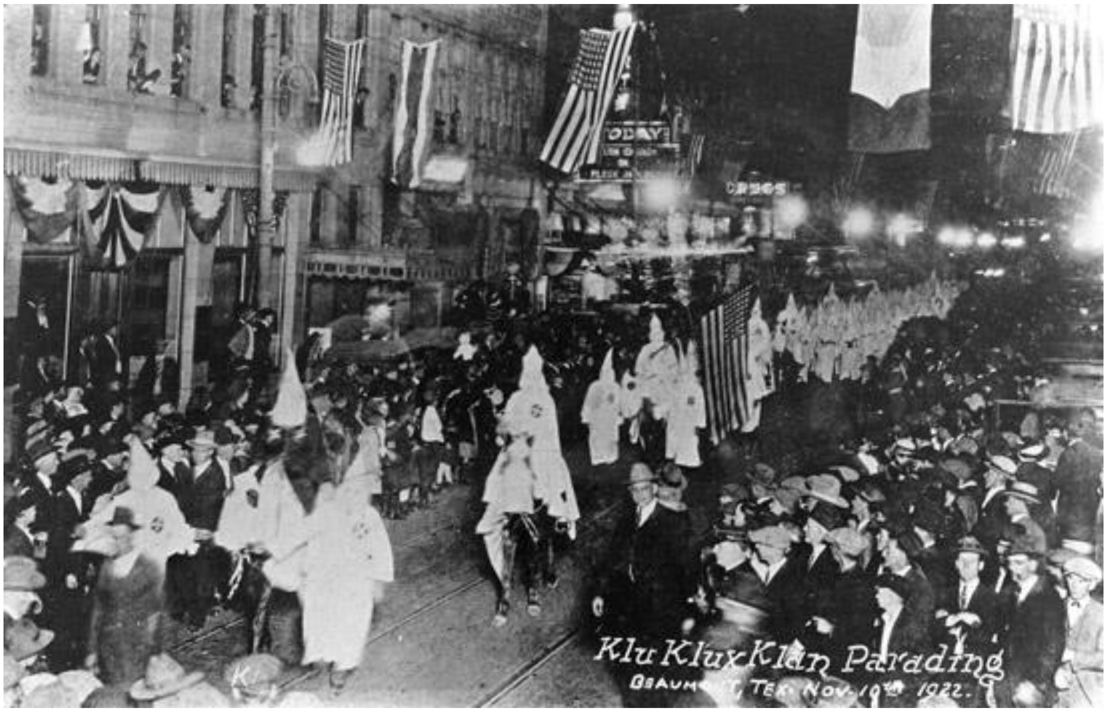
The most egregious example of this comes by way of the Jim Crow policies instituted across much of the former Confederacy after the conclusion of the Civil War. Jim Crow legally enforced segregation and inequality between black and white communities. The distinct disadvantage that African American communities found themselves with during the waning decades of the nineteenth century and beyond significantly affected both their life opportunities and their cultural makeup, which for the purposes of this project is particularly significant. Cultural makeup undoubtedly played into and plays into what people deem worthy of immortalizing with a photograph. It should be apparent then that the unrelenting cancer of American racism and Jim Crow was photographed. It certainly effected, among other things, the choices, scenes, landscapes, and clothing involved with photographs taken by African Americans themselves and who suffered under these laws in the supposed land of the free and home of the brave.

African American Sharecroppers, circa 1900, near Austin, TX. Sharecropping is perhaps one of the most insidious products of the Jim Crow segregation era. African American farmers would rent plots from landowners and pay debts with their crops. This kept swathes of the black population in a vicious cycle of perpetual debt. In essence, this created a de facto slave population across the South after the Civil War.

There was a near complete segregation of black and white Americans despite the free status of prior slaves after the end of the Civil War. Hostilities between black and white communities were ever present, with the former often suffering organized harassment and mistreatment at the hands of the latter with state sanctioned impropriety, such as the 1866 Black Codes, and through dedicated terrorist groups such as the Ku Klux Klan. Schools, communities, churches, places of business, and even government entities like the military were segregated on the basis of race.

Buffalo Soldiers of the 9th Cavalry Regiment, 1875, Fort Davis, TX. The Buffalo Soldiers were a group of six all black Army regiments that were founded in 1866 after the passage of the Army Organization Act. The Buffalo Soldiers were used on the western frontier to build infrastructure, protect settlers from Native Americans, and to administer some mail services in the west. The term "Buffalo Soldier" would come to be used in reference to any black soldier until after the desegregation of the U.S. military.

Hate groups such as the Klan popped up after the end of the Civil War and strived to enforce a status quo that upheld white supremacy and strict segregation between white and black Americans. This first Klan was founded by former Confederate officers in December 1865 and operated across the former Confederacy to enforce racial segregation by extrajudicial means. This first Klan dissolved after only a few years in 1871, though other white supremacist hate groups existed throughout the latter nineteenth century. The second Klan was officially established in 1915 and also sought to enforce segregation by means of violent coercion and threats to African Americans and other "undesirable" groups such as Catholics, Jews, and Latin American immigrants. It was perceived as socially acceptable—much like a fraternal organization—by most southern whites during this time to be a member of the Klan. The Klan was largely successful in their reign of terror until they dissolved during the 1940s after seeing a sharp decline in membership during the late 1920s and early 1930s.



The Klu Klux Klan on parade in Beaumont, TX, 1922. The Klan is the most prevalent symbol of African American oppression during the late nineteenth and much of the twentieth century. At the height of their popularity the Klan is estimated to have had around six million active members across the country.

Photography in East Texas is, and always has been, a representation of the multitude of cultures that live here. From the introduction of the first photographs by the first daguerreotype artist to enter the eastern and southern parts of the state in the 1840s, to the prevalence of tintypes during and directly after the Civil War, up until the modern digital cameras that are in common use today, capturing still images of what is significant to the residents of the area has always been a matter of their own cultural and social awareness. These communities, though dissimilar in many ways, found common ground in much of what they chose to photograph, and by extension, what they deemed to be important enough to both themselves and to their communities to preserve.

Chapter Two: Museum Literature

Museum Literature

Exhibition creation does not exist in a vacuum and interpretation and utilization of museum and exhibition related literature is a significant aspect of any successful exhibition project. This is at the heart of more successfully promoting and articulating a well-researched and established interpretation, while also aiming to ensure that an exhibition is inclusive, easy to understand, portrays an accurate historical understanding of its context, and strives to promote active participation from the audience. Museum expert G. Ellis Burcaw, in fact, asserts that interpretation is the "communication between the museum staff (such as students and teachers) and the public (as consumers of the museum's product.)"[27] To further expand upon Burcaw's point, interpretation is an integral aspect of the museum experience and thorough and appropriate interpretation does much to promote the interaction of museum visitors with the exhibition.

The utilization of numerous sources of museum related literature were thus integral to the creation of a cohesive and (hopefully) successful exhibition. Certainly, a hierarchy among these works exists, with some being integral to the entirety of the creation process, while others merely offered a supporting role. Nevertheless, the importance of the relevant literature is such that without their existence this project would be impossible. These sources, to be clear, provide insight into seemingly every aspect of exhibition creation; from the creation of exhibition labels, to creating an interactive experience for visitors, and determining the placement of objects to create optimal flow, among other things.

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[27] G. Ellis Burcaw. *Introduction to Museum Work* (Walnut Creek, California: Altamira Press, 1997), 150-51.

The one work that was recommended the most by Stone Fort staff (as well as by various professors and staff members of other museums) is Nina Simon's *The Participatory Museum*. This specific book has been utterly transformational in the way that I approach exhibitions and their design. There is a particular focus placed on having visitors become actively engaged with an exhibition through participation, which is key to ensuring that visitors take an active role in learning. Simon asserts that participation serves to "both meet visitors' expectations for active engagement and to do so in a way that furthers the mission and core values of the institution." She continues, "Rather than delivering the same content to everyone, a participatory institution collects and shares diverse, personalized, and changing content co-produced with visitors."[28]

Simon's own words offer a similar idea to those of Burcaw as he asserts that part of the responsibility of the museum is "to abstract, simplify, and make interesting the important information about the objects shown."[29] Both Burcaw and Simon place a particular concern on the museum patron and their often inadvertent, yet significant role within exhibition creation and interpretation. In addition to the promotion of participation with a museum exhibition, focus also narrows on directing the content and interpretation towards a museum’s principal audience. In the case of the Stone Fort Museum, one of the primary audiences is elementary and middle school aged children. While the Stone Fort is by no means a children’s museum, it does interpret and present things in a way that is more easily consumed by, and is more appropriate for, a younger audience. One such example comes in the form of exhibit labels, with specific child-friendly language and simple sentences preferred over explicit explanations and overly complex ideas.

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[28] Nina Simon, *Participatory Museum* (Santa Cruz, California: Museum 2.0, 2010), II-III.
[29] Burcaw, *Introduction to Museum Work*, 152-53.

Perhaps the single most important aspect of the exhibition is the theme of participation, and by extension accessibility. *The Participatory Museum* offers the most in-depth look at creating an exhibition with the participation of the visitors in mind. Simon discusses the process involved in the creation and evaluation of an exhibition focused on participation, while also including nuanced opinions on topics such as social media, direct community outreach, direct collaboration with visitors, and creative designs with alternative platforms and their roles in creating a participatory exhibition. Discussing how Simon’s practices directly relate to the creation of this exhibition displays how important the idea of participation and inclusion are to the completion of this project.

Simon argues that there are a multitude of benefits to spurring participation among museum visitors, with virtually no downsides apart from the extra effort that must be put in by the museum staff to create the exhibition.[30] The extra effort, however, goes a long way in creating a far superior product. Some of the benefits include the increased retention of information among visitors when they are prompted to take an active role in their learning. In a traditional museum, visitors are likely to wander through the exhibitions and read whatever happens to catch their attention, and then they will promptly forget much of what they have read. If visitors take an active role and participate with the exhibition though, they are much more likely to retain whatever information they garnered from the act of participation, which is a large part of the service that museums and exhibitions serve in the first place.

If the goal of a museum is to educate the public, then doing everything within reason to ensure that the education is not offered in vain, and that it has a lasting impact on its visitors, is a priority when considering the creation of any exhibition. Simon discusses the use of participation stemming from the exhibition as a way to "promote more emotional connections than traditional content experiences, which also means people are more likely to remember and be interested in re-engaging with their creations."[31] This means that engagement is at the forefront of the exhibition, since the primary goal of this project is to serve as an educational and informational tool for museum visitors.

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[30] Simon, *The Participatory Museum*, 23-28.
[31] Simon, *The Participatory Museum*, 68.

The participation techniques offered by Simon can come in various forms, each with their own merit that is largely dependent upon the content of the exhibition and the demographics you are trying to reach. One such example is utilizing an object as a medium to create social discourse.[32] Simon argues that utilizing an object can spark conversation, which then potentially prompts the use of personal questions that elicit meaningful responses.[33] This form of discourse, which is reliant on the use of familiar objects, gives visitors the opportunity to fully digest the importance that is imparted within an exhibition.

For the purposes of this exhibition, the general idea of photography is likely to be a familiar topic for all museum visitors, so forming an example exercise that is designed to promote interaction is fairly easy. While many of the specific types of photography and their individual nuances, such as daguerreotypes or tintypes might not mean much to the average patron, a connection between these early photographs and modern digital photographs is an easy one to make. Further, a comparison between nineteenth century cameras and modern digital cameras holds great potential to evoke some sort of reaction and a comparison between the specific types with visitors.

To capitalize on this potential connection, positing a question is necessary to prod audiences to participate and interact with the exhibition. (Note, I often write about the *potential* and *potentiality* of things to happen as there is never any guarantee of something actually happening despite all attempts; what Simon is arguing for is how to better increase the likelihood and power of audience engagement.) One example of a question used in this exhibition and designed to encourage participation and engagement includes, “This tintype camera may have been the first camera that someone from the nineteenth century could have experienced. What was the first camera that you experienced?” It is also important to recognize that not all people will have the same response to an object or question. A young child may mention the cameras that have become commonplace on modern cell phones, while those in their forties or fifties may make mention of Polaroid cameras. Further, many young adults may recognize early digital cameras as the first of the medium that they have personal experience with.

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[32] Simon, *The Participatory Museum,* 127-130.
[33] Simon, *The Participatory Museum*, 140-141.

It is this difference in experiences and responses to objects that makes promoting participation from the audience worthwhile as it shows a distinct progression from both the early days of photography to the current day and shows progression from one generation to the next. What some younger generations may take for granted now was once the stuff of science fiction, and, as such, was once peculiar to the generations who came before them and during a different evolutionary period of the medium.

Another valuable piece of literature to the promotion of creating an exhibition that is largely focused on participation is an article by Kim Baer and Karen Wise titled “The Role of Information Design in Sparking Visitor Interest, Engagement, and Investigation.” In their article, Baer and Wise discuss the importance of information as it relates to creating an enjoyable and engaging experience for all visitors, regardless of demographic.[34] Baer and Wise assert that they "set the ambitious goal of presenting deep content in a layered way that would be satisfying for visitors of all ages, backgrounds, and learning styles."[35] The importance of ensuring that any exhibition put on display at a museum are inclusive to as many people as possible is one of the main priorities, and is arguably second only to the capacity to interact with and influence exhibitions in a meaningful way.

Baer and Wise also discuss the use of participation in an exhibition space as a requisite for the success of an exhibition, echoing the sentiments of Simon and Burcaw. Baer and Wise go on to discuss the use of social media, targeted and open-ended questions, and the use of subtle juxtapositions to be among the most efficient manners of engaging the audience.[36] Simon further argues that it is this social interaction—coupled with the use of open-ended questions—that spurs audience members to potentially seek an active role in participating within a museum setting.[37]

To further expand upon the use of these above works—which are an integral part of this project—there was the use of constructivist learning theory to add further depth to the decisions made to ensure that the exhibition can engage as many people as possible. Constructivist learning theory operates on a set of basic principles that state that knowledge is constructed instead of transmitted, prior understanding impacts the learning process, and that building upon knowledge—both prior and new—requires a purposeful effort to make improvements.[38] These principles reflect Simon's views on participation as they all share a common quality in the form of taking an active role in education. Participation requires that visitors take an active role in what is being presented to them, similar to the way that constructivism requires that students take an active role in their education.

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[34] Kim Baer and Karen Wise. "The Role of Information Design in Sparking Visitor Interest, Engagement, and Investigation," *NAME: Exhibition* (Spring 2014): 62-64.

[35] Baer and Wise, "The Role of Information Design," 64.

[36] Baer and Wise, "The Role of Information Design," 62-64.

[37] Simon, *The Participatory Museum*, 23-28.

Constructivist learning theory also helped this exhibition, particularly in the way that it reflects the very act of photography and the reason that the practice has become so thoroughly entrenched in modern society. The success of constructivism, to be clear, is predicated upon an individual's personal experience, coupled with how that experience is reflected upon to draw conclusions and further expand the individual's understanding.[39] Photography is similar in that it is often used as a physical and visual representation of both personal and shared experiences that aid in garnering further understanding.

Another piece of literature worth mentioning is "The Exhibit as Planned Versus the Exhibit as Experienced" by Ronald A Beghetto. Beghetto primarily focuses on the importance of exhibition design and its relevance to exhibition designers. Beghetto argues that complexity is one of the most nuanced and complicated aspects of exhibition design. This complexity, in fact, can be either a boon or a detriment to the overall success of an exhibition. Beghetto argues that further complexity comes from the four concepts described in the IPOP model: Ideas, People, Objects, and Physical (discussed more below).[40] These four qualities as explained by Beghetto are integral to the establishment of an effective exhibition. Furthermore, Beghetto asserts that the IPOP model is comprehensive in nature, meaning that it has the potential to be applicable in a near universal manner.[41] It is this case, the IPOP model's potential as a successful template helped streamline and simplify the exhibition creation and interpretation process.

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[38] Catherine Twomey Fosnot, *Constructivism: Theory, Perspectives, and Practice* (New York: Teachers College Press, 1996), 56.
[39] Fosnot, *Constructivism,* 81.

The IPOP model was applied to this exhibition in various ways. The *Ideas* concept, for starters, covers some of the more abstract matters of the exhibition, such as the themes and connections made between early photography and its modern counterpart (as discussed in Chapter 1). *People* falls into two distinct categories. First are those who are significant to the history of photography and whose names help further the historical narrative (also discussed in more detail in Chapter 1). Second are the people who are the subjects of the photographs, some of whom may be relatively well known or famous such as those already mentioned, though most will be regular, everyday people whose likeness helps display the inherent humanity of photography as a medium.

The *Objects* and *Physical* aspects are similar, though some notable differences distinguish them. Objects refer to the artefacts that are presented within the exhibition, such as cameras, photographs, frames, and documents. Physical, while related, differs in that it includes physical objects in which audience members are encouraged to interact with in a more direct manner. This can include things such as modern cameras, different types of lenses, or reproductions of antique cameras for the purpose of promoting visitors to take an active role in their education with the exhibition. In short, objects are things that can be seen but are not touched, while physical items are what can be touched and effectively interacted with as a result—or at least potentially. While the difference appears minimal, this project indeed delineated between objects and artefacts meant to stay behind the proverbial glass or velvet rope and objects (most often reproductions) that provided a more hands-on experience.

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[40] Ronald A. Beghetto. "The Exhibit as Planned Versus The Exhibit as Experienced," *Curator: The Museum Journal*, Volume 57, no. 1 (2014): 1-3.
[41] Beghetto, 3-4.

Aspects of the IPOP model are further promoted and become more useful when used in conjunction with other tools, particularly the various types of signage that are used throughout an exhibition. Chief among these are the various forms of exhibit labels. Recall Serrell's work in *Exhibit Labels* discussed in the introduction. Simply restated, Serrell's work is useful for both creating effective and engaging exhibition labels, as well as offering a unique and somewhat simplified view into exhibition creation generally. As an example of the latter, Serrell discusses the use of a concept that she calls the *Big Idea* to easily discern the purpose and scope that an exhibition hopes to encompass. Serrell argues that the big idea is the purpose of an exhibition and that an exhibition is created precisely to convey an educational experience via a curated, mediated medium.[42]

One example of a big idea for an exhibition is perhaps simple enough: "Photography and art depicting the California gold rush promoted a skewed romanticized vision of one of the nineteenth century's most important events." A statement such as this, however, only can exist successfully because of extensive research into the topic that further underscores the bulk of the exhibition.[43] Indeed, subject matter is key to the promotion of the big idea in a way that is meaningful to the creation of an exhibition. As it pertains to this photography exhibition, the big idea was also perhaps simple enough: Photography and other variations of visual recording media, both reflected and created a dramatic cultural shift in rural areas such as East Texas during the middle- to late-nineteenth century. This big idea is supported both by Serrell's criteria regarding the purpose of an exhibition, as well as a comprehensive amount of primary and secondary research into the topic that makes up the bulk of the exhibition.

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[42] Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Walnut Creek, California: AltaMira Press, 1996), 1-8.

Serrell also discusses topics that are more practical in nature, such as specific details regarding the best practices for creating exhibition labels. There are sections dedicated to every aspect of label creation, and they cover both broad topics such as the best place to hang labels, the best size for labels, and the different kinds of labels, and narrow topics such as which font is best to use and what reading level texts should be at.

While the labels are not overly complex, to not lose the attention of the younger audience, they are made intentionally brief and easily digestible to get the point across succinctly. Furthermore, the reading level of labels are fairly low but are not patronizing to older or more advanced visitors. Indeed, Serrell argues that "all labels should strive to be appealing and suited to as many visitors as possible: the casual tourist, the layperson interested in the subject as a hobby, the person whose job is related, the family group visiting to entertain children, the foreign guest with limited English, the new immigrant in the city."[44]

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[43] Serrell, 9-10.

Serrell further asserts that it is best to aim for the lowest common denominator when creating an exhibition label. As an example, one of the labels included in the exhibition that accompanies a photograph of a family at a picnic reads "Unknown Family, Nacogdoches, TX, ca 1890. Large family gatherings, and picnics like this one, were common after church services and other important events, such as Easter and birthdays." The text is clear and concise, there is additional context added to explain what the photo is showing, and why it is significant while using language that is easy for just about anyone, irrespective of age or educational background, to comprehend. Further, the label is short enough to hold a visitor's attention while being direct enough to make adequate use of the space allotted.

Using complex words or longer sentences is sometimes necessary to completely explain the ideas and sentiments that go with the item/object. An example of this can be found with the label that goes with a photograph of the Nacogdoches County Fair Log. The label reads,

> Nacogdoches County Fair Log, Nacogdoches, TX, 1880s. The Nacogdoches County Fair once had a tradition in which a cut log was included, much like the

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[44] Serrell, *Exhibit Labels*, 86-90.

> Rockefeller Square Christmas Tree in New York. This one was felled by Frost Johnson, the owner of the Frost Mill.

This label is a bit longer than the prior is, though not by much, but it does have some additional complexities. For instance, the mention of the Rockefeller Square Christmas Tree requires an understanding of a cultural icon that is considered easily recognizable but is by no means universal or age appropriate. Further, the use of the word *felled* as an adjective instead of a verb might be confusing to some visitors.

Ultimately, the proper use of labels is just as significant to the finished product as the objects are. Without the carefully worded and well-researched labels to provide context the objects presented offer little more than aesthetic nuance, while missing out on the historical and cultural nuance. It is these factors working in tandem that provides a fulfilling and educational experience to the average visitor.

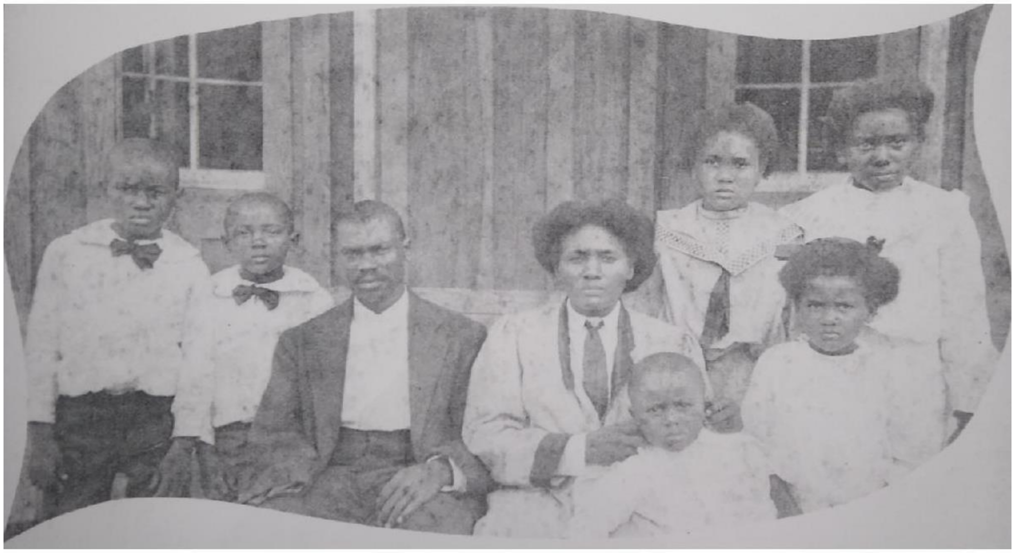
Deciding What to Display

Given that this exhibition aimed to capture some of the realities of life in East Texas around the turn of the twentieth century, a rather long list of variables affected the final product—especially as I hoped to include some of the varying aspects of everyday life for the different social groups who called the region home. This included considering the many various pictures of churches and religious services, family gatherings, agricultural practices, businesses in operation, weddings, school activities, significant individuals, homes, significant structures, and structures that are representative of popular trends in architecture, among other things. Additional consideration thus regarded how these subjects applied to the different demographics who were present in the East Texas region.

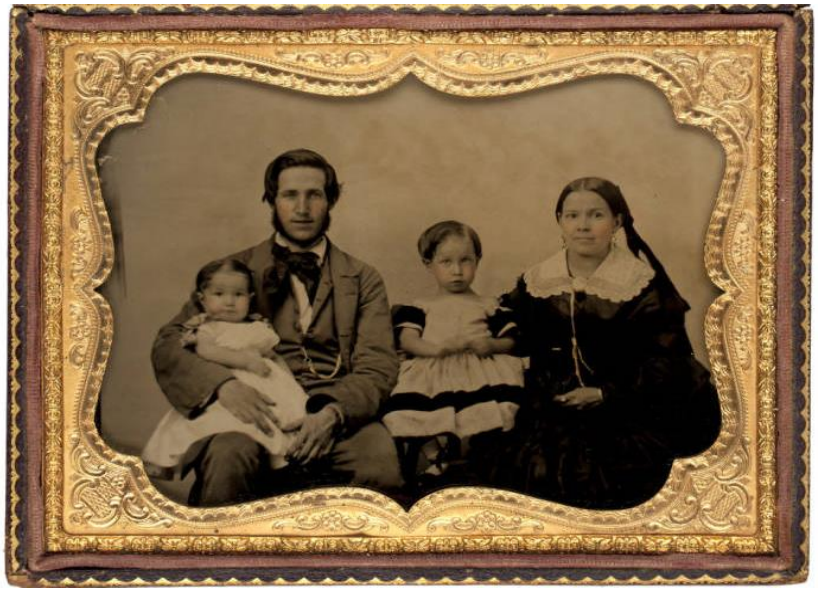
It is important, in fact, to discuss the role that demographics play on a project that is largely centered around culture, especially when the differences between races and economic status were not only present, but also clearly systematically enforced during the time in question. While most people will share some similarities, a particular focus of the exhibition was on their differences as well, e.g., between African American communities and white communities, the affluent and the destitute, the city-dweller and the rural resident, men and women, and on so-called native residents and immigrants.

To represent the various groups of people who were present in East Texas during the nineteenth and early twentieth centuries appropriately a significant amount of additional research was required. Such research included census records, written accounts of specific communities, and, of course, photographic evidence. As an example, we know that there were roughly 22,000 German immigrants and another 22,000 Mexican immigrants in Texas by 1870, with a smattering of other nationalities here and there. There are problems, however, with using the US Census. Prior to 1870, for example, only free African Americans were actually named in the census, under the category "other free colored persons" (which could refer to those of any race other than white). This also means that while slaves were counted, they were never named and only appeared as numbers under the white head of household. Also, while some enumeration of indigenous peoples occurred in the 1860 census, they were not officially categorized as a social group until the 1870 census as well. Also clouding the picture was the Census Bureau's inconsistencies with tracking Hispanics who were sometimes listed as white or split between white head counts and "foreign born" from countries deemed Hispanic, mostly obviously Mexico. Indeed, between 1850 and 1920, the census counted most Mexicans as racially "white." Many of the countries that exist today were also not present at the time, even though the people from some areas were still culturally distinct. As an example, Czech immigrants to the United States prior to 1920 were sometimes labeled as either Austrian or Hungarian upon their admittance into the country, given that a large portion of Czech peoples were under the rule of the Austro-Hungarian Empire at the time. While there are some figures that provide concrete numbers regarding populations such as the Czechs, it is important to consider that the number might be an under representation of the actual population. The census provides a wealth of useful information, however, but care must be taken to ensure that the information is accurate to the modern understanding of demographics or, at least, transparent and open about the census' faults.

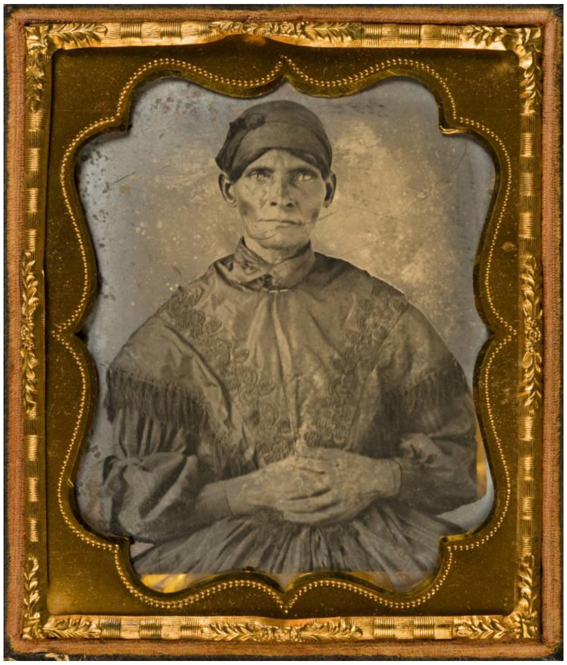
Written accounts and photographs tend to tell a different story than that of census records. While the census provides cold, hard numbers, photographs and personal accounts give a sense of humanity to the people who moved to and lived within the region. Pictures of individuals and families are of particular interest, and they serve to fill in some of the gaps that are left behind with an otherwise incomplete set of records.



George and Hattie Terry and their family, Crockett, TX, circa 1900. Pictures such as this that include the entire immediate family (parents and children) are among the most common of the era, irrespective of race, nationality, socioeconomic status, etc.



Lent and Emily Hitchcock with their daughters, Galveston, TX, circa 1855. Even younger couples would take pictures with their budding families and simply update family portraits as they had new children, and as those children aged. This is a luxury that was mostly afforded to the upper and middle classes, though sometimes poorer families would also seek to update their family portraits if given the opportunity.



Della Lowe, Marshall TX, 1857.
Lowe was a former slave who took up residence in Marshall and made a living by picking and selling apples. Many poor southerners took up odd jobs to seek out some kind of living.

While there is place for the discussion of the aforementioned topics, it is worth mentioning however that a dramatic impropriety in favor of the wealthy exists, as they traditionally possessed the means to participate in the cultural phenomenon of photography more easily. While some families only had the means to acquire photographs of the heads of the household, and perhaps an image of the family, other wealthier families could have many family pictures, photographs of every individual, photographs of their residence, and in some cases even photographs of family pets or personal belongings. The complexity of the photography process undoubtedly made it cost prohibitive for large portions of the population.[45] As a result, relatively few photographs of the late nineteenth and early twentieth centuries exist in comparison to what is available in the modern day, and much of what is available of the earlier years is heavily skewed in the favor of the social elite.

A particular focus also narrowed on the cultural effects of photography. Indeed, the capacity and desire of people to immortalize everything from the extraordinary to the everyday and the mundane shows much about the predilection of humanity to aggrandize their communities and their way of life. And East Texans were no different. The primary reasons for photographs of family gatherings, agricultural work, church services, structures, etc. is to emphasize and reveal the importance that individuals place on these institutions and occurrences and the influence that they potentially have on both an individual and the broader community.

As with any research-based project a surplus of information gathered did not make the final cut for inclusion into the project. Reasons for this were many: the result of an excess of available information on a specific subject; explicit or sensitive subjects; a lack of appropriate context as it pertains to the rest of the project; among others. One example of such research for this project comes in the way of photographs that cover explicit material that is not suitable for a young audience. Photographs of lynchings, battlefield casualties, Native American subjugation, and individuals afflicted with various diseases are not uncommon when considering the scope and breadth of this project.

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[45] Gernsheim, *The History of Photography*, 126-129.

While photographs such as the aforementioned can give a more complete picture of the past, the appropriateness of such images for younger demographics remains a critical consideration. For instance, elementary school-aged children viewing unpleasant images while on a field trip could likely result in a few calls from angry parents and potentially alienate the community. The success of a local museum, however, is predicated on the participation and the approval of the community in which the museum is supposed to be representing. In addition, research has shown that tough images, especially of violence, can affect young people and children differently than adults (often numbed to the effects after years of overexposure in the media). This is precisely because it may be their first time viewing such, they are simply too young to understand the meaning of such images, or they may fail to grasp the consequences and context.[46]

Even though some of the information gathered will not be used for this specific exhibition, it is still worthwhile to digitize and document everything that is potentially useful for future exhibitions or prospective researchers. Furthermore, while explicit and sensitive images may not be suitable for this particular exhibition given its likelihood of attracting a young demographic, it can still be used in future exhibitions that are explicitly aimed at attracting adults or even teens. In short, certain topics have an appropriate time and place.

A specific example of this came about during research with the Houston County Historical Commission. Various gruesome photographs depicting the lynchings of

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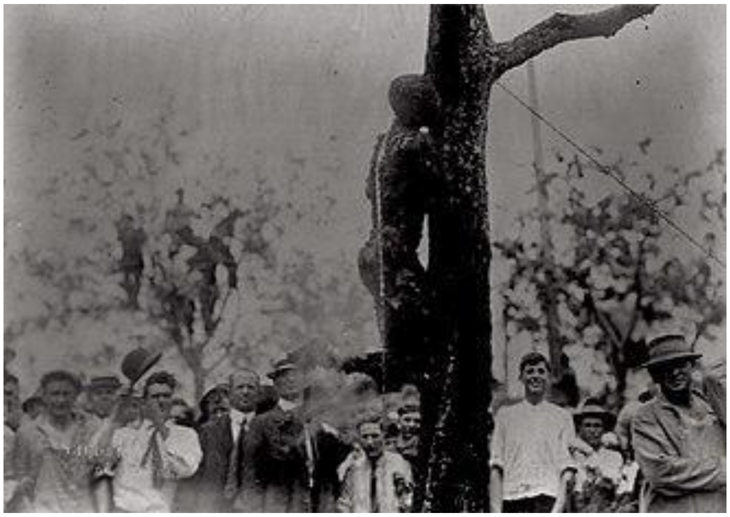
[46] Steven J. Kirsh, *Children, Adolescents, and Media Violence: A Critical Look at the Research* (Thousand Oaks, CA, 2011).

African Americans were present, and a discussion between myself and Carolyn Spears, the Director at the Stone Fort, led to the conclusion that these images should be digitized and retained for potential use, but with the understanding that there is no guarantee that such images will ever make their way into an exhibition. This is also an example of the potential for a push and pull that comes with collaborative works.



Lynching of Jesse Washington, Waco TX, May 15, 1916. Washington was lynched for the assault of his employer's wife, Lucy Fryer. This particular lynching is one of the few that has photographs that were taken during the lynching, rather than after the act.

Another example of a potentially controversial subject that could have been covered in the exhibition was the practice of taking post-mortem portraits. During the late nineteenth-century it was not uncommon for families to commission portraits of their loved ones shortly after their death. This practice was particularly common with young children, which aides in the potential for backlash if these images are chosen to be added to the exhibition.[47] If showing pictures of corpses is controversial, then showing deceased children will likely be much more offensive to the sensibilities of visitors.

One post-mortem portrait is included in the exhibition, however, as death is a facet of life that everyone—even most children—understands, even if the degree of understanding varies from one individual to the next. The determining factor in favor of showing these portraits, but not showing the scenes of a lynching, is the inherent aspect of violence with lynching. Many of the post-mortem portraits, however, involve a subject that had died of natural causes, which is a fact that can be much easier to come to grips with or to explain to a relatively young audience, than a racially motivated murder. A taste of the macabre is appropriate, otherwise, but to inundate the audience with pictures of death and destruction would be a disservice both to the audience and to the exhibition, as the scope of images that must be discussed and presented is constrained by the limited space available.

Photographs are the most significant part of the exhibition and this fact, coupled with their ubiquity, ensures that they will make up the bulk of the objects presented in the exhibition. Besides some of the factor listed above (e.g., race and ethnicity), various other factors influenced the selection of which photographs to display. Perhaps the most important here was considering the total number of photographs that could reasonably be utilized in the relatively small space of the Stone Fort. The rough estimate for the total number of photographs approximated prior to making any specific selections gave a range of 30 to 50. This estimate resulted from considering both the size of the photographs chosen (i.e., how many large photographs compared to small) and the amount of context that is provided via exhibition labels. Expressing complex themes and settings requires more in-depth explanation, which ultimately results in larger exhibition labels. A balance is struck between providing enough context that each photograph offers more than superficial information, while not adding so much as to lose space that is better served by adding additional photographs. The final count comes to 38 period correct photographs, and a pair of reproduction tintypes.

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[47] Hirsch, *Seizing the Light*, 34-35.

Aside from the selection of photographs based on size and demographics (addressed above), a particular focus on businesses and structures also lighted my path. Indeed, homes, schools, churches, municipal structures, and businesses are integral to the fabric of community in most places around the world—and it is no different in East Texas. Further, buildings were a popular subject for photographs during the nineteenth century due to their ubiquity and because of their static nature; a subject that does not move is more conducive to creating a high-quality photograph when the exposure rate can take many seconds; a difficult task for any person or anything that is not meant to be static.

Given the importance of structures I would be remiss to not mention photographs of the Stone Fort itself. The earliest known photograph of the structure is already on permanent display on the ground floor of the museum, so it is not available for use in this exhibition. Nevertheless, other pictures of the building from the nineteenth century are located within the ETRC and are used, in particular a photograph of the Stone Fort in 1900 while it was an active saloon instead of a museum.

The exhibition is organized into individual glass displays that each house multiple photographs. The photographs in each case will be representative of specific important themes, such as agriculture, important buildings, families (black and white), women, and businesses, just to name a few. There were other candidates that were considered but were ultimately removed due to a lack of available pictures, or because the cultural and historical impact is less significant than that of the aforementioned topics. Some of these cancelled themes include things such as immigrant families, and sharecroppers. Further, some themes were originally put into similar groups, such as agriculture and lumber, and families, with these being divided into four individual groups: lumber; agriculture; African Americans; and local white families and individuals. Dividing these themes into smaller groups allows for a more detailed explanation for each topic, each with their own contextualization, without running the risk of focusing on one half of the larger topic more than the other half.

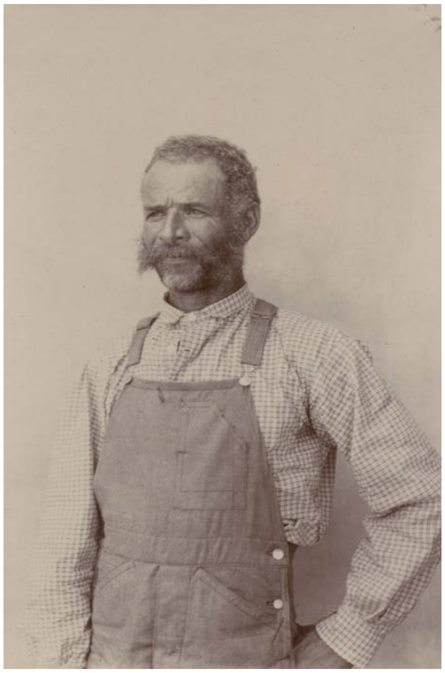
The cameras (including the camera obscura) are interspersed in a way that shows linear progression. First is the camera obscura, followed by the tintype, then the collodion wet palette camera, and then finally the Kodak Brownie. The camera obscura and tintype camera are not placed in cases so as to allow visitors to interact with the objects. However, they will be kept near a section of velvet rope so that they can be moved to a safer location if a less mature tour group is scheduled to visit. The wet palette camera and the Kodak Brownie are both placed on a raised platform behind a rope that puts them out of the reach of visitors. This is a safe enough location to store the cameras and allows for two additional glass cases to be freed up for additional photographs. The sample tintypes are placed with the reproduction tintype camera so as to keep similar materials in the same location.

Two video presentations completed with the help of Dr. Nieberding display the proper use of a tintype camera as well as demonstrating the camera in use outside of the Wiley Hotel in Garrison, TX. The first video is about twelve minutes long and will not be used in the general exhibition due to time limitations but will instead be placed on the Stone Fort's website. The second video is about five minutes long and is used in the exhibition. The shorter video is simply an abridged version of the longer video and primarily focuses on the necessary steps while leaving out much of the nuance and extra information.

There are also four additional panels that are hung on easels that each depict different patent sketches for cameras, accessories, or other related technologies. The first sketch is of an apparatus that is designed to increase the field of view of a daguerreotype camera without sacrificing quality. The second depicts a kinetoscope, which was patented by renowned inventor Thomas Edison. The kinetoscope was intended to be paired with Edison's phonograph, though this endeavor was ultimately unsuccessful. The third sketch is of George Eastman's first patent for a camera. Eastman later founded Kodak, leading to the start of a brand that has been at the forefront of camera technology and innovation for over a century. The final sketch shows a portable dark room that is intended to allow photographers to develop their photographs in the field, or any other place that is not as hospitable as their dedicated studio. Portable dark rooms appear to be one of the most heavily patented photography related designs in the United States during the nineteenth century.

The use of patent drawings does stray from the premise that this exhibition is exclusively concerned with Texas, as the patent holders are from all over the United States. In this case, concessions are made to bolster the assertion that this exhibition also caters to the STEM aspect of the technology. Patent sketches offer insight into the inner workings of the technologies that make this exhibition possible in the first place, so their inclusion in lieu of more photographs or other such related accessories is worthwhile.

One of the primary focuses of the exhibition, of course, is the presentation of photographs. This process was much more involved and time consuming than simply picking a photograph at random and placing it on the wall. Photographs were carefully selected and each had to serve a specific purpose in the contextualization and interpretation of the project while also advancing the narrative of the exhibition. As an example, a photograph of an unknown middle-aged man—of which many have been discovered during the course of research for this project—does not offer much insight into the happenings of life or the cultural impact of photography without any context. Little can be done with it, though of course it can serve as an example of contemporary styles of dress and other fashions. So as a photograph such as this possess some value, it is limited and mostly avoided for use within this exhibition unless it specifically and acutely served a specific purpose.

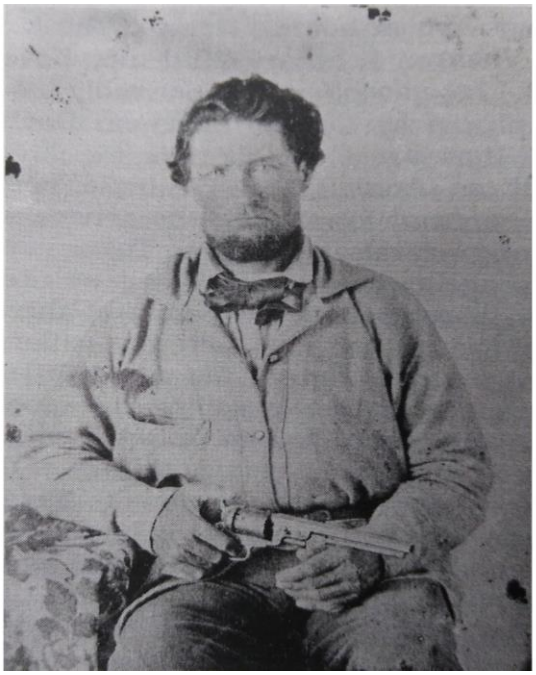


Russ Muckleroy, Doucette TX, 1880s.
Muckleroy looks like any other Southerner after the end of the Civil War might, but knowing that he is a former slave of an East Texas Lumber Mill, the Thompson Brothers Lumber Co. and that he continued to live on the estate and raise a family while still working as a free man for the Thompson Family makes this picture worth more than initial perceptions might indicate. Digging into the background of some pictures can prove to be worthwhile, in this case the extra effort led to two pictures of Muckleroy and his family being included into the final exhibition.

Something such as the photograph of Captain Isaac Adair of the 7th Texas Volunteers provides much more insight. The photograph depicts Adair with his service revolver in Crockett, TX after he volunteered to fight for the Confederacy. The presence of his weapon, rather than his farming tools, shows that the intent of the picture is to display Adair as a soldier and to underscore the importance of this status over that of his day job as a farmer. His wartime photo, it seems, displays the tendency of some men to prioritize a show of their masculinity. Moreover, while a romanticized ideal of farming by the early nineteenth century certainly upheld farmers as “God’s chosen people,” as Thomas Jefferson said, and as truly masculine archetypes, what better way to display one’s masculinity than though the lens of an armed combatant or as something else viewed as distinctly masculine?

Many of the ideals and beliefs of the time are often within full view with a single properly contextualized photograph. The additional information of a name and a little bit of personal history to attribute to a specific photograph opens the doors further to better interpretation. Explaining why a picture is taken is therefore key to placing it within its proper historical context and, in the case of this picture of Captain Adair, the purpose is clear. This is just a single example of a photograph properly contextualized for an audience. Yet, the surprisingly large amount of information known about Adair regarding both his personal and public life is uncharacteristic of the majority of photographs of the time.

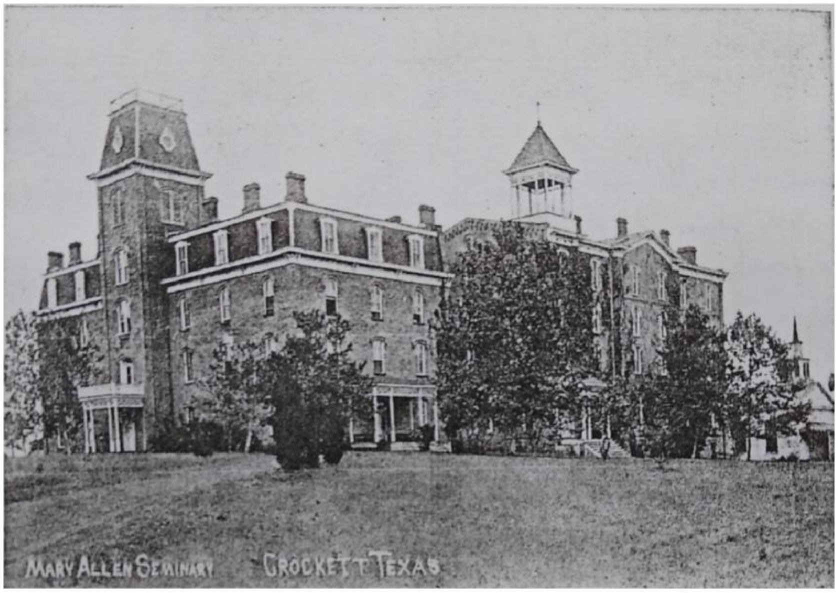
Many photographs only have the details of who is in the photograph, when taken, and perhaps where taken. Contextualizing them thus involves much more. This means that unidentified or not easily recognized people are often difficult to contextualize in relation with their own photograph properly. Adair has the benefit of having served in a well-documented conflict as well as serving in an official capacity as the clerk of Houston County.



Captain Isaac Adair, 7th Texas Volunteers. Taken in Crockett after Adair enlisted in the Confederate Army, but prior to his deployment to the east in Virginia.

Representation of every group present in the area is important to establishing an accurate picture of what life was really like. Whether the result of personal bigotry or top-down, systemic racism, many communities were segregated from one another, however. As a result, most photos came from white communities who had easier social and economic access to the use of photography studios. Nevertheless, photographs of underrepresented, marginalized social groups, such as African American, Czech, Mexican, and indigenous communities do exist and at least provide some valuable insight into the realities of their everyday life. To be frank, the realities of everyday life for many of these non-white groups was one of distrust and mistreatment from the more economically and politically advantaged groups. Institutions such as Jim Crow severely limited the social mobility of African American and other non-white communities, for example, while a language or even religious barrier (e.g., Judaism or Catholicism) could prevent social mobility in immigrant communities irrespective of their skin color or perceived whiteness at the time.

This exhibition features a particular focus on photographs of African American communities and some of their important figures, cultural norms, and distinct institutions. As an example, various photos of the Mary Allen Seminary (later known as Mary Allen Junior College) in Crockett exist. Mary Allen opened in 1886 as the first African American women's college in the state. This is a significant cultural icon not only for the state, but also for the entire nation. As such, it would be a great disservice to both the African American community and the nation as a whole if I were to have elected not to include it in the exhibition.



Mary Allen Seminary, Crockett TX, 1901, founded 1886.
Mary Allen was the first all-black women's school in
the state of Texas, and originally served as a seminary
school. The school was converted to an all-black
junior college in 1933 and then became a co-ed institution.

It is not enough to merely show whatever photographs are easy and convenient to display, however. A concerted effort to give a sufficient sampling of the various types of photographs that were popular during the time in question also lighted my path. This means that daguerreotypes, calotypes, collodion process photographs, tintypes, ambrotypes, and any other type or form that was present were represented whenever possible. As an example, if there were an overrepresentation of calotypes or tintypes in the exhibition, then it would provide a disingenuous picture of the reality of the situation by insinuating that calotypes or tintypes made up the vast majority of photographs taken within the East Texas region during the nineteenth and early twentieth centuries.

It was difficult to find certain types of photographs, however. As an example, while heliographs are discussed in the historical narrative section of this project, there is not one on display in the exhibition because there were not any (surviving ones) taken in Texas during the nineteenth century. Certain types of photographs, such as the tintype and daguerreotype, were easy to find, so they represent a significant portion of the overall exhibition. In short, while a proper selection of each type of photograph used in the nineteenth century would be the preferred option, it is not a reasonable request, and is frankly impossible to achieve. As such, simply providing whatever is available from the admittedly slim selection was the best course of action for the exhibition in this regard.

It was also important to provide the proper tools to museum guests to give them the capacity to identify objects and learn of their own volition. This is done with simple guides to explain how to identify the different types of photographs, or specific types of cameras, or a simple graph to denote the different sizes of photographs. Providing patrons with the tools necessary to teach themselves and to explore the exhibition better promotes not only learning but also lends longevity to the education provided by the exhibition. As an example, the following graph provides an easy way for guests to engage with the exhibition by taking information and finding a way to utilize it.[48]

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[48] Jones, *Lens on the Texas Frontier*, 7.

Size Designation	**Dimensions of Plate**
Whole Plate	6.5” x 8.5”
Half Plate	4.5” x 5.5”
Quarter Plate	3.25” x 4.25”
Sixth Plate	2.75”x 3.25”
Eighth Plate	2.125” x 3.25”
Ninth Plate	2” x 2.5”
Sixteenth Plate	1.375” x 1.625”
Gem	0.875” x 0.75”

In addition to the inclusion of various types of photographs, frames, camera equipment, and other related items, there is also a video presentation designed to show the process of creating tintype photographs. This part of the exhibition is conducted in conjunction with Dr. William Nieberding and his project focused on the tintype method. There is a particular focus on the equipment used, the conditions required to take a proper photograph, the materials involved with the creation of an actual image, the benefits or detriments to using tintypes instead of one of its contemporary methods, the use of dark rooms (both dedicated and mobile) and their importance on the process, and a comprehensive coverage of the actual process of creating tintypes. The video serves to add context to the intricacies of creating photographs during the early years of the medium.

The use of tintypes instead of one of the other common forms of photography of the nineteenth century is admittedly peculiar. Daguerreotypes are more significant in that they were the first viable form of photography, and the calotypes provided the first negative, so why not choose another type of photography over the tintype? The answer is simple: a recreation of the tintype process is what is available for an exhibition, while the use of other forms would require much more effort with very little extra payoff. This theme of making the best out of what is readily available is a constant with this exhibition, as it is also a common theme with most small museums that do not have a large collection on hand. The competition for many of the uncommon items that would fit well in an exhibition such as this can be fierce, with larger and better funded organizations often ending up with first pick of artefacts that are appropriate for display in an exhibition.

While the use of tintypes as the primary example in the video may not be optimal, it is far from useless or incompatible with the overall aims of the exhibition. Tintypes and the process to create them can be used to create a frame of reference in relation with other contemporary styles. With a firm understanding of how tintypes are made, audiences will potentially be able to find similarities between this process and some of the others that are explained via text or other forms of presentation available throughout the rest of the exhibition. This would be akin to using ideas and themes from a federal government to assist in the explanation of how a state or local government operates. There will certainly be some clearly observable and definable differences between the two, but the process of comparing and contrasting can provide an additional nuance that aids in the overall understanding of both topics.

The logistics involved with showing a video in a museum can be challenging to work with. Any space set aside for a presentation such as this takes away space that could potentially be used to show more items in an exhibition, so the benefits of a video must outweigh any potential benefit of displaying more objects. The Stone Fort Museum is unique in that it has a room on the ground floor that is generally used for videos or for hosting events and not for exhibition display. This means that the use of a video is exclusively a positive as the space that it is inhabiting is not usable for other aspects of the exhibition. This placement could potentially cause problems with the overall flow of the exhibition though, as the items and text panels are displayed on the second floor. Smooth transitions from one section of an exhibition to the next is preferable to having to trek across a building or up a flight of stairs to continue the learning experience.[49]

The inclusion of camera equipment into the exhibition is just as important as the inclusion of photographs. While photographs provide insight into the cultural, psychological, and personal impacts of photography, the camera serves to display the more scientific and mechanical aspects. The types of cameras as well as the volume of related items that can be shown in the exhibition will be much less than that of the total number of pictures displayed. This is attributed to the discrepancy in what is available to the museum for the exhibition. Photographs are comparatively easy to procure, and in fact the Stone Fort has their own in-house collection of photographs, but cameras are much harder to come by. Furthermore, cameras tend to be comparatively expensive, and as such it can cause problems logistically (including security) and financially to house a large number of such items in such a small museum.

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[49] Leslie Bedford, *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*, (Walnut Creek, California: Left Coast Press, 2014.) 37-38.

Given the aforementioned constraints, the cameras and camera related objects displayed were chosen with great care. If only one or two cameras could be made available, for instance, then they must be used as focal points of the exhibition and their presence should not be squandered with a poorly chosen location. Yet, optimal placing should not take precedent over the safety of the artefact or of any visitors. While placing a camera in a doorway is certain to draw a lot of attention, it is unsafe and unreasonable to place it in such a way, likewise placing a camera within a locked safe will ensure the security of the object, but compromises its value to the exhibition, and by extension to any prospective museum visitors. A balance must be struck between what is best for the continued existence and safety of the object and the overall usefulness of the object to the exhibition as an educational tool.

Cameras make up a relatively small percentage of total items used in the exhibition when compared to photographs. This is a deliberate design choice made in an attempt to reflect the primary purpose of the exhibition as a commentary on cultural and societal norms—and how these norms have evolved over time—and less so on the technology itself. With that said, the photograph's meaning is greatly diminished without the inclusion of that which created them, as such a few cameras are included in the exhibition.

A few considerations must be made before the inclusion of an item that takes up as much space as a camera, especially given the relatively small space offered by the Stone Fort. Each camera serves a specific purpose as an educational tool. Given the video presentation that is being completed in conjunction with Dr. Nieberding, for example, including a tintype camera in the exhibition is a no-brainer. This camera is a reproduction, however, and is placed with newly produced tintype photographs for the purpose of giving visitors a way to get hands-on experience with facsimiles of some of the artefacts that are presented.

Allowing visitors to handle both the tintypes and the corresponding camera allows for them to ask questions and draw conclusions: in essence, they are actively participating in the learning process in a way that is much like what is described in Simon's *The Participatory Museum* and constructivist learning theory. Allowing visitors to touch real antique cameras and photographs is irresponsible given how fragile the objects are, but using modern reproductions alleviates the fear of destroying something that cannot be replaced. If a modern tintype is destroyed while being used in the exhibition, then it is fairly easy to replace it with another. Likewise, a modern reproduction of a tintype camera will be resistant to damage from general use in the exhibition, barring it being dropped or some other act of negligence, and it will persist for the life of the exhibition and even further beyond that.

I am reminded of a conversation in a Collections Management course with Dr. Paul Sandul that centered on the reasons people get into professions involving museums, archives, and historic places. The conversation yielded something that has stuck with me—and is a sentiment that I keep in mind when considering the interactive nature of exhibitions. It concerns a simple, yet core, value of dealing with historic artefacts: going behind the proverbial velvet rope to physically touch and interact with relics of the past is an exciting affair that can result in a greater sense of connection with these objects and their history. This means that providing facsimiles of the items behind the so-called velvet rope for visitors to touch and interact with on their own volition can provide an exciting sense of engagement in an otherwise subdued setting such as a museum. Further, this serves to demystify the objects on the other side of the rope in a way that makes them appear less ethereal without making the photographs and cameras feel mundane or ordinary.[50] As an example, it is similar to the difference between seeing a picture of a bar of gold and getting to physically touch one.

Providing objects for museum visitors to interact with is of limited value if there is not enough context to explain why the items have value, however. The rationale for choosing tintypes as the hands-on object in this exhibition is twofold. First, additional context is provided through the video presentation created with Dr. Nieberding that explains the process involved in creating tintypes. Second, tintypes are much more rugged than daguerreotypes or calotypes. This means that properly created tintypes can stand up to months or years of tours and visitors handling them without fear of damaging them beyond usefulness. Minor maintenance such as cleaning the oils transferred from handling, keeping the plates away from sunlight, and mitigating excessive exposure to humidity ensures that the tintypes will persist for the life of the exhibition and will continue to be useful as an educational tool long after.

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[50] Rosmarie Beier-de Haan, "You Can Always Get What You Want: History, the Original, and the Endless Opportunities of the Copy." International Committee for Museums (ICOM) and Collections of Archaeology and History, 22nd General Conference (November 7-12, 2010) 1-2.

Some may consider the use of reproductions in a museum setting to be inappropriate at best, or dishonest at worst. While the use of original items is generally considered ideal by some, this example proves the exception to such a rule. Seeing as the object's primary purpose is to serve as a physical representation of an original and, key here, will be handled extensively, using reproductions is the best course of action. Dr. Rosmarie Beier-de Haan, the head of collections at the German Historical Museum in Berlin, argues that the copies and reproductions serve "as a means of aesthetic appreciation and education" and that is exactly the purpose of the new tintypes and their use in this exhibition.[51] Sacrificing original artefacts for the sake of education is largely frowned upon, but sacrificing a new reproduction of something is much more palatable. If a hands-on approach is to be taken—of which there is no alternative in my perception—then some concessions must be made in terms of authenticity. While museums are the place to display and house original and period correct artefacts, it must be considered that allowing for some reproductions will ultimately result in a better finished product that is friendly to the average visitor.

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[51] Haan, "You Can Always Get What You Want," 3.

Another addition to the exhibition to prompt interaction is a model camera obscura. Camera obscuras predate the heliograph—though they were Niepce's original inspiration for the first camera—and are a way of transmitting an image onto a flat surface with light. Camera obscuras are easily reproduced with a simple box that possesses a hole covered with a magnifying lens along one side that comes into contact with a light source outside of the box, and a viewing hole from the top of the box that has either a sheet of tracing paper or thin wax paper to see the image that is being projected within the box.[52] Even though a camera obscura can be as small as a shoebox, it is unique in that it can also take up an entire room. The size of the image created is directly related to the size of the lens and the room, as well as the light source that is being used to project the image. It is easy to think of a camera obscura more like a projector than as a camera in the typical sense, as it merely reproduces the image (albeit inverted) and does not record any image. Given the ease of creating and using such a device, it is an invaluable tool for setting the stage and giving additional context surrounding the invention of the modern camera. Looking at the camera obscura as a sort of prehistory for photography is appropriate, as it is directly related to modern cameras, even if it does lack the capacity to record images.

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[52] Helmut Gernsheim and Alison Gernsheim, T*he History of Photography: From the Camera Obscura to the Beginning of the Modern Era* (San Francisco: McGraw-Hill Book Company, 1969), 20-21.

The use of a handmade camera obscura appropriates an aspect of STEM (Science, Technology, Engineering, and Math) studies into an exhibition otherwise focused on cultural history. It relates to some other aspects of the exhibition as well, however, such as providing explanations of the mechanical nature of some of the devices used, the chemical processes that photographs undergo to create an image, and the importance of light to developing adequate images. Further, the video presentation discussing tintypes fits more into the category of science and engineering than history. It is important to stress that this is a very minor aspect of the exhibition as a whole but fitting in information from other disciplines provides a more holistic approach to the topic than if the focus rested solely on social and historical studies.

A few authentic, historical cameras have been selected for use in the exhibition. The selections were made with price in mind as most such cameras and their accompanying equipment tend to be excessively expensive for a small museum such as the Stone Fort. As an example, daguerreotype cameras with accessories from the middle of the nineteenth century can fetch prices between $10,000-20,000 at auction. This means that selections must be made with extreme prejudice. A wet pallet collodion camera is a suitable option for display, however, as some dating from the late nineteenth century can have a value closer to $1,500-$2,000. This is not to say that the museum will purchase one for final display, but rather that it is much easier to find a collector, archive, or other museum that is willing to loan an item that is comparatively common and of a lower value than one that is rare and expensive.

Another type of camera on display is a Kodak No. 2 “Brownie Box.” Kodak introduced these cameras in 1900 and they persisted in common use with only a few updates and additional models added throughout the subsequent decades. These first cameras introduced by Kodak utilized technology from the 1880s, which means that they are much more similar to the other processes used than is initially evident. The earlier models of Brownie were not discontinued until 1936, with subsequent models of the camera persisting until 1986. Given the service life of the camera, and their continued use even after they ceased production, many surviving members of the older generations remember using Brownie cameras, such as the No. 2. This direct link between nineteenth century camera technology and the modern day is worth exploring in the exhibition. Original Brownie cameras from the early twentieth century are significantly less expensive and much more common than even wet collodion cameras, with some ranging in price from around $200-$1,000, depending on condition, accessories, and specific model.

The specific placement of items, easels, panels, and cases is all subject to the size that is afforded to the exhibition. The Stone Fort is a small building when compared to most other museums. Further, there are permanent exhibitions on the ground floor, which leaves only the second floor to house the entirety of this project. This confined space becomes even smaller given that the exhibition must be in adherence with the Americans With Disabilities Act (ADA) which means that everything on the ground must have enough clearance around it to allow for wheelchair accessibility, even though the second floor of the museum itself is not wheelchair accessible.

Conclusion

The Stone Fort primarily focuses on the history of the East Texas region in general, and Nacogdoches, specifically. As such, all exhibitions are representative of the people that once lived here, as well as those who still do. This exhibition is no different and fits well with the mission of the Stone Fort. While there is a focus on the historical background of the technology, the most important part of the exhibition, the photographs, are all representative of people and places from East Texas.

This project was faced with its own fair share of successes and failures. First, I will reflect upon the successful aspects of the exhibition. There was a tremendous support structure that ensured that I had access to much of the material that I needed. The Stone Fort was immensely helpful in steering me in the right direction, and towards a completed exhibition. My thesis committee has also been a valuable resource. They provided help in terms of edits, suggestions, advice on my bibliography, and even direct help with completing some parts of the exhibition, such as the video with Dr. Nieberding.

The sheer volume of books and articles are also integral to the success of the exhibition, as much of the research has already been done. It was a simple matter of finding specific information and applying it to the exhibition at large. While some of the local history required further research, much of the national and global history regarding the introduction and dissemination of photography is readily available. Further, there are numerous museum related texts that provide a constant guide for the direction of the exhibition. Works by Nina Simon, Beverly Serrell, G. Ellis Burcaw, and many more were greatly influential in the completion of the exhibition.

Finding all of the photographs and objects necessary to complete the exhibition, as well as all of the supplementary things such as the patent sketches were integral to the completion of this project. While initially it was difficult to find places that were open and willing to assist me, it only required a few willing participants to acquire enough in terms of objects and information to fill the entire second floor of the Stone Fort. In fact, my research finished with a surplus of available objects and some that needed to be removed from the exhibition in order to save space for more important objects.

In terms of failures, there are many that could have potentially derailed the success of this project. Foremost, is the still ongoing global COVID-19 pandemic. This project would have been done months earlier if I would have had access to many of the resources necessary. However, many of these resources, such as archives, libraries, museums, historical commissions, and even the Stone Fort were unavailable for the majority of 2020, with some still out of operation or under limited operation into the first half of 2021. This has been by far the most impactful outside force, as it not only limited what I could get access to, and who I could speak with, but it also greatly diminished my motivation at times. While I was never in danger of giving up on the project, there were times that the slow progress caused by the mass closure of companies and organizations led to a greatly diminished amount of excitement and willingness to dedicate large amounts of time to completion.

On a lighter note, the space constraints of the Stone Fort dramatically altered my initial hopes for the exhibition. As an example, I wanted to include period correct clothing, double the number of photographs, and add at least one more camera, but the space did not allow for any additional objects. Further, given the stone construction of the building there are difficulties with attempting to hang things from the walls, so the display boards with text and illustrations had to instead be placed on easels. These easels increase the overall number of things on the floor, ultimately leading to less usable space for other things such as additional photographs, cameras, and related accessories.

Another failure comes in the form of budget limitations. This project received almost nothing in terms of monetary backing. This prevented me from doing a 3D virtual model of the exhibition, acquiring modern patent and design sketches from artists, and limited the number of places that I could physically attend to for research. Further, there was no access to assistance for the filming of the video, and while the audio and video quality is acceptable, it is below the standard that I had imagined prior to the beginning of this project. Extra funds would have allowed for, at minimum, a better camera and suitable compensation for a camera operator, but instead a compromise was made with the use of a spare iPhone and an iPad for editing. Also, better audio equipment would have eliminated much of the background noise that was present with the video. This background noise requires that most or all of the original audio is cut and instead a voiceover acts as the educator for the video. This is ultimately a less significant shortcoming than those previously mentioned, as I ended the project having access to more things than I possibly could have hoped to display in the exhibition at one time, and the video and audio quality matter less than the information that is being presented, which in itself is of a quality befitting an exhibition.

This thesis provides an adequate outline for further expansion if the Stone Fort elects to do so, given some of the additional available space on the first floor. However, this also provides a complete and ready to use exhibition that requires only final acquisition and installation—which is significantly simpler than everything that has been done prior. Fortunately, this exhibition has been designed with a strict budget in mind, so even with no additional fundraising or assistance from the university, the Stone Fort should have little trouble with completing and installing the project into a final exhibition.

The content chosen for the exhibition, as well as all accompanying texts, have been carefully selected so as to walk the fine line between being friendly for all audiences, and accurately portraying everyday life. The Stone Fort attracts visitors of all ages, from school aged children to university students, to concerned parents from the community, and many groups in between, it is of the utmost importance that extreme care and caution is taken to ensure that nobody leaves the exhibition feeling unwelcome, disgusted, or offended. While mature subjects such as death, slavery, and oppression are on display and discussed, it is done in a manner that has a minimal chance of disturbing children while abstaining from watering down the importance of these issues for visitors that wish for substantive information. However, it must be stated that with any compromise there are clear concessions made, and in this case, decisions were made to favor the wellbeing of young audiences over the complete exposition that some more mature visitors desire.

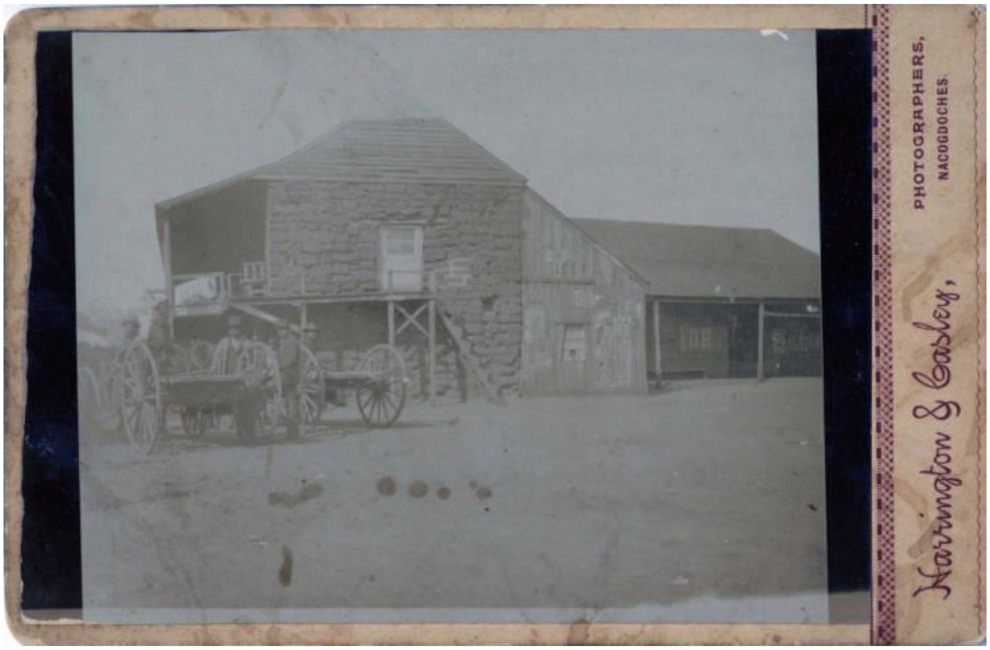
Ensuring that the exhibition is representative of as much of the local community as possible is a driving force behind many of the decisions that were made during the research and creations process. The Stone Fort is a region focused museum and is based off of one of the most significant structures in Nacogdoches, the home of the town’s founder, Antonio Gil Y’barbo. As such, the town’s connection to the museum is that of a cultural curator that presents the past in a way that is agreeable, without being misleading. In essence, the Stone Fort is a cultural icon to the people of Nacogdoches, and to a lesser degree the people of East Texas, and with that comes the responsibility of promoting the history that makes up the region. A debt is owed to the communities here as they allow the museum to persist, thus the exhibitions promoted by the museum must ensure that support is continuous, even though it will never be fanatical, and instead exists as a blasé acknowledgement that the Stone Fort as an institution is doing some form of service to the community.

Photography is also representative of the culture of not only a specific area, but the entire globe. As the Stone Fort is a reflection of the current inhabitants of East Texas, the photography exhibition is a reflection of those who called the region home during early Texas statehood, the Civil War, Reconstruction, and the ensuing industrial boom. The Stone Fort as an entity, as well as the exhibition within, draw a connection between the modern era and every era over the last century and a half. While cameras were only a single sect of innovation and technology that changed the way that people lived, it is one of the only ones that allowed for people to commit to paper or plate what was previously relegated only to text and memory.

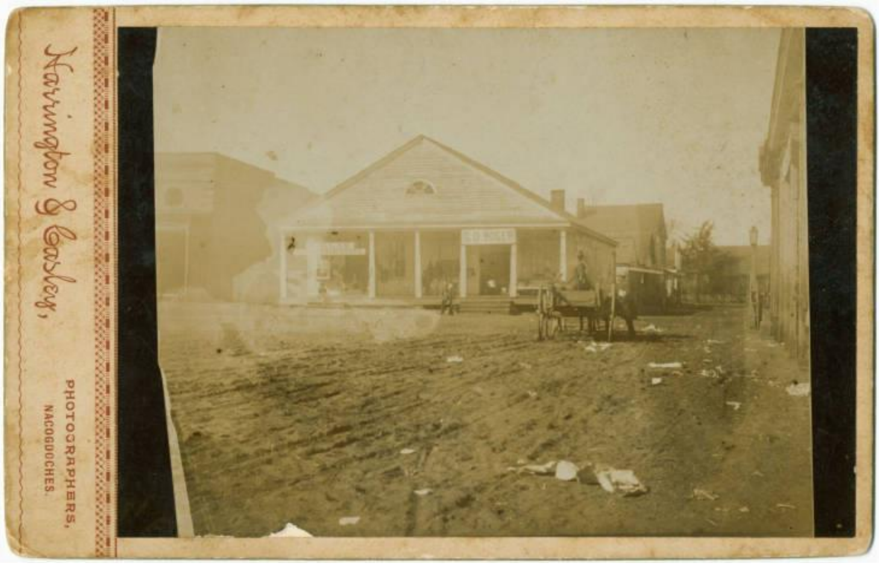
Appendix: Exhibition Items and Accompanying Texts

Photographs:

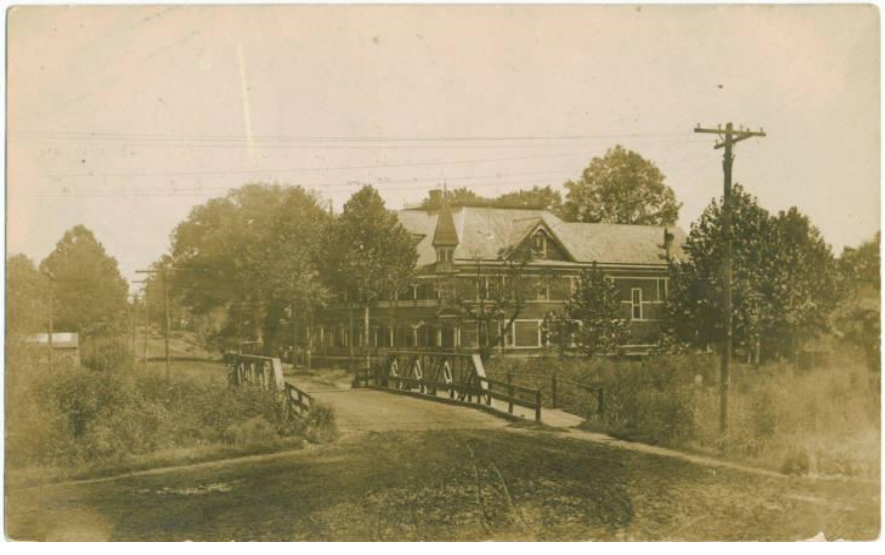
Important Buildings


Harrington & Easley,
PHOTOGRAPHERS,
NACOGDOCHES.

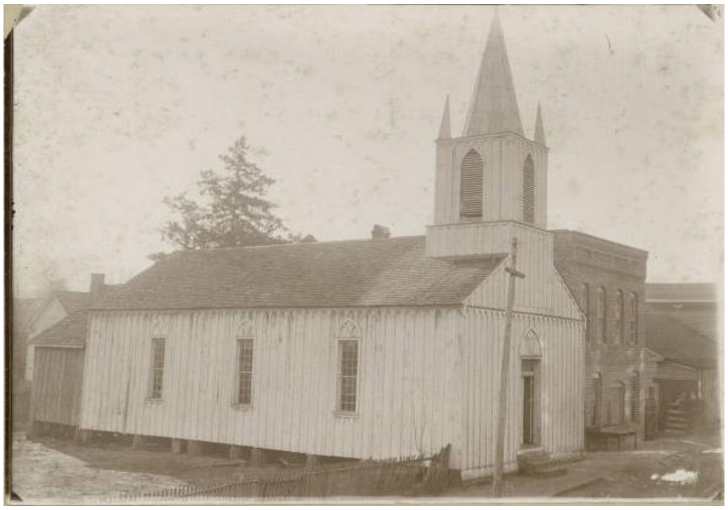
Exhibition Text: *The Stone Fort Saloon, Nacogdoches, TX, 1900. This picture was taken two years prior to the structure's demolition, a decision that was unpopular at the time. The Stone Fort that you are standing in now is a reproduction that was built in 1936.*
ETRC ID: P67A_2(1)A



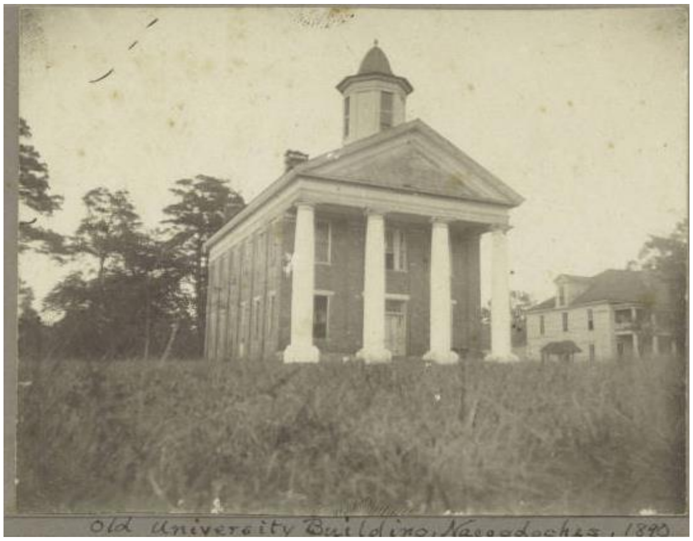
Exhibition Text: *G.D. Boger's Store, Nacogdoches, TX, 1880s. G.D. Boger's store sat on the corner of Main and Pecan Street, On the town's main square. Most of the streets in Nacogdoches Were still dirt at this time, even on a street as important as Main.*
ETRC ID: P65S_8



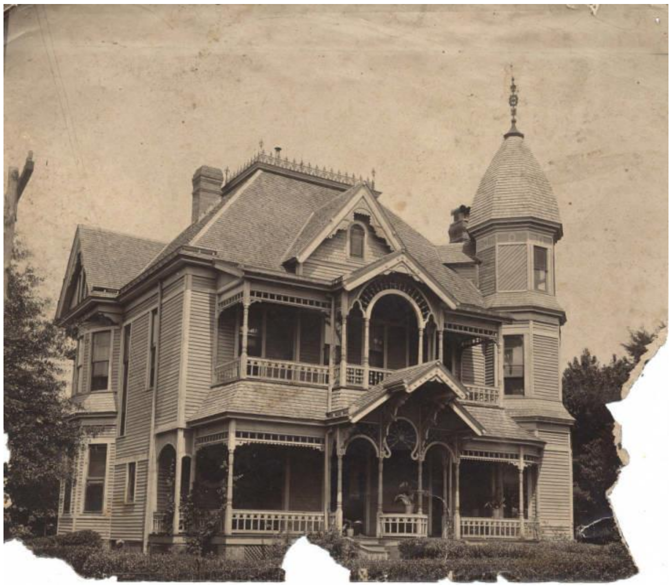
Exhibition Text: *Banita Hotel, Nacogdoches, TX, 1900.This photograph is actually a postcard. Local landmarks and even personal and family portraits were often put on postcards during this time.*
ETRC ID: P65S_38



Exhibition Text: *Christ Church, Nacogdoches, TX, 1890. Churches were among the most important cultural institutions in not only East Texas, but the majority of the United States During the nineteenth century*.
ETRC ID: P65I_1

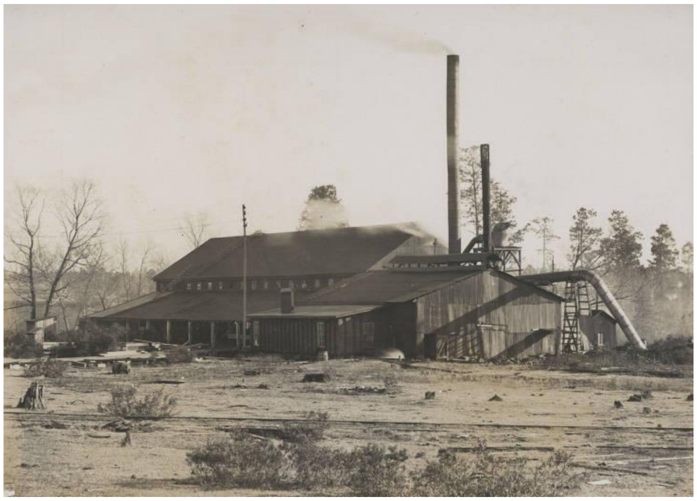


Exhibition Text: *Nacogdoches University Building, Nacogdoches TX, 1900. Nacogdoches University was chartered in 1845 and ceased operations in 1904. The property was given to the Nacogdoches ISD and is currently a museum.*
ETRC ID: P65B_3

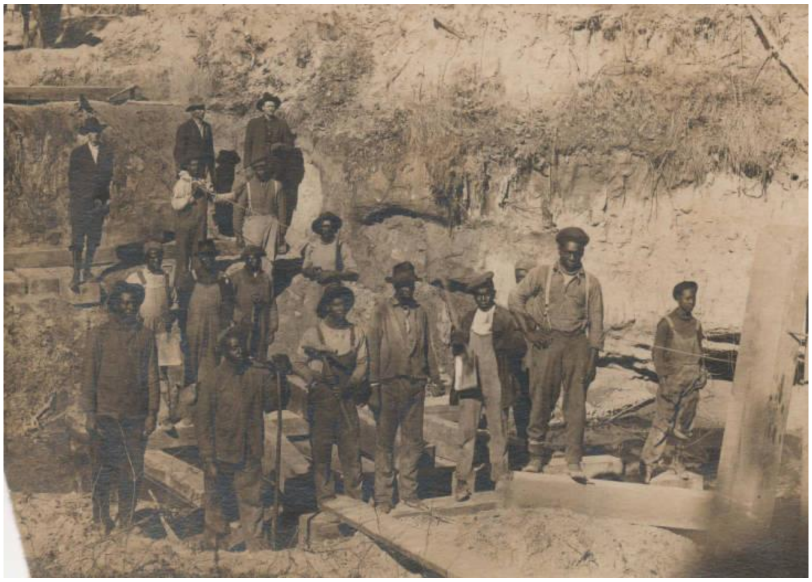


Exhibition Text: *Roland Jones House, Nacogdoches, ca 1900.*
While this house in specific is not particularly important, it is
Representative of the types of homes that were commonplace
In the more affluent areas across the South.
ETRC ID: P65H_18

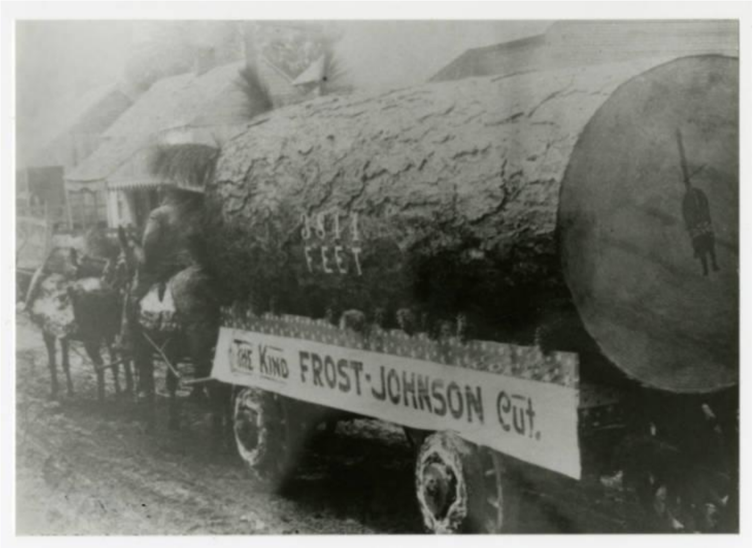
The Lumber Industry



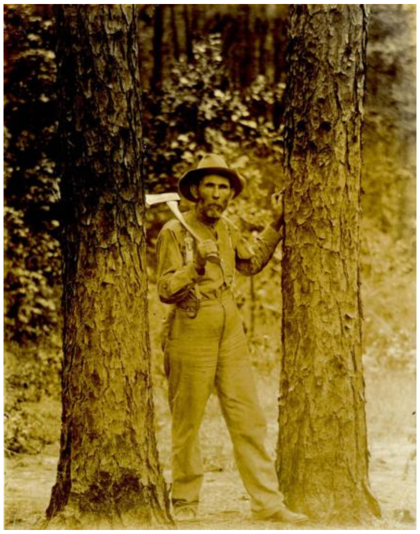
Exhibition Text: *Thompson and Tucker Lumber Company Mill,*
Willard, TX, 1890s. Lumber mills and the lumber industry are still,
and always have been vital to the economy of East Texas.
ETRC ID: P90T_53



Exhibition Text: *Black and white loggers, Willard, TX, 1911. Even during the heavily segregated Jim Crow era poor worker Of all races could be seen working side by side in the same jobs.*
ETRC ID: P90TA_72



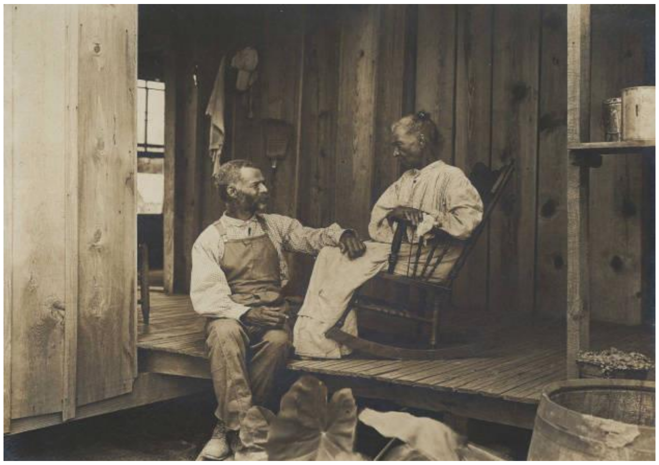
Exhibition Text: *Nacogdoches County Fair Log, Nacogdoches, TX, 1880s. The Nacogdoches County Fair once had a tradition In which a cut log was included, much like the Rockefeller Square Christmas Tree in New York. This one was felled by Frost Johnson, the owner of the Frost Mill.*
ETRC ID: P90FR_20A



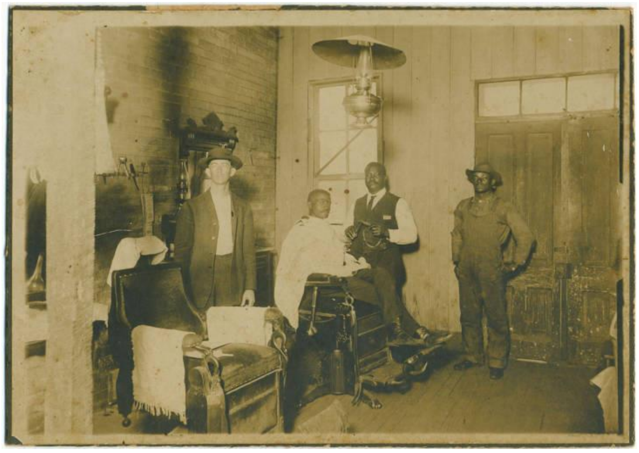
Exhibition Text: *Surveyor, Alloway C Garvey, Willard, TX, 1908.Garvey was a surveyor and timberman for Thompson & Tucker Lumber Co. in Willard, TX. Thousands of East Texans made a living working in the lumber industry for the dozens of mills, despite the dangerous conditions.*
ETRC ID: P90T_250

Exhibition Text: *Train Engine, 1888.*
Steam engines like this one were used to take recently cut Logs to local mills to be cut, planed, dried, and ready for Shipment across the United States.
ETRC ID: P90S_25(2)

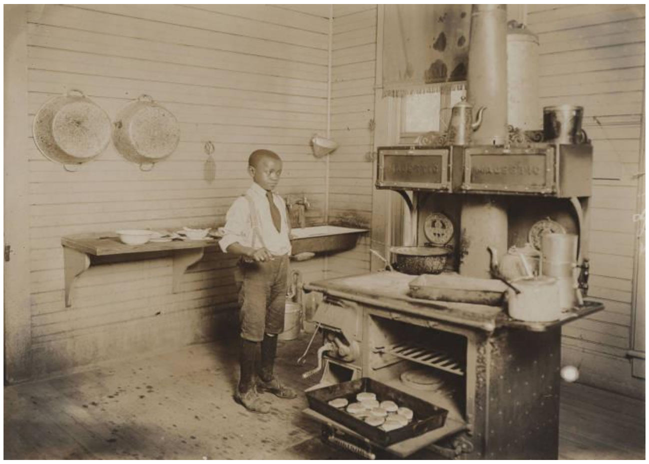
African Americans in East Texas



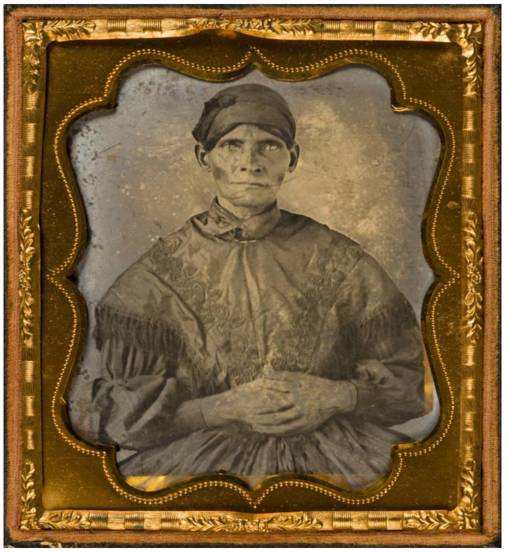
Exhibition Text: *Russ Muckleroy & Charlotte Sample, Doucette, TX, 1880s. Muckleroy and Sample were slaves of the Thompsons that owned the Thompsons Brothers Lumber Co. that later worked for the family after the Civil War, and continued to live on the Thompson estate.*
ETRC ID: P90T_177



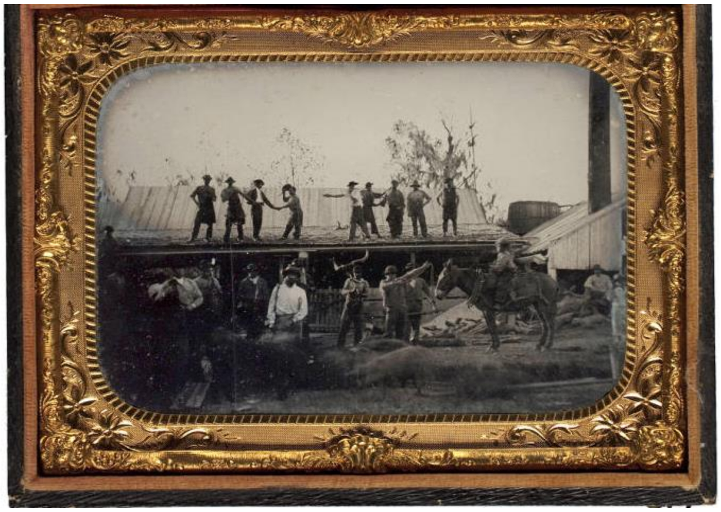
Exhibition Text: *Four African Americans in a barber Shop, Nacogdoches, Texas, ca 1900. Most businesses during the Jim Crow era were segregated, so it was uncommon to see both white and black Americans in the same business.*
ETRC ID: P65S_21



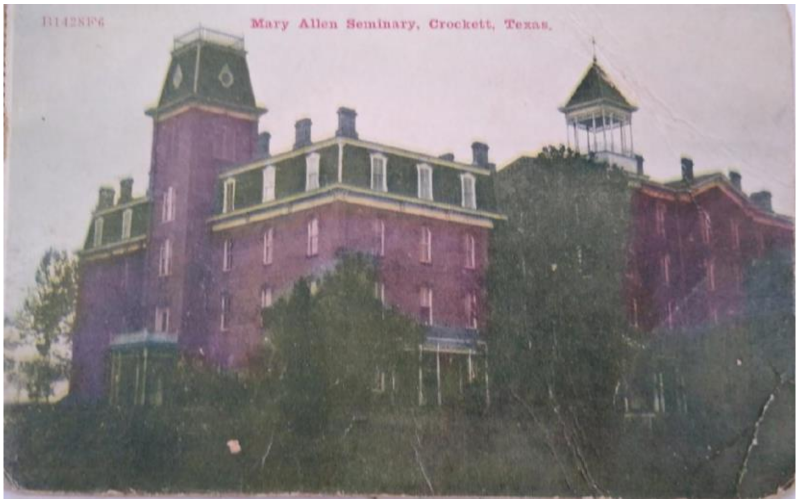
Exhibition Text: *Young African American Boy, Thompson Lumber Co. Willard, TX, ca 1920. This boy was employed by the Thompson Lumber Co. as a cook. Child labor laws were not introduced until 1938, so even in dangerous professions like the lumber industry it Was common to see children working side-by-side with adults.*
ETRC ID: P90T_205



Exhibition Label: *Della Lowe, Marshall, TX, 1857. Lowe was a former slave who took up residence in Marshall and made a living by picking and selling apples. Many poor southerners took up odd jobs to eek out some kind of living.*
SMU Call #: AG2008.0005_1_03_11_lowe.tif

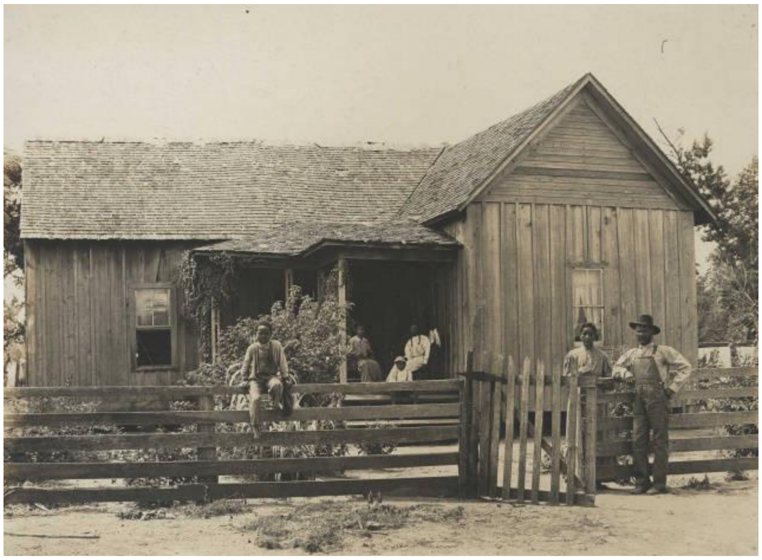


Exhibition Text: *Confederate steelworks, Houston, TX, 1863/64.*
Slaves were not only used in the fields and other agricultural settings, but were also forced to work in industries like the foundry shown here. These slaves were expected to work to fuel the Confederate war effort with the steel that they helped produce.
SMU Call #: AG2008_0005_1_08_01_foundry.tif

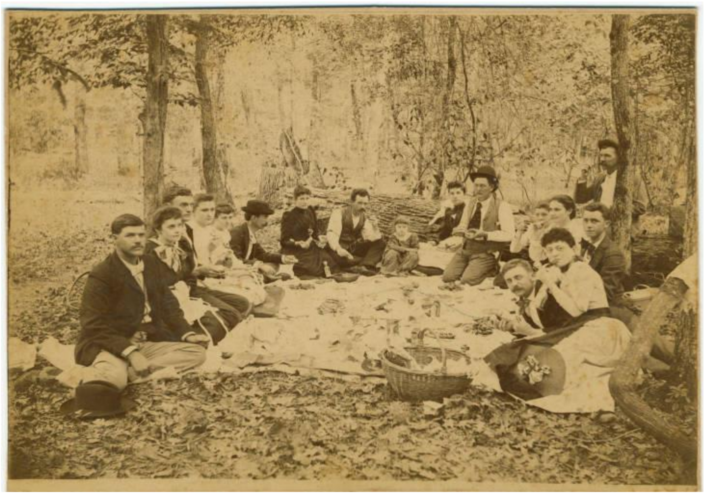


Exhibition Text: *Mary Allen Seminary, Crockett, TX, ca 1900.*
Mary Allen Seminary was the first school in Texas designated exclusively for African American women upon its creation in 1886. It later became an all-black coed college in 1924.
Houston County Historical Commission: Mary Allen Collection

The Families of East Texas



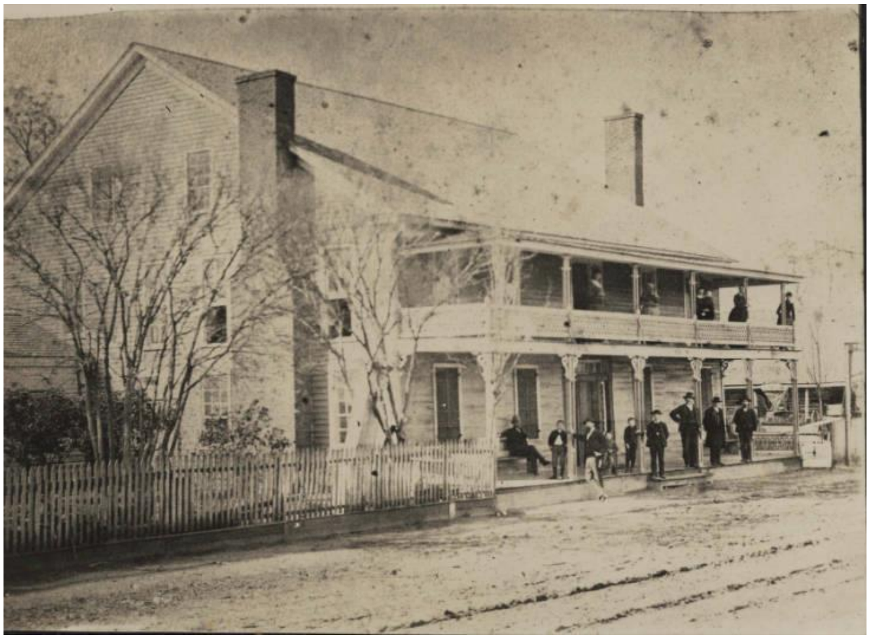
Exhibition Label: *Muckleroy Family, Doucette, TX, 1880s. Russ Muckleroy, a former slave of the Thompson family, lived with his wife and children on the Thompson estate after the Civil War, and continued to work for the family mill after gaining his freedom.*
ETRC ID: P90T_173



Exhibition Label: *Unknown Family, Nacogdoches, TX, ca 1890. Large family gatherings, and picnics like this one, were common after church services and other important events, like Easter and birthdays.*
ETRC ID: P86N_3

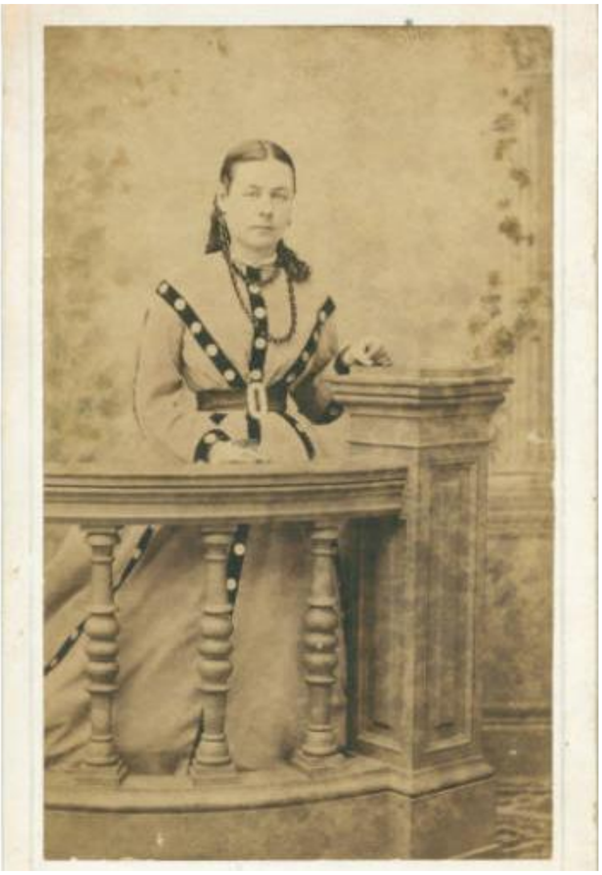
Exhibition Label: *Lent and Emily Hitchcock with their daughters, Galveston, TX, ca 1855. Even younger couples would take pictures with their budding families and simply update family portraits as they had more children, and as those children aged. This is a luxury that was mostly afforded to the upper and middle classes.*
SMU Call #: AG2008.005_1_03_08a_hitchcock.tif

Exhibition Text: *Hardeman family, Melrose TX, 1878. Large families like the Hardeman's were common during the nineteenth century. The average number of children per household during this time was between 5 and 7.*
ETRC ID: P85H_24

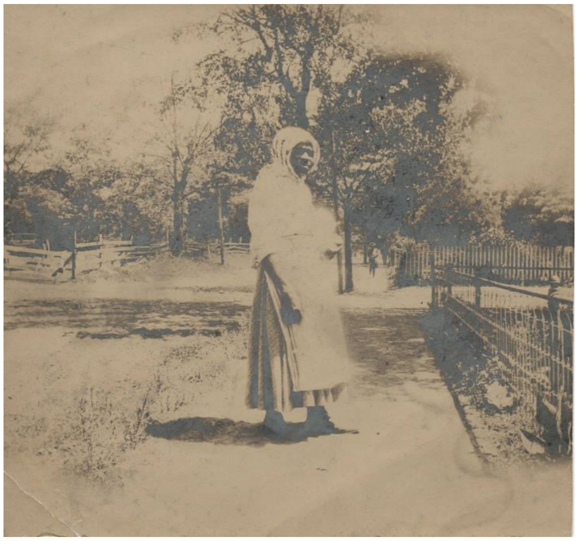


Exhibition Text: *The Frost-Thorne family in front of their home, Nacogdoches, TX, 1890s. Much like today, homes were central to the makeup and identity of families in Texas during the nineteenth century. It is common to find photographs of families in front of their homes, as well as photographs of just their homes.*
ETRC ID: P65H_22

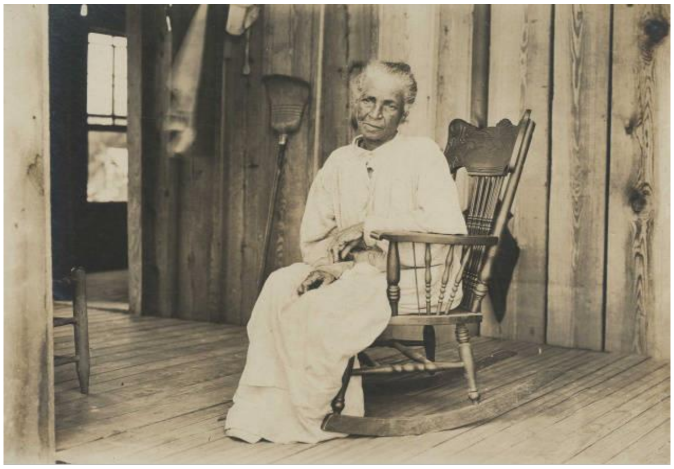
Women in East Texas



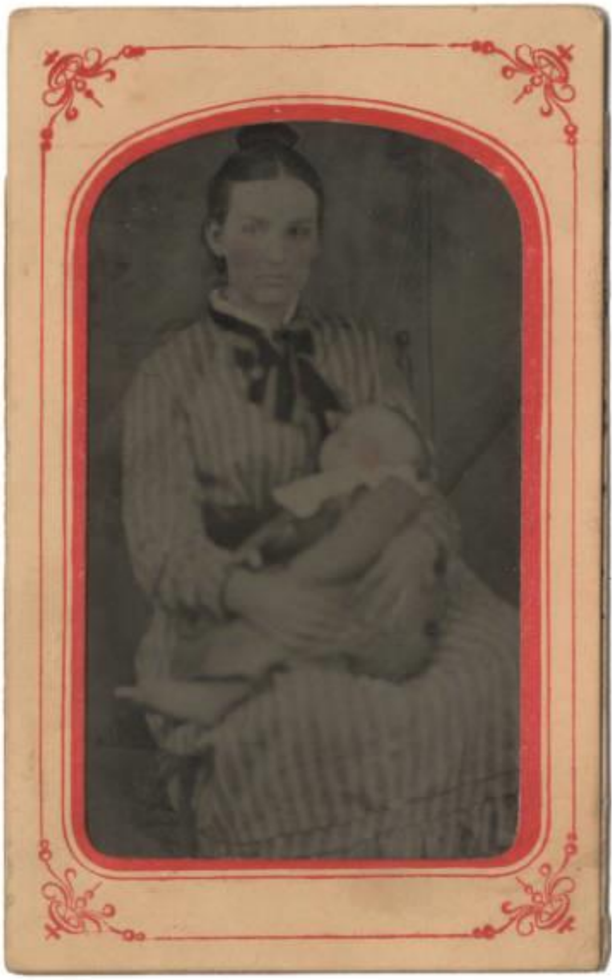
Exhibition Text: *Fannie M. Conklin, Houston, TX, 1867. Conklin is wearing a dress that is indicative of what was Common attire for women in the South during the latter Half of the nineteenth century. Dresses were most often Made from cotton, a crop that was in ample supply across The south during this time period.*
SMU Call #: AG2008_0005_1_02_08c_v_cotter.tif



Exhibition Text: *Liza Walker, Zion Hill District, Nacogdoches, Texas, 1870s. The Zion Hill District was where much of the African American community in and around Nacogdoches called home after The end of the Civil War. Most women that lived here worked in the Service industry for wealthier families. Most found employment as nannies, cooks, maids, and other similar occupations.*
ETRC ID:P85W_31

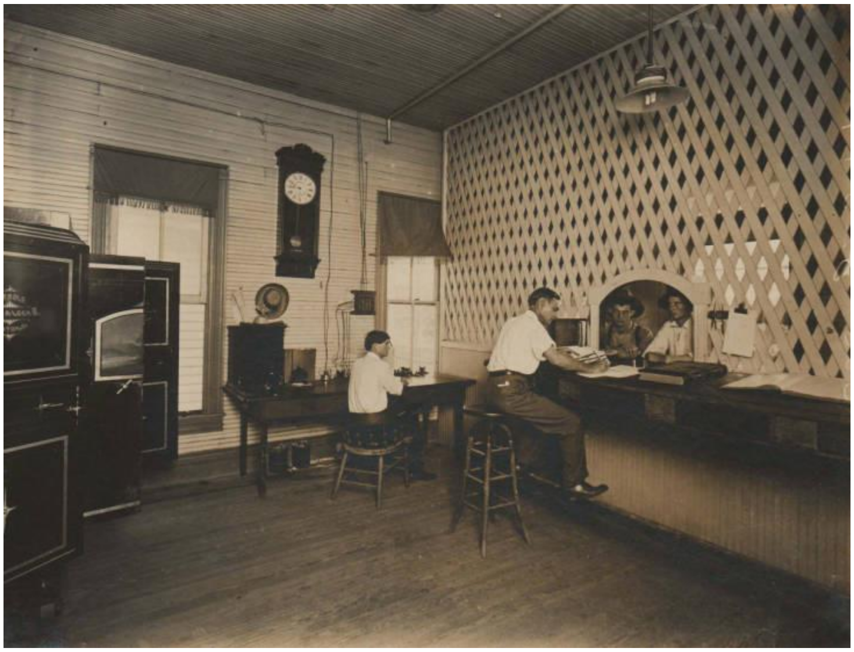


Exhibition Text: *Charlotte Sample, Doucette, TX, 1880s. Sample was a former slave of the Thompson family and continued to work and live on their estate with her family after the Civil War.*
ETRC ID: P90T_176



Exhibition Text: *Mary and Charles Cline, 1860s.*
This post-mortem photograph displays a common yet morbid practice of the nineteenth century: having photographs taken shortly after one's death. Given that the infant mortality rate of the time was comparatively high, families often lost children at an early age, and mothers would often have photographs taken with the deceased child prior to their burial.
SMU Call #: AG3008.0005_5_03_8_20_r_womanbaby.tif

Businesses in East Texas



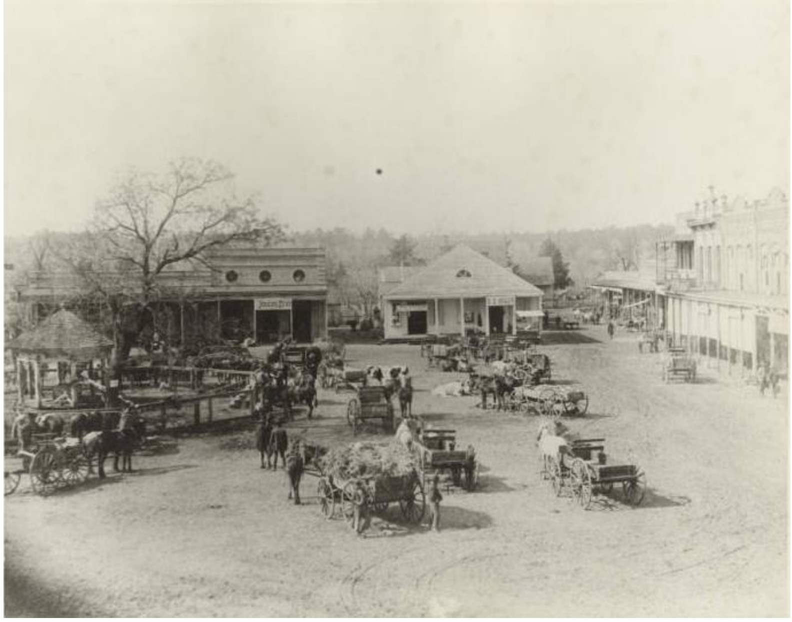
Exhibition Text: *Thompson Brothers Lumber Co. Doucette, TX, 1908. Picture taken inside of buildings were less popular than those taken outside, given early camera's need for natural light, taking pictures inside could be a difficult task.*
ETRC ID: P90T_213

COMMERCIAL NATIONAL
BANK

Exhibition Text: *Commercial National Bank,*
Nacogdoches, TX, 1901. Banks and other financial
Institutions were essential to the economic growth
Of small towns in East Texas.
ETRC ID: P65S_2

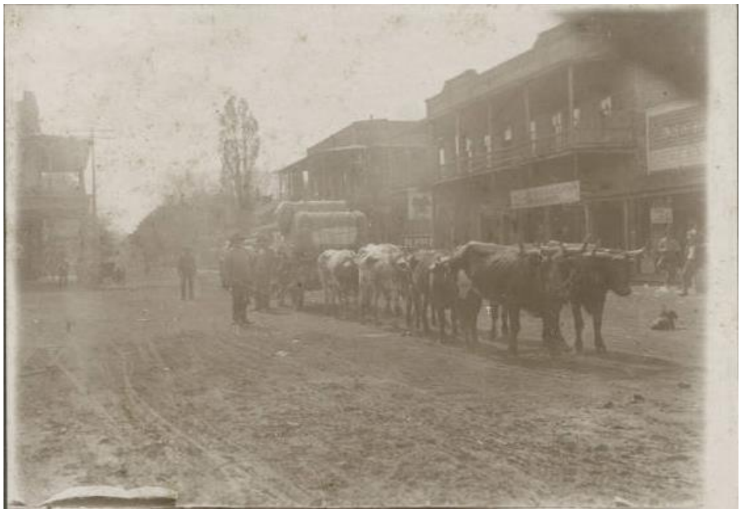
DILZELL LIVERY & TRANSFER

Exhibition Text: *Dilzell Delivery Service, Nacogdoches, TX,*
ca 1890. Horse drawn delivery services were made common
with companies like Wells Fargo and the United States Postal
Service. Smaller companies like Dilzell Delivery Service operated
In a limited geographic range and catered to rural populations.
ETRC ID: P65S_33

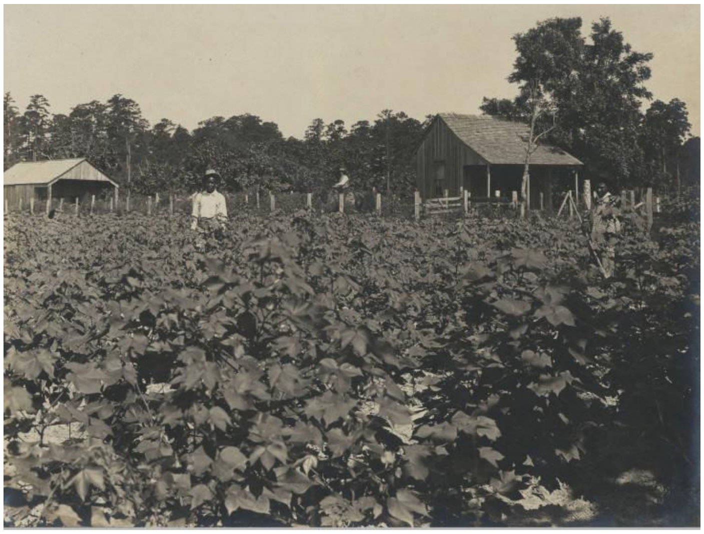


Exhibition Text: *Downtown Nacogdoches, 1882.*
Town squares and public plazas were once hubs for small town commerce. Stores and markets alike were oftentimes situated around these central locations.
ETRC ID: P70A_8(1)

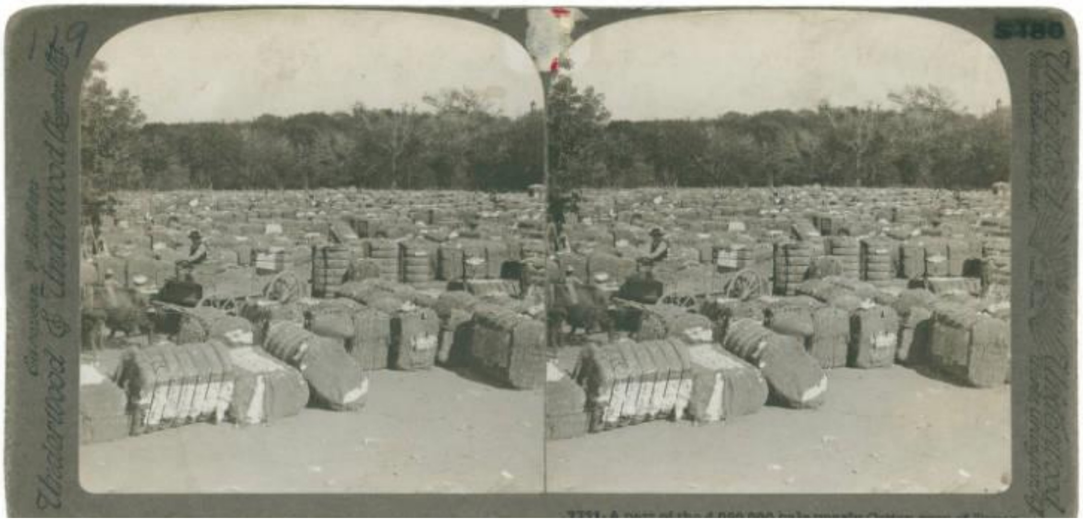
Agriculture



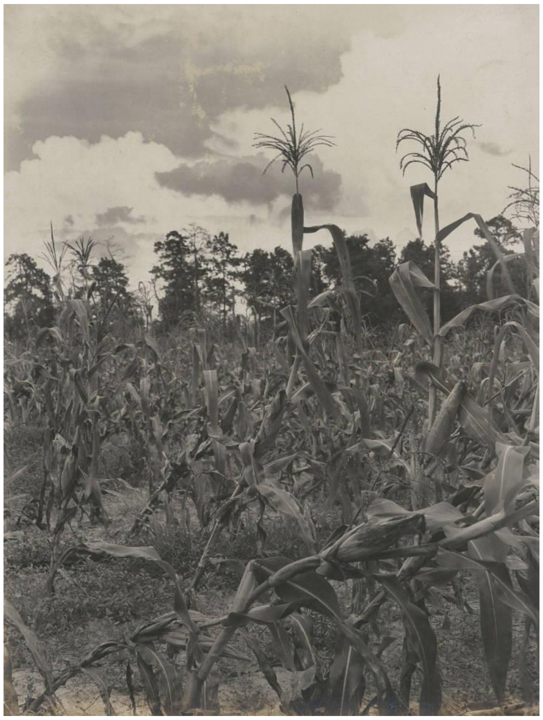
Exhibition Text: *Team of oxen pulling a load of cotton, Main Street, Nacogdoches, TX, 1892. Oxen were the premier beast of burden prior to the advent and mass distribution of mechanized farm equipment. Even into the twentieth century it was still common to see wagons and oxen in lieu of tractors and trucks in rural areas.*
ETRC ID: P70A_4



Exhibition Text: *Thompson Lumber Co. crops, Doucette, TX, ca 1900. Farming in East Texas was similar in importance to The lumber industry. Together, these industries powered most Of the economy of the region.*
ETRC ID: P90T_150

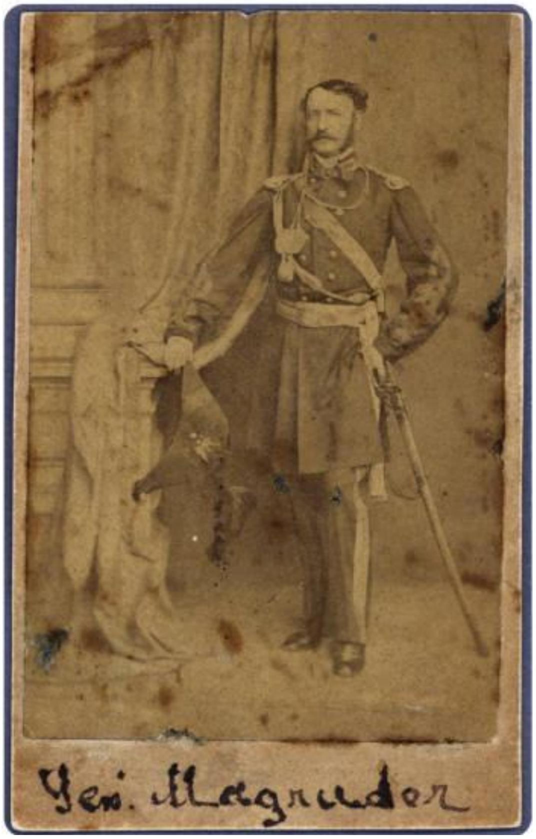


Exhibition Text: *Baled cotton, McLennan County, TX, 1905.*
The yearly cotton crop in Texas averaged around four million
Bales. Cotton was the king of the Texas economy and was
Particularly prevalent in the Eastern parts of the state.
SMU Call #: ag2008_0005_7_4_041_r_bale.tif

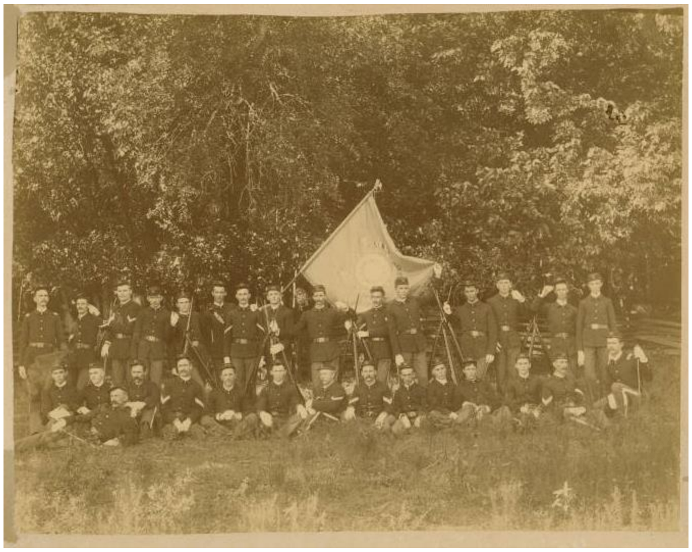


Exhibition Text: *A field of corn in Livingston, TX, ca 1900.*
While cash crops like cotton were king across Texas in the
Nineteenth century, other crops such as corn were staples
Because of their ease of cultivating and their use for both
Human and animal consumption.
ETRC ID: P90T_266

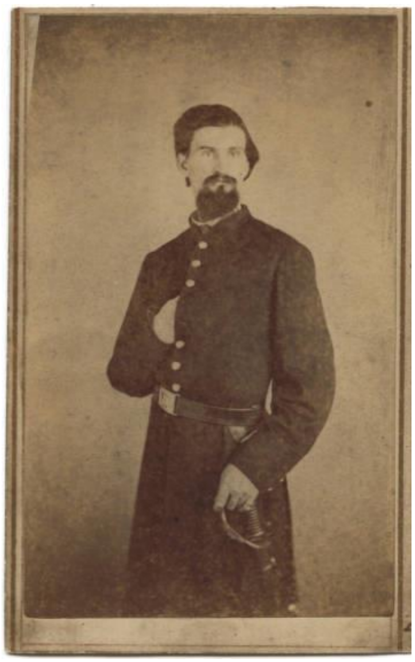
Military Heritage



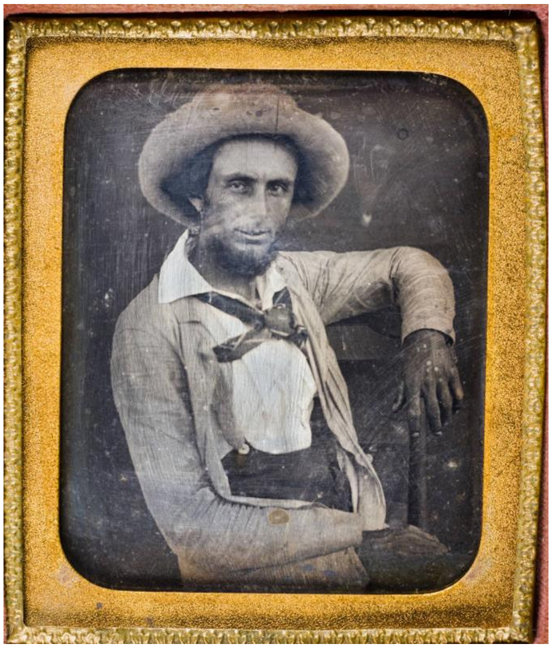
Exhibition Text: *General Magruder, Galveston, TX, 1861. Carte de viste photographs of both Confederate and Union soldiers were common during the Civil War. General Magruder was responsible for retaking Galveston from the Union forces during the Battle of Galveston on January 1, 1863*
SMU Call # ag_2008_0005_2_1_021_r_v_magruder.tif



Exhibition Text: *Stone Fort Rifles, Nacogdoches, TX, 1898.*
The Stone Fort Rifles were an honorary military group formed In Nacogdoches. When the United States entered the Spanish American War the group was absorbed by the Second Texas Infantry Regiment and sent to fight against the Spanish in Cuba.
ETRC ID: P60B_6(5)

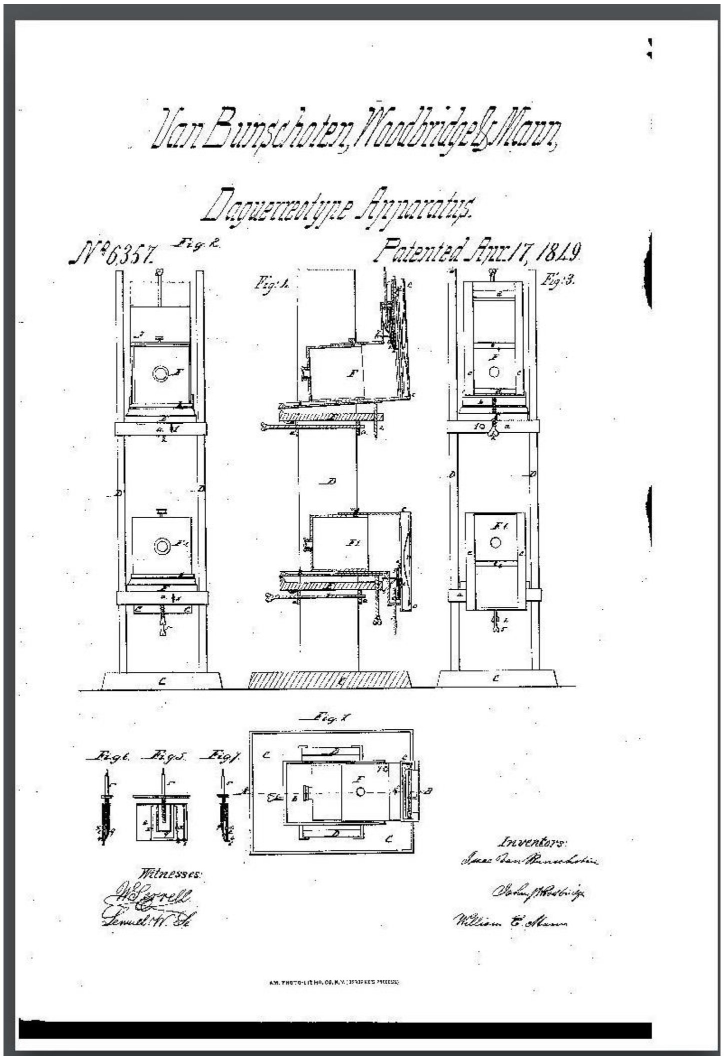


Exhibition Text: *Lieutenant Thomas H. Hansell, 48th Ohio, Galveston, TX, ca 1862-1865. This photograph was taken of Lieutenant Hansell during one of the Union occupations of Galveston. Photographs of Union soldiers coming out of occupied territories is the Confederacy were somewhat common once military outposts were established.*
SMU Call #: ag2008_0005_2_1_074_r_hansell.tif

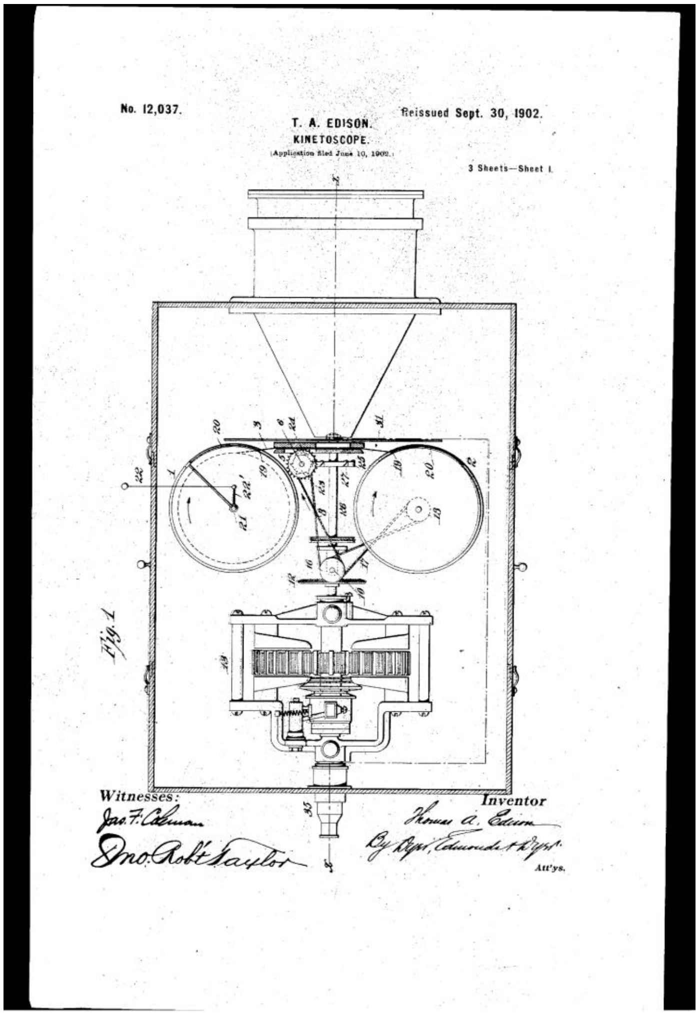


Exhibition Text: *James Buckner Barry, Corsicana, TX, 1853.*
Barry was one of the earliest members of the Texas Rangers,
A group that was initially created to defend settlers from Native
American tribes. The Rangers were later used as a
peacekeeping and paramilitary force throughout the territory.
SMU Call #: ag2008_0005_1_01_01_buckner.tif

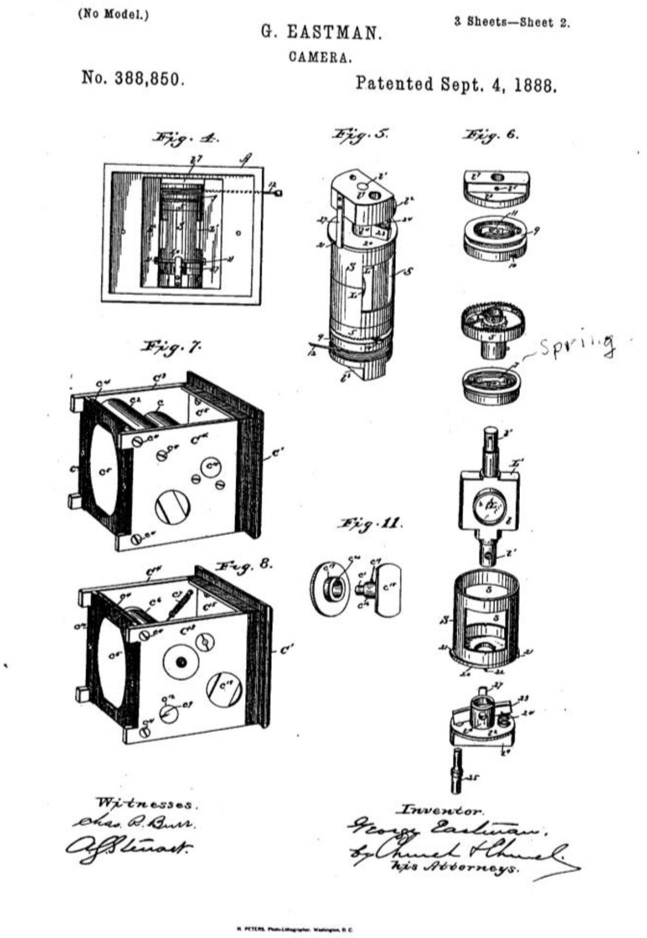
Patent Drawings


Van Bunschoten, Woodbridge & Mann,
Daguerreotype Apparatus.
No 6357.
Patented Apr. 17, 1849.
Fig. 1.
Fig. 2.
Fig. 3.
Fig. 4
Fig. 5.
Fig. 6.
Fig. 7.
Witnesses:
Inventors:
William E. Mann

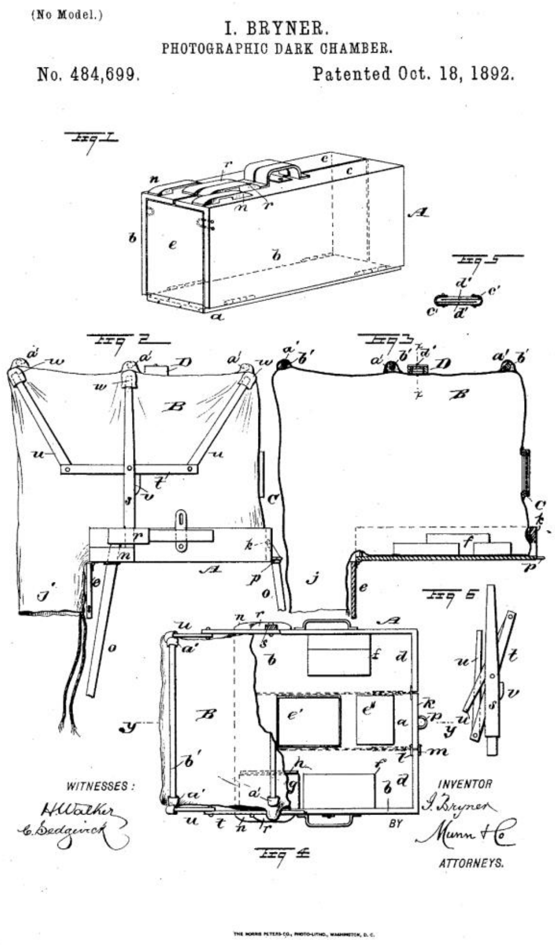
Exhibition Text: *US Patent for improvement to the daguerreotype process, April 1849. Daguerreotype artists John J. Woodbridge, and William E. Mann, submit this patent design to claim ownership of a process that increases the field of view of daguerreotypes without sacrificing quality or risking distortion of the image.*
US Patent #: US6357A


No. 12,037.
T. A. EDISON.
KINETOSCOPE.
(Application filed June 10, 1902.)
Reissued Sept. 30, 1902.
3 Sheets—Sheet 1.
Fig. 1
Witnesses:
Jas. F. Coleman
Jno. Robt. Taylor
Inventor
Thomas A. Edison
By Dyer, Edmonds & Dyer
Att'ys.

Exhibition Text: *US Patent for the kinetoscope, September 1902.*
The kinetoscope was patented by renowned American inventor, Thomas Edison, and is one of the earliest forms of moving film player. Edison first began work on the project in 1893 in hopes of paring it with his sound recording device, the phonograph, though this venture was ultimately unsuccessful. The kinetoscope works by rotating a wheel with 46 similar images in front of a light bulb, creating an emulation of movement to the viewer. The kinetoscope was used by looking through a peephole on one side of the machine, much like how a camera obscura works.
US Patent # USRE12037E


(No Model.)
G. EASTMAN.
3 Sheets—Sheet 2.
CAMERA.
No. 388,850.
Patented Sept. 4, 1888.
Fig. 4.
Fig. 5.
Fig. 6.
Fig. 7.
Fig. 8.
Fig. 11.
Spring
Witnesses.
Chas. R. Burr.
A. J. Stewart.
Inventor.
George Eastman,
by Church & Church
his Attorneys.

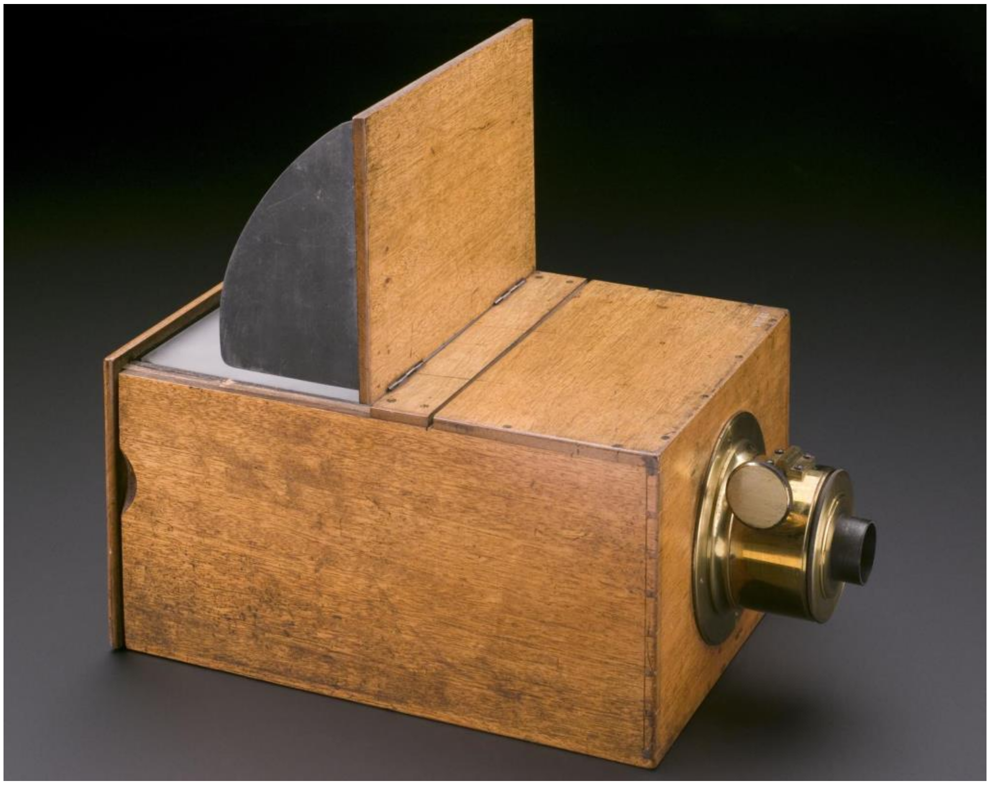
Exhibition Text: *US Patent for George Eastman's first camera, September 1888. Eastman is the founder of Kodak, and as such it can be said that this patent represents the beginning of the Kodak brand as a staple of the modern photography industry. This particular patent focused largely on the use of an improved shutter function, an improved and more efficient construction, and an integral film holder.*
US Patent #: US388850A


(No Model.)
I. BRYNER.
PHOTOGRAPHIC DARK CHAMBER.
No. 484,699.
Patented Oct. 18, 1892.
Fig. 1
Fig. 2
Fig. 3
Fig. 4
Fig. 5
Fig. 6
WITNESSES:
H. Walker
C. Sedgwick
INVENTOR
I. Bryner
BY
Munn & Co
ATTORNEYS.
THE NORRIS PETERS CO., PHOTO-LITHO., WASHINGTON, D. C.

Exhibition Text: *US Patent for a portable dark room, October 1892. This dark room was designed by Isaac Bryner and aimed to provide a secure place for in-field development of photographs by photographers that were away from the controlled environment of their studio.*
US Patent #: US484699A

Cameras:

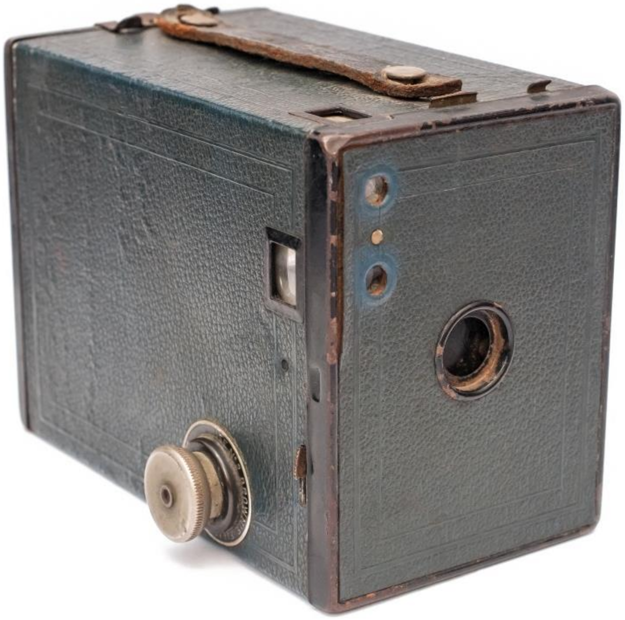
Note: These pictures are representative of the cameras that are included in the final exhibition, though they are not the actual items.



Exhibition Text: *Camera Obscura. This device projects an inverted image Onto a glass panel when light is introduced through the brass apparatus On the front. This is not technically a camera as it does not take photographs, But it can be used to trace or recreate images. This is the proto camera that Led the way for all future photographic advances.*

License: Science Museum Group, London UK

Exhibition Text: *Tintype Camera. Tintypes were among the most common type of camera in the United States during the middle and late nineteenth century. This camera is similar to the one used in the video on display on the first floor of the museum.*
License #: 69755206



Exhibition Text: *Kodak Brownie II. This camera was*
The first real commercial success of the Kodak company,
Invented by George Eastman in 1902. The Brownie II and
Its derivatives persisted well into the twentieth century,
With the last Brownie manufactured in Brazil in 1986.
License #: 174639668

Video Transcription:

Long Video

Camera Setup

Setting up a camera for field use first requires setting up and leveling a tripod. The camera is then attached to the tripod and unfolded. The rear glass frame is raised first and fixed into place, followed by the front lens frame. The front frame is moved forward to extend the billows, which allows for light to move through the lens and interact with the plate. A lens is then attached to the front plate.

The camera is then positioned to gain a rough idea of the final placement for photographs. Fine adjustments are then made under a dark hood that allows for more precise adjustments. Finally, the lens is focused to ensure that the final picture quality is clear.

Plate Preparation

The plates come with some pre-preparation, metal plates are painted black on the picture face and baked to cure the finish. In the field, there are additional steps to complete before the plate is ready to be used for taking photos. A test plate is completed first to ensure that the placement of the camera is correct.

> -First, collodion is poured on the surface of the plate and spread for even and consistent coverage. Excess collodion is returned to the original bottle for future use. The plate is then shaken to dry the collodion to the plate.
>
> -Next, the plate is placed into a frame and then moved into an airtight container filled with silver nitrate. The silver nitrate is extremely dangerous and can cause total blindness or other adverse effects if not handled properly. The plate then sits in the silver bath for around five minutes to allow it to become light sensitive.
>
> -After removing the plate from the silver bath, it goes directly into a cartridge that blocks outside light until it is inserted into the camera. This process is done within the confines of a mobile dark room to protect the plate from light. The plate is now ready for use.

Taking the Picture

The plate and its protective frame are inserted into the camera and the lens is adjusted for optimal lighting. After the lens has been adjusted the protective frame is then removed, leaving the plate inside of the camera. A photo is then taken with different portions of the test plate subjected to different amounts of light to gauge the optimal exposure time.

Developing the Picture

The plate is returned to a protective frame and is then transferred to a dark room. Traditional dark rooms use red light, while this mobile dark room used red glass to filter out UV rays that could damage the plate before it has the chance to be developed. While in the dark room it must be removed from the frame and into a container of developer.

-Once the plate has been introduced to the developer it can then be safely removed from the dark room.
-The developer is then removed, and a fixer is added to the plate. The liquid must be moved constantly over the surface of the plate and after a few moments the image will then start to become clear and defined.
-Finally, the plate is added to a separate container of distilled water to remove any contaminants and to protect the plate from sunlight until it can be moved indoors.

Disassembly

Disassembling the camera and packing it are a simple process that requires only a few steps but are crucial to the security of these aged devices.
-Protective covers are placed over the rear camera glass, as well as the lens.
-The lens is then removed in one piece and returned to its own case.
-The front and rear wooden frames of the camera are loosened from its support and pushed together, compressing the billows and allowing for the frame to fold into a compact shape.
-The camera is then secured with its own latches, removed from the tripod, and placed into a protective case.

Short Video

Plate Preparation

The plates come with some pre-preparation, metal plates are painted black on the picture face and baked to cure the finish. In the field, there are additional steps to complete before the plate is ready to be used for taking photos. A test plate is completed first to ensure that the placement of the camera is correct.

-First, collodion is poured on the surface of the plate and spread for even and consistent coverage. Excess collodion is returned to the original bottle for future use. The plate is then shaken to dry the collodion to the plate.

-Next, the plate is placed into a frame and then moved into an airtight container filled with silver nitrate. The silver nitrate is extremely dangerous and can cause total blindness or other adverse effects if not handled properly. The plate then sits in the silver bath for around five minutes to allow it to become light sensitive.

-After removing the plate from the silver bath, it goes directly into a cartridge that blocks outside light until it is inserted into the camera. This process is done within the confines of a mobile dark room to protect the plate from light. The plate is now ready for use.

Taking the Picture

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Developing the Picture

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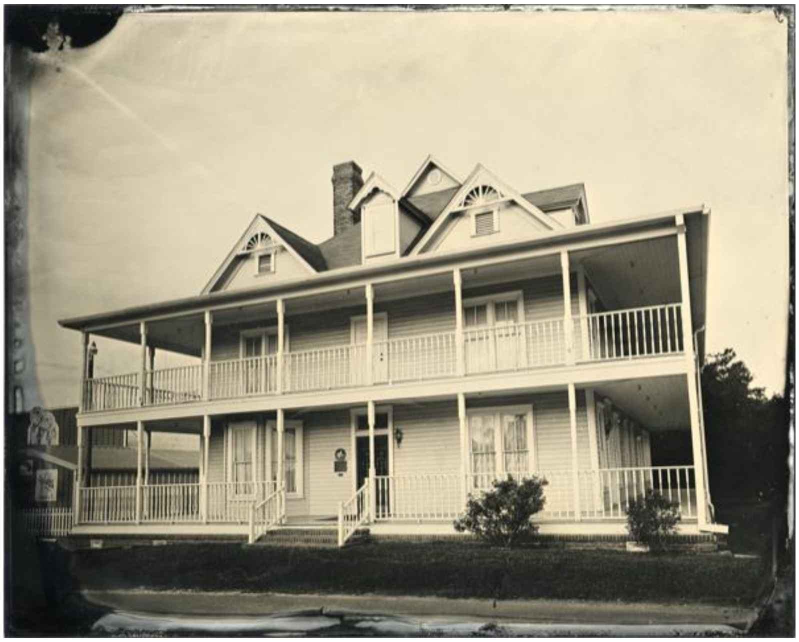
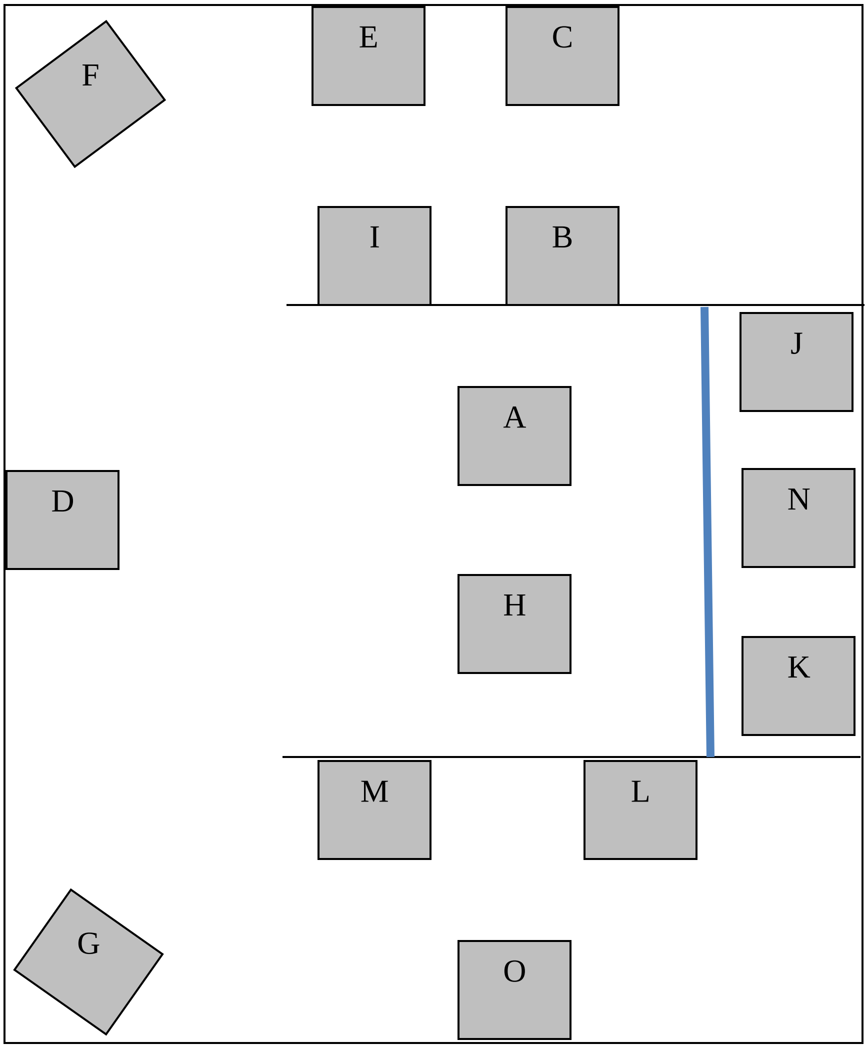
-Finally, the plate is added to a separate container of distilled water to remove any contaminants and to protect the plate from sunlight until it can be moved indoors.



This is one of the photographs of the Wiley Hotel in Garrison, TX, that were taken during the completion of the tintype video with Dr. Nieberding.

Installation Blueprint



Key

A : African Americans	I : Camera Obscura
B : Agriculture	J : Tintype Camera
C : Businesses	K : Brownie Camera
D : Families of East Texas	L : Daguerre Patent
E : Important Buildings	M : Dark Room Patent
F : Lumber Industry	N : Eastman Patent
G : Military Heritage	O : Edison Patent
H : Women	

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VITA

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Chicago Style Manual

This thesis was typed by Jacob Lee.